SUMMARY REPORT

Impact of Covid-19 pandemic on Dumfries and Galloway's creative and heritage sectors

Prepared by

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for DG Unlimited and Dumfries & Galloway Council

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ACKNOWLEDGEMENTS

DG Unlimited and Dumfries and Galloway Council would like to thank all the individual creative practitioners, professionals, and representatives of creative and heritage organisations who contributed their time, thoughts, and opinions in completing the Covid-19 Pandemic Impact Survey.

DG Unlimited and Dumfries and Galloway Council thank Tabitha Mudaliar for her work on this report.

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SUMMARY REPORT: Impact of Covid-19 pandemic on Dumfries and Galloway's creative and heritage sectors

1. Introduction

DG Unlimited and Dumfries and Galloway Council commissioned this survey to better understand the impact of the COVID-19 pandemic on the practice and business of individuals and organisations working in the creative and heritage sectors in Dumfries and Galloway.

The anonymous survey was available between 9th August and 27th September 2021 and was promoted through creative and heritage networks across the region, including DG Unlimited's social media channels, website, and regular E-Bulletin.

Through the survey we wanted to hear about Dumfries and Galloway's creative and heritage sector's experiences during this time. We were particularly interested in learning about any particular challenges faced, or unexpected opportunities that arose as a result of the COVID-19 pandemic. We also wanted to know what people thought would help the creative and heritage sectors as whole, to overcome any negative impacts of the COVID-19 pandemic and contribute to wider regional recovery.

Since the beginning of the COVID-19 pandemic and the subsequent restrictions from March 2020, the impact upon Dumfries and Galloway's creative and heritage sectors has been acutely felt. Overall, both sectors experienced significant loss of income and trade due to lockdown(s) and social distancing and movement restrictions. This may have been further compounded for a significant minority of individuals and organisations who believed that they were NOT eligible for emergency financial support.

However, the creative and heritage sectors response to the challenges presented by the COVID-19 pandemic was overall very positive, especially in the way the sectors demonstrated and embraced the use of technology to reach audiences, and their resilience in the face of unprecedented restrictions on their creativity and businesses. Whilst the majority are still recovering from the loss of income and trade, respondents are cautiously optimistic about the future, with the majority highlighting the need for continued support for culture and heritage in this region.

The survey results reveal important trends and indications on how the creative and heritage sectors fared and responded in such unprecedented times and they provide a snapshot of the challenges and their concerns.

This report is a summary of the key messages from the survey.

If you have questions or comments on the analysis in this report or would like to contact DG Unlimited you can do so by emailing us at comms.dgu@gmail.com

2. About the survey respondents

A total of 67 responses were submitted of 44 were fully completed. 32 were individual creative/heritage practitioners and 12 were representatives of arts, creative or heritage organisations. 73% of all respondents were DG Unlimited members. It is not clear whether the remaining 23 respondents decided not to proceed with the survey or whether there were technical issues with the Survey Monkey platform.

Respondents were asked to provide the first three letters of their postcode, and this revealed a spread of responses from across the region from both individuals and organisations, with the majority of responses from DG2 followed by DG7 postcodes.

2.1 Postcodes of respondents

i. Individuals

Postcode	Number of responses	Percentage of all responses to this question
DG1	5	16.67%
DG2	10	33.33%
DG3	1	3.33%
DG4	2	6.67%
DG7	7	23.33%
DG8	2	6.67%
DG9	1	3.33%
DG11	1	3.33%
Other	1	3.33%

ii. Organisations

Postcode	Number of responses	Percentage of all responses to this question
DG1	2	16.67
DG2	2	16.67
DG3	1	8.33
DG4	1	8.33
DG5	1	8.33
DG7	1	8.33
DG8	1	8.33
DG9	1	8.33
DG12	1	8.33
Other	1	8.33

2.2 Professional status and area of work

We asked individuals and organisations about their professional status and the creative/heritage area they work in.

i. Individuals

The majority of individual respondents, nearly 63%, were self-employed or freelance within creative industries with 31% identifying as professional artists or makers. The top five creative practices were:

- Visual Arts (37.50%)
- Publishing and Writing (34.38%)
- Music & Performing Arts (25%)
- Production – Music, film, theatre, broadcasting (25%)
- Community Arts (21.88%)

Respondents could tick more than one option and there were 91 options ticked in total, which indicates that on average each individual worked across 2.84 creative practices.

ii. Organisations

5 of the 12 respondents in this section of the questionnaire were volunteers, with the remainder split between full and part time employees and one self-employed/ freelance response. The creative and heritage areas represented, ranged across most of the options available with the exception of digital media, computer games, libraries, and archives. The top five areas were:

- Heritage and Museums (50%)
- Delivering education/training (50%)
- Community arts (41.67%)
- Visual Arts (33.33%)
- Socially engaged participatory arts (33.33%)

Respondents could pick more than one option, and there were 48 options ticked, which indicates that on average each organisation worked across 4 creative or cultural heritage areas. These results demonstrate significant cross fertilisation between arts, creative and cultural heritage areas in this region.

(See Appendix 1, pages 29 & 30 for tables).

3. Accessing COVID Financial Support

We asked individuals and organisations whether they had accessed any COVID-19 financial or business support and from which sources they had received this support.

i. Individuals

34.38% of individuals applied for and received all of the COVID-19 funding that they requested, 9.38% received some funding, however a further 34.38% did not think they were eligible to apply for any funding. 25% applied and received COVID-19 business support, but 46.88% did not think they were eligible to apply for any business support.

With regard to sources of support, 46.88% of respondents said they received funding from UK Government initiatives such as loans, tax relief, rates based COVID-19 funds, furlough scheme, taxable grants, COVID-19 relief business grants and Self-Employment Income Support Scheme (SEISS). 15.63% received bursary or hardship funds from Creative Scotland, and the same number received funding from other Scotland-specific funds such as Event Scotland and local authorities.

In this section there was also an option ‘other, please specify’ to which there were 14 responses. 11 of these reconfirmed that no funding was received but there were two other funding sources identified: Help Musicians UK and the Scottish Government Strategic Framework.

ii. Organisations

41.76% of creative and heritage organisations applied for and received all the funding they requested. 33.33% applied for and received some funding. Three quarters (75.09%) of respondents therefore received some or all of the COVID-19 funding they requested. 45.45% of respondents received funding from the Scottish Government via Dumfries and Galloway Council’s COVID-19 business grant schemes. The rest received funding from Creative Scotland, other Scotland-specific funds such as Event Scotland and the Pivotal Enterprise Resilience Fund, Museums Galleries Scotland, and Trusts and Foundations. No funding was received from Bounce Back Loan schemes.

The survey noted that many organisations, agencies, and the Scottish and UK governments were working together to deliver support to the creative and heritage sectors during the COVID-19 pandemic. With this in mind, we asked about any perceived gaps in support. 50% of respondents felt there were gaps in support, but 33.33% felt that that there were no gaps. There was an option ‘other, please specify’ to which there were three responses. Two referred to perceived inequalities in the support from and for arts organisations in the region, and the other referred to a lack of information available locally for amateur theatre societies.

(See Appendix 2, pages 31 - 33 for tables.)

4. How did COVID-19 affect practice or business

We asked individuals and organisations how they felt their practice or business had been affected by COVID-19, by asking them to rate a range of factors from very negative to very positive.

i. Individuals

When all scores are compared, only furlough had a small positive impact, and partnership or collaborative opportunities remained neither positively nor negatively impacted.

The factor that received most negative scores was ‘access to venues or events (for business purposes)’, followed by ‘performances, exhibitions, or screenings (for business purposes)’ and ‘access to audiences.

ii. Organisations

When all scores are compared, all factors were impacted negatively by the COVID-19 pandemic. The factor that received most negative scores was access to venues and events followed by programme (events, workshops, exhibitions, screenings etc), income/revenue and numbers of customers.

There were a number of issues revealed in the results on how COVID affected business. Income and revenue was reduced. Cash reserves were also limited. Commissions, redundancies, volunteer numbers, access to customers, supplies and audiences, sales, and events all suffered losses and drops in levels.

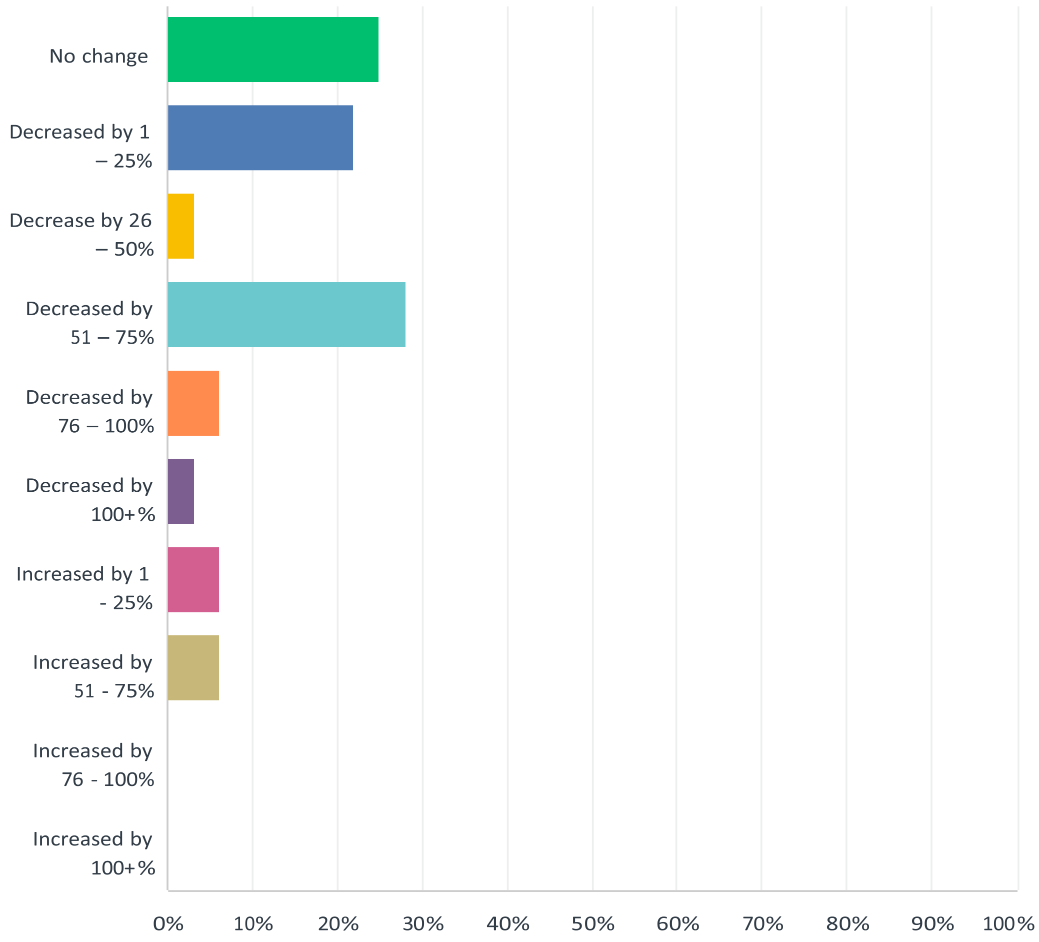
(See Appendix 3, page 34 for tables)

5. How did COVID-19 affect income

We asked individuals and organisations how their income was impacted by COVID-19.

i. Individuals

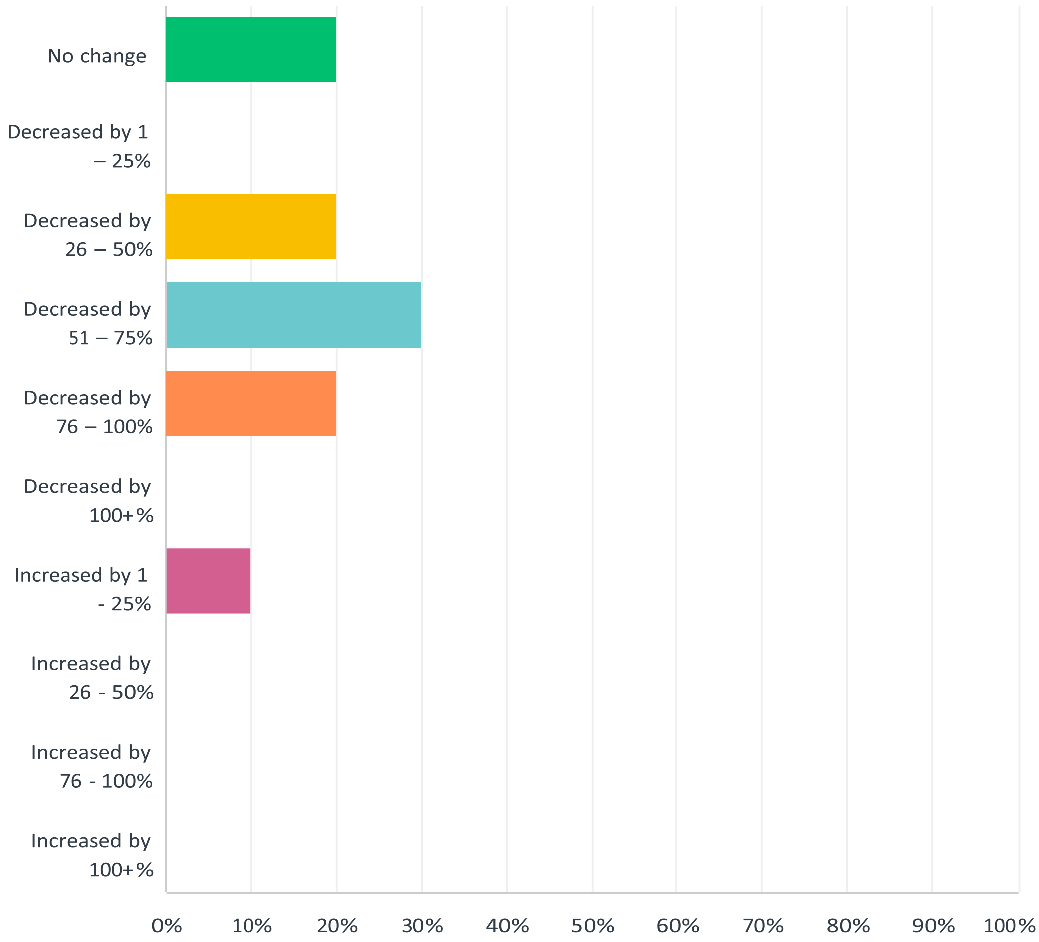
Individual income results showed a majority of 87.5% experiencing a decrease in their income at varying levels from as much as 100% to less than, 25%. 12.5% of individuals however, declared an increase in their income as a result of the COVID-19 pandemic, ranging from 1% - 75% increases.



ii. Organisations

Organisational income results declared were varied with some experiencing a loss of income at varying levels from as much as 100% to less than 25%. Other organisations experienced no change in income while a small number experienced an increase in their income.

Organisations



6. Response to the challenges of the COVID-19 Pandemic

We asked individuals and organisations how they responded to the challenges of the COVID-19 Pandemic and requested that they share the changes they had made to their working methods and patterns.

i. Individuals

The majority of individual respondents, nearly 80%, reported changing their working patterns to online and as a result, the same number cut down their travel. 59.38% of individuals experienced cancellations of events, workshops, and commissions with over two thirds of the cohort losing work as a result of cancellations.

The top four actions taken by individuals were:

- Moved face-to-face meetings online (25%)
- Cut down on travel (25%)
- Cancelled or delayed any future events (19%)
- Implemented plans to reduce running costs/Developed free online activities 10%

ii. Organisations

The organisations also responded positively to the COVID-19 pandemic.

The top four actions were:

- Moving to online activity (75%)
- Making changes to venues and work places for safety compliance (60%)
- Working from home (50%)
- Social distancing at work (50%)

(See Appendix 4, pages 35 & 36 for tables.)

7. Opportunities, experiences, and the future

We asked individuals and organisations to tell us what opportunities and benefits they had experienced, and where they felt their practice / business would be in 12 months' time.

i. Individuals

46.88% of individuals identified new customers and audiences as a benefit of the COVID-19 pandemic. This is borne out by almost 46.88% of individuals also identifying use of new technology as a benefit to their practice and work. 37.5% utilised expanded networks of creative contacts, and 28.13% used new business models and ways of doing business.

31.25% of individuals felt they would be doing better in the coming year than during the COVID-19 pandemic. 21.88% were back to performing and earning at pre-pandemic levels and a 21.88 were still operating but with less business. Positively, 15.63% felt they were doing better than pre-pandemic.

There were nine references to having more access to opportunities through digital channels including CPD, seven references to professional and peer support networks accessed online, and six references to increased engagement with audiences and customers through digital platforms.

Six individuals reported having more time to develop their practice but five felt the impact overall had been negative for them. Other comments were that it was an opportunity for wider assessment across society, that it was good to see local businesses recognised and supported, and that local customer reach had increased.

20 individuals said they were willing to share their learning with others and included willingness to take part in on and offline forums/peer discussion events, workshops, performances, webinars, mentoring, blog posts, and radio/podcast interviews.

Additional comments:

"Communications and mutual support between existing informal groups"

"I was able to take part in more events that benefited me as a creative i.e., lessons, mentoring, opportunities."

"Reprioritising time/ work life balance"

ii. Organisations

A similar picture could be seen in responses from creative and heritage organisations.

72.73% of organisations identified new technology and digital comms as a benefit to them during the COVID-19 pandemic. New audiences and customers were cited by 63.64%. And the next highest benefit was being acknowledge by the community and wider society which was 54.55%.

Of the organisations' responses there were three references to receiving support from peers and networks, and three to being able to increase audiences. Two respondents referred to activity contributing to the COVID-19 response, and two felt that their international reach had increased. Other comments referred to new projects, community support and recognition, more social media engagement, and organisational development.

41.67% of respondents believe their organisations will be back to pre-pandemic levels of performance and income in the coming year. This indicates a general positivity for the future amongst our creative and heritage organisations.

There were three individual responses, and they all emphasised a willingness to share experiences, with two respondents reporting that were already doing so.

The results indicate the creative and heritage sector is extremely resilient and remains positive about the future while determined to improve.

Additional comment:

“We hope to be doing better than pre-pandemic but only due to us moving facilities.”

(See Appendix 5, pages 37 & 38 for tables)

8. Personal experiences during the COVID-19 Pandemic

We asked respondents about their own personal experiences during the COVID-19 pandemic. This section indicates the sector’s own perspective on their experiences during this time.

i. Individuals

For individuals, professional engagement was down to 43.75% and isolation was felt by 53.13% of the individual respondents. However, feeling creatively engaged and active was the highest result at 59.38% and in support of this level 46.88% of individuals declared themselves very busy whilst over 50% of respondents felt overwhelmed.

Four comments referred to negative impacts including fear and struggling to make ends meet. There were two comments about being inspired and having more time for creativity.

Whilst eight respondents reported little or no impact on a professional basis, the same number reported negative emotional, creative, and professional impacts. Whilst four respondents reported a positive impact on their life and work through changes brought about by COVID-19 (through improved work/life balance and connecting online instead of travelling long distances); four reported increased financial insecurity. Two respondents reported some practical difficulties, whilst others saw some more opportunities as a result of increased access to digital opportunities.

Additional comments:

“The Pandemic, strangely, gave me the opportunity to strengthen relationships and networks within the creative sector in Dumfries and Galloway which has increased commission opportunities for me.”

“I found that peers and professional colleagues were very supportive. There was a sense of we're all in this together.”

“There have been few positives as a fashion professional. Perhaps, increased online activity is taking us to a wider audience but this is balanced by the almost complete disappearance of our European market. Not good.”

“I have connected with people I wouldn't normally have worked with.”

ii. Organisations

The creative and heritage sector organisations’ results reflected those of the individuals. 50% of respondents stated they were busy during the COVID-19 pandemic while also experiencing personal isolation and feeling unhappy. Inspiration and creativity or the lack thereof were both 33.33%.

There were eleven responses on how organisations coped during the COVID-19 pandemic. Six respondents felt that they had overcome challenges to create positive outcomes, three had negative experiences (for two respondents all work was stopped), one was able to adapt and one commented that it was too early to tell.

Additional comments:

"Our organisation reached new audiences and grew in its delivery and quality of content. A new found appreciation of the Arts by the already existing For Enjoyment community and a new membership and its value in tackling social isolation improving mental health and confidence. A strengthening of the community, new relationships built amongst peers and a stronger connection with other arts organisations and networks. Art became a huge focus for me as founder and creative director of For Enjoyment and from feedback from the community as a whole it was hugely impactful."

"Engagement with artist and audience has been exceptional as everyone has been in the same position. Communities were able to see the benefit culture brings."

"None, it has all been and still is a nightmare."

"Great solidarity among local arts practitioners and organisations in our immediate area. International and National networking increased. Feeling that we are needing to address cultural isolation of Brexit equally with isolation resulting from pandemic."

(See Appendix 6, pages 39 - 41 for tables)

9. Support for the creative and heritage sectors

9.1 We asked respondents how they could be supported as we all emerge from the COVID-19 pandemic restrictions.

i. Individuals

Eleven respondents wanted to see various types of professional support for freelancers and the wider sector, including networking, information sharing, advocacy, CPD and wellbeing, and funding/income generation advice. Seven respondents were not sure that further support was needed, eight respondents requested more opportunities for artists to work together in communities, including support for the restart of performing arts activity.

68.75% of individuals would value the opportunity to work alongside community organisations to assist with the recovery. 62.5% would like to see advocacy on behalf of the sector to raise the sector's profile and increase audiences and 60% would like support from key hubs. 50% of individuals would like more research into the creative and heritage sectors to establish its value and social impact on society.

There was also an option to tick 'other, please specify' to which there were eight responses. Two referred to a need for more inclusivity within the arts community and the perception that the 'same people are at the centre of everything', while another referred to a need to combat negative perceptions of the region's arts community.

Other comments included a request for mid-career development opportunities and a focus on innovation and excellence; calls for more investment in the arts through a per cent for art scheme and national proposals for a universal basic income; a wish to see Spring Fling reinstated; and the need for more focus on the region's heritage and cultural identity.

Additional comments:

"More than funding, I think we need to be supporting in maintaining the new methods of creating a work life balance which the lock downs taught us. I question whether we, public agencies, business people etc., need to travel around as much as we did previously. And money saved on needless office spaces and travel costs could be put to better use redirected to the creative sector. There is no substitute for seeing each other in person but I do think we should not go back to the crazy times of one meeting per day because of a 75-mile return journey to the other end of the region. Let's use the recent experiences to work together and be clever about how we do business and connect with each other."

"Professional development opportunities. Support for us individual freelancers and don't put all your resources to the same old suspects, the so-called big hitters!!"

"Help more promoting what the area has to offer in the way of skilled craft workers and artists often hidden away in the countryside."

ii. Organisations

The creative and heritage organisations also identified a desire for hubs and agencies to expand the sector and cited marketing and promotion support as a key need to access bigger audiences. The top three identified needs for support to creative and heritage organisations are:

- Support from hubs and agencies to expand the sector (54.55%)
- Advocacy to raise the profile of Cultural and Creative industries in Dumfries and Galloway (54.55%)
- Marketing and promoting the sector to bigger audiences (54.55%)

Additional comments:

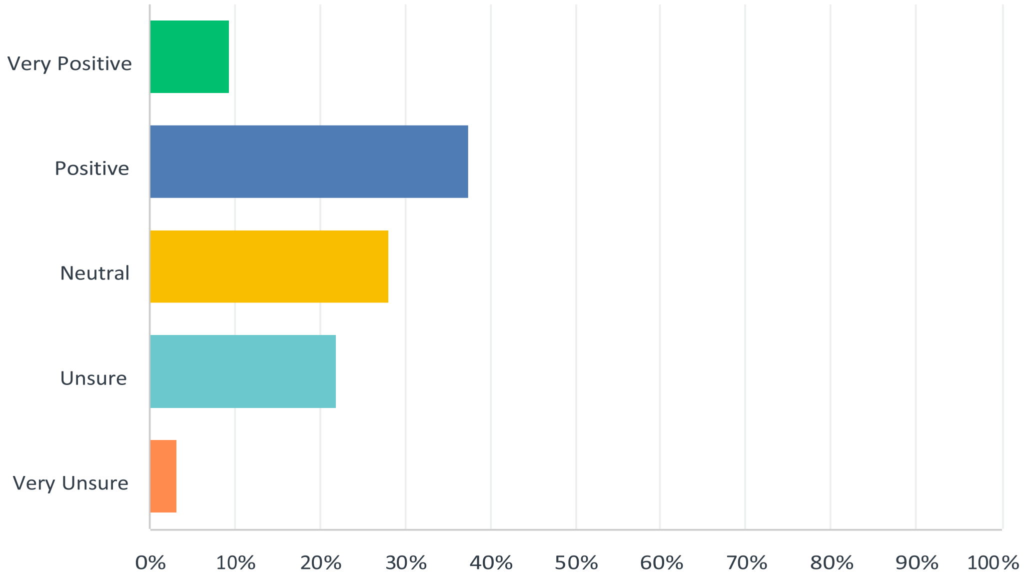
"Our organisation to date hasn't really been represented by any larger organisations, this would be a great boon to extend our range and we feel we have a great deal to contribute to the future of the creative sector of our region. We work with a large cross section of the whole community of D&G who also have a lot to say and feel we can be a voice for them also."

"Introduce funding to assist in recover phase of covid. All funding support has ceased, and the pandemic is not over. Please lobby Creative Scotland for assistance through this phase."

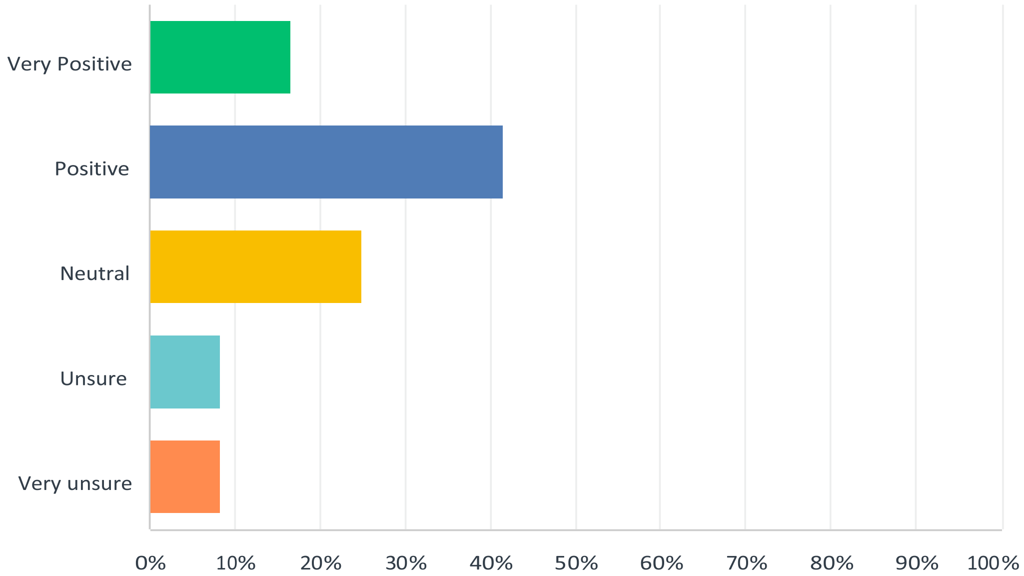
(See Appendix 7, pages 42 & 43 for tables)

9.2 We also asked respondents and organisations to tell us how they felt about the future and their responses were largely positive but there was also an element of uncertainty.

i. Individuals



ii. Organisations



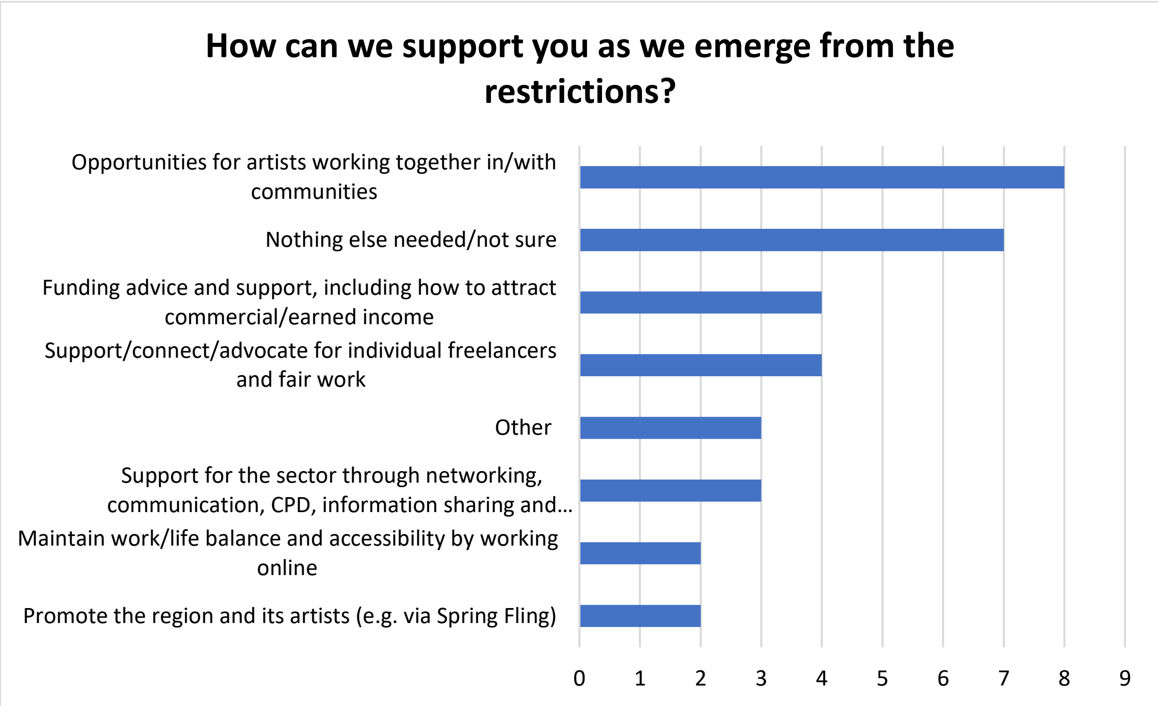
10. How can DG Unlimited support you?

We asked respondents and organisations to tell us how they felt DG Unlimited could support them in the future.

i. Individuals

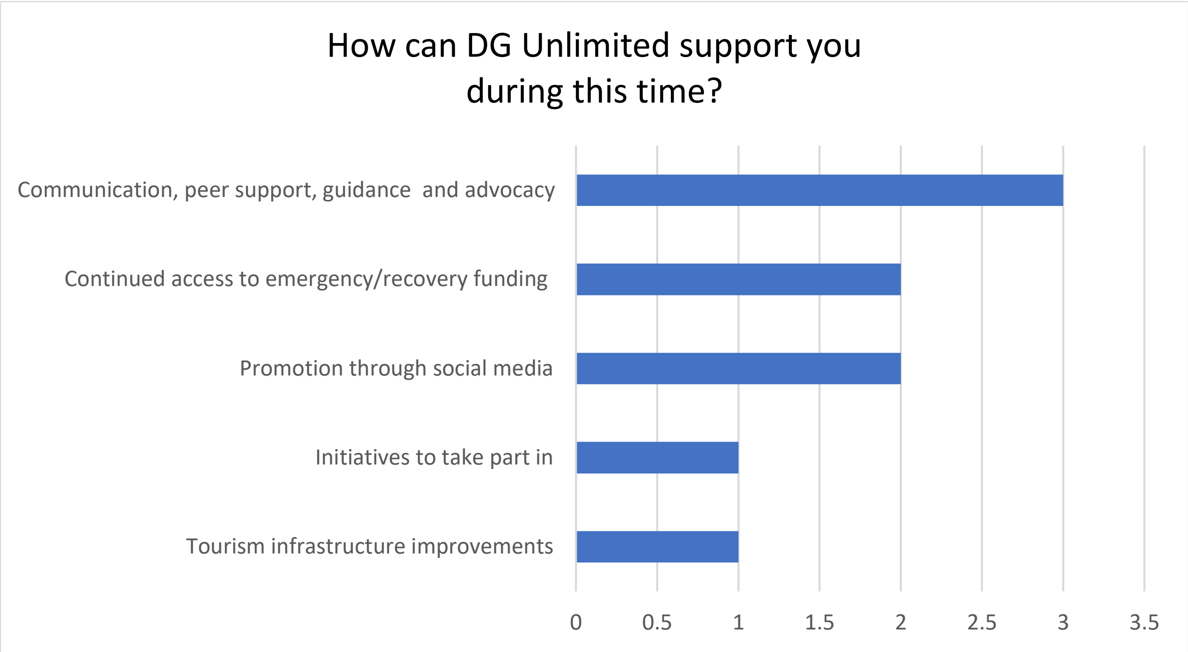
30 of the 32 individual respondents provided suggestions for how DG Unlimited could support them as we emerge from the pandemic. Suggestions included sector networking, advocacy, guidance, and communication. Also, continued access to emergency/recovery funding, more promotion through social media, more events, and initiatives to take part in, international promotion, and wider tourism infrastructure improvements. The table below aggregates the key themes emerging from the responses received.

Individuals



ii. Organisations

Three responses made suggestions linked to sector networking, advocacy, guidance, and communication. Two responses suggested continued access to emergency/recovery funding, and two suggested more promotion through social media. Other suggestions were more events and initiatives to take part in, international promotion, and wider tourism infrastructure improvements.



Additional Comments:

“Providing opportunities for local small businesses and self-employed creatives, perhaps by helping to support event organisers to be able to afford to properly pay self-employed creatives.”

“DGU does a great job letting people know about different public funds to apply for. It would be good to more around developing methods and skills within the sector at large: to attract private and commercial investment, generate income from the work/sales, reaching different markets. As opposed to the public funding wheel everybody is on.”

“Commission artists on a fair wage basis. Encourage a wider application base.”

“Professional development opportunities. Support for us individual freelancers and don't put all your resources to the same old suspects, the so-called big hitters!!”

“Help more promoting what the area has to offer in the way of skilled craft workers and artists often hidden away in the countryside.”

“Well-being support. I had an opportunity once during lockdown to zoom and chat with others in my peer group and it helped me navigate my mental health needs positively. Funding.... I have been impressed by the support and advice from DG Unlimited staff who have helped me access funds for my newly diversified practice.”

“keep working with the council to develop the cultural sector. We are extremely lucky in D&G and have a great reputation in some areas.”

“Continue to provide regular, affordable online workshops using Zoom or similar even after restrictions are lifting - as well as helping disabled or chronically ill people not feel so isolated, it's great for those of us not able to travel far for whatever reason.”

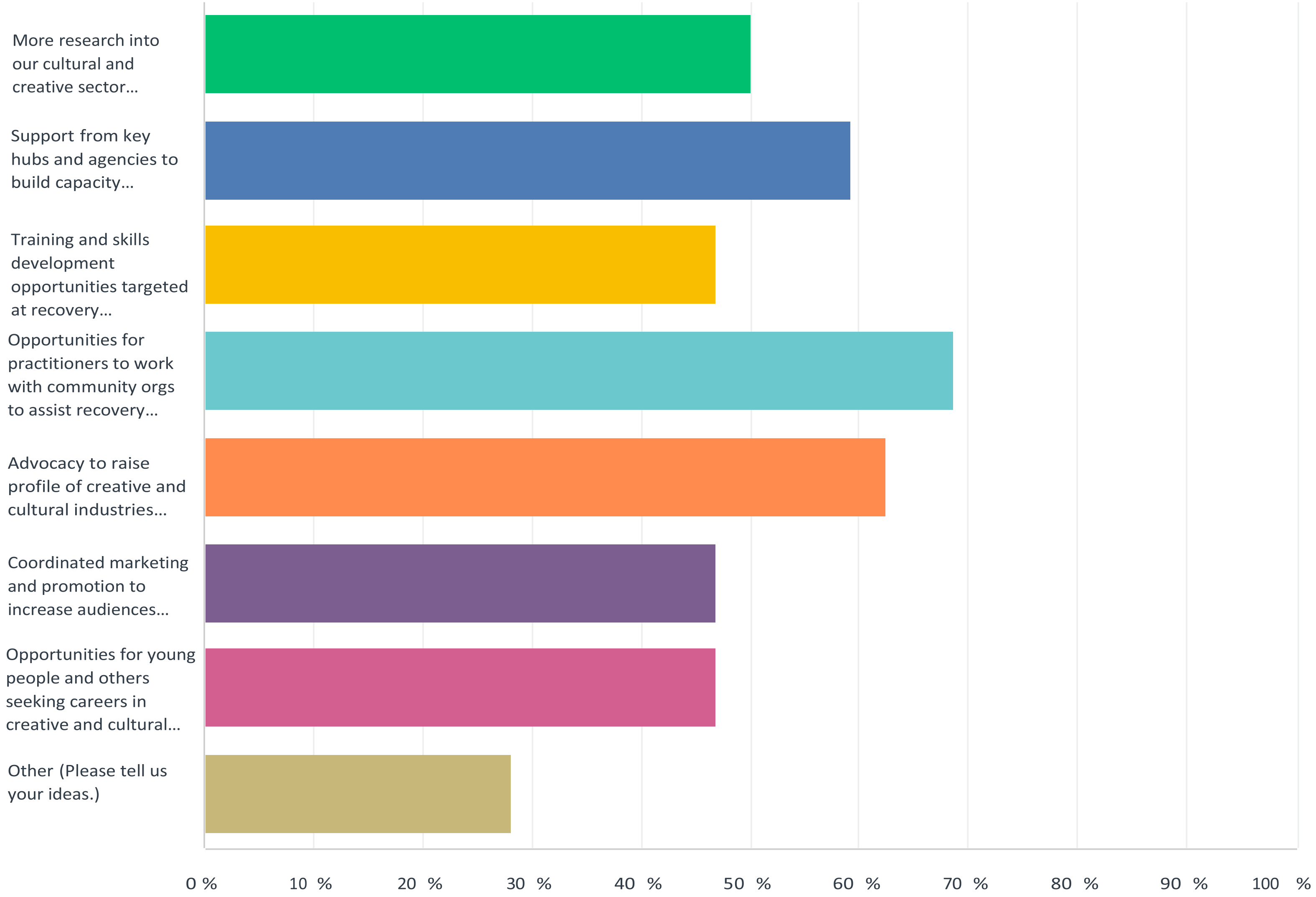
“Perhaps some assistance funding if it becomes needed. Perhaps some sort of mutual help network set up for getting the self-employed together.”

11. Actions to assist with recovery

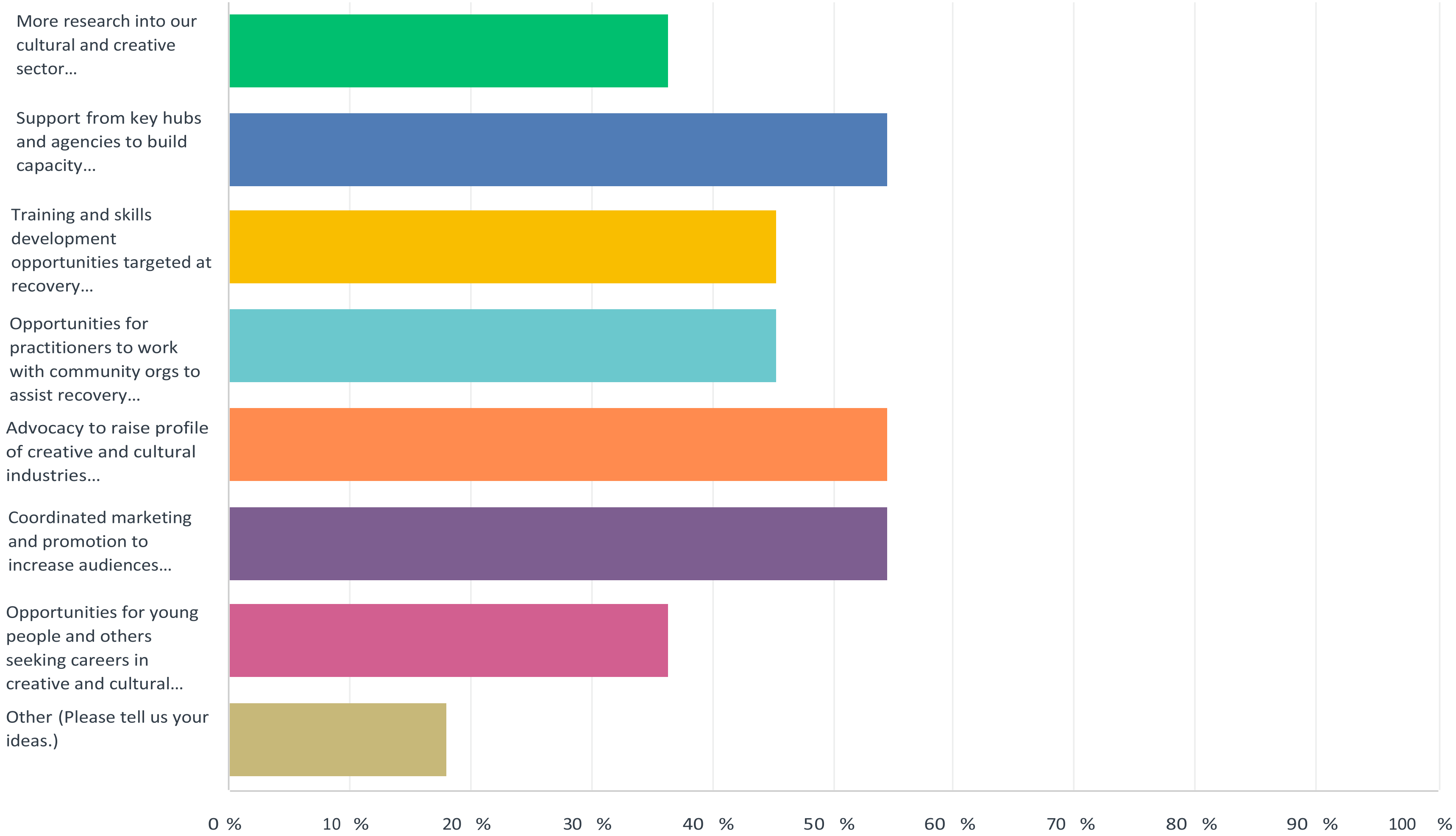
The creative and heitage organisations responses were similar to those provided by individual respondents. 68.75% of individuals and 45.45% of organisations identified the need for creative and heritage practitioners and organisations to work alongside community organisations to assist with the recovery. 62.5% of individuals and 54.55% of organisations highlighted the need for advocacy for the sector in order to raise the profile of the value and quality of practice in creative and heritage sectors. In addition, 46.88% of individuals and 54.55% of organisations also identified the need for support to market the sector.

(See Appendix 8, pages 44 & 45 for versions of the two tables below which contain the full description for each legend)

i. Individuals



ii. Organisations



Additional comments:

"Better guidance on what we can and cannot do what must be in place before opening etc."

"Easier access to funding support."

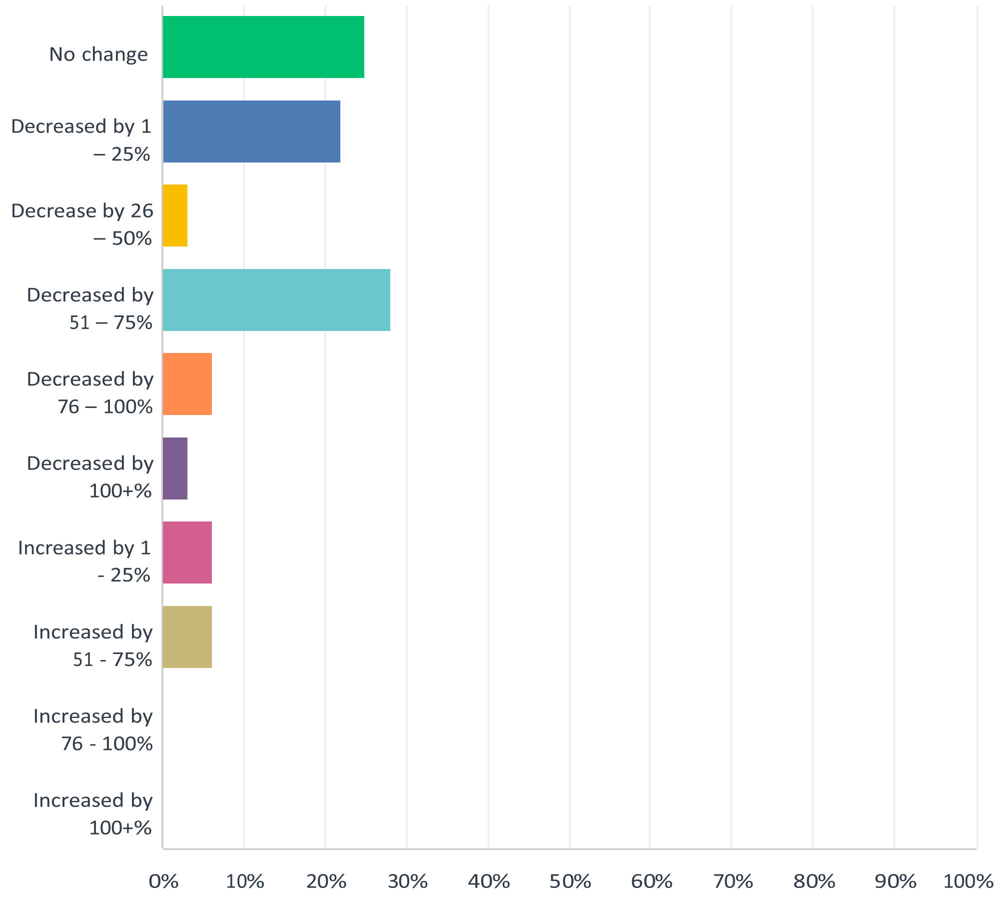
"Improvements to infrastructure."

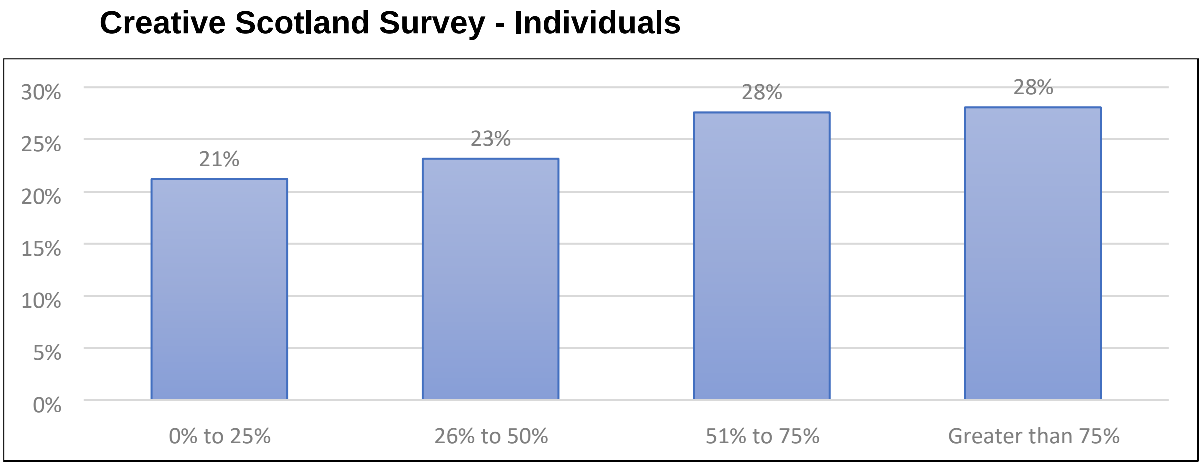
12. Dumfries and Galloway compared to Scotland

Creative Scotland carried out a national Covid-19 Scottish Creative Sectors Survey (December 2020 - January 2021). The response rate from Dumfries and Galloway was very low. 8.7 or 2% of individual respondents; and 5.43 or 3% of organisation respondents were from our region.

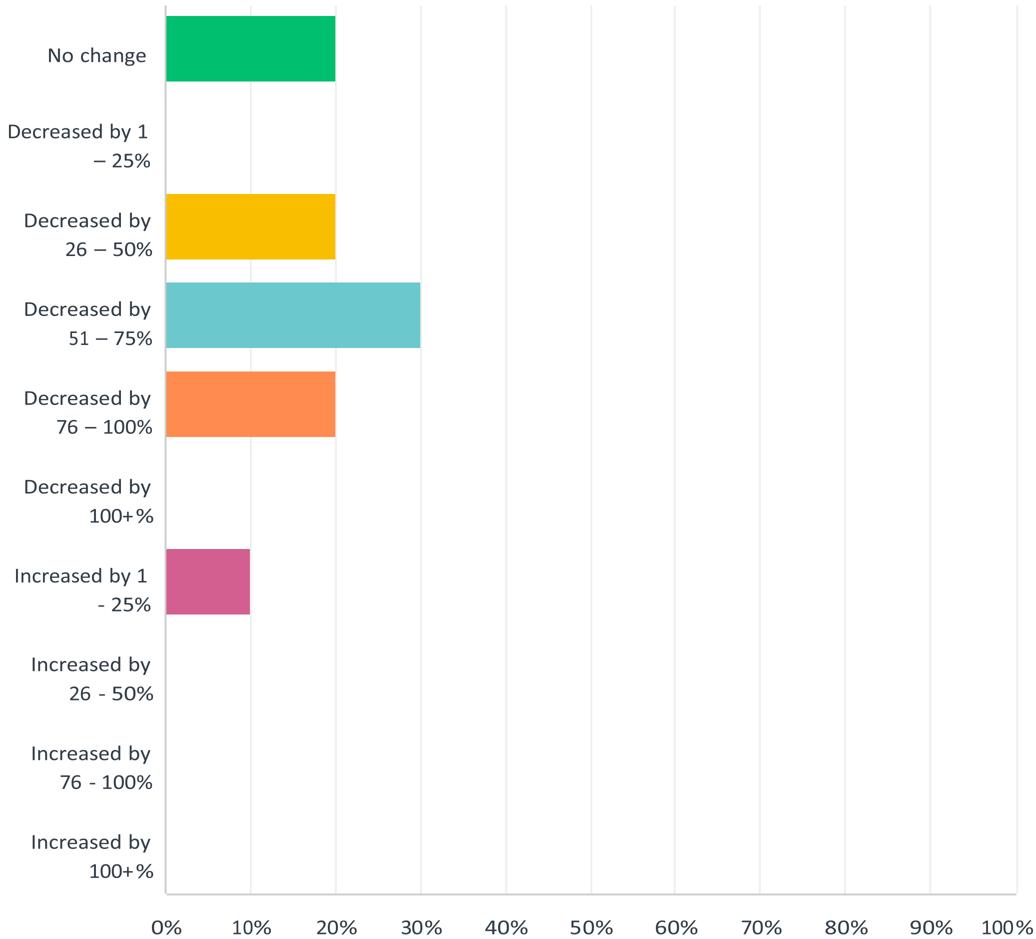
The tables below provide an insight into the losses of income experienced by individuals and organisations based in Dumfries and Galloway in comparison to levels of income losses to individuals / organisations from across Scotland.

i. Individuals - Dumfries and Galloway Survey

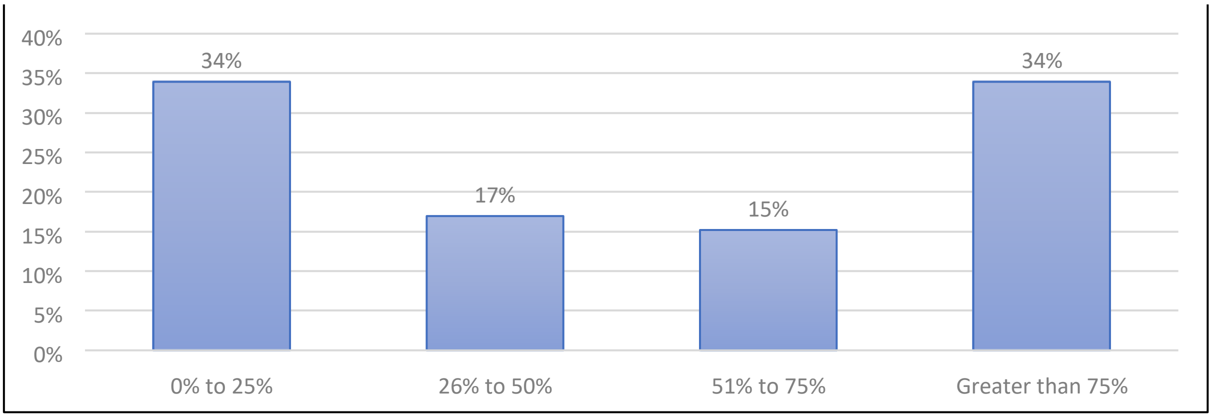




ii. Organisations – Dumfries and Galloway Survey



Creative Scotland Survey - Creative and Cultural Organisations



There is no doubt that an economic and financial impact has been felt around the creative and cultural sector across all of the 32 local authority areas in Scotland. However, the majority of respondents to the Creative Scotland survey came from the central belt. 2% (8.7 individuals) of respondents were individuals based in Dumfries and Galloway and 3% (5.43 organisations) were organisations within the region. This is out of a total number of survey responses 606 (181 organisations and 435 individuals).

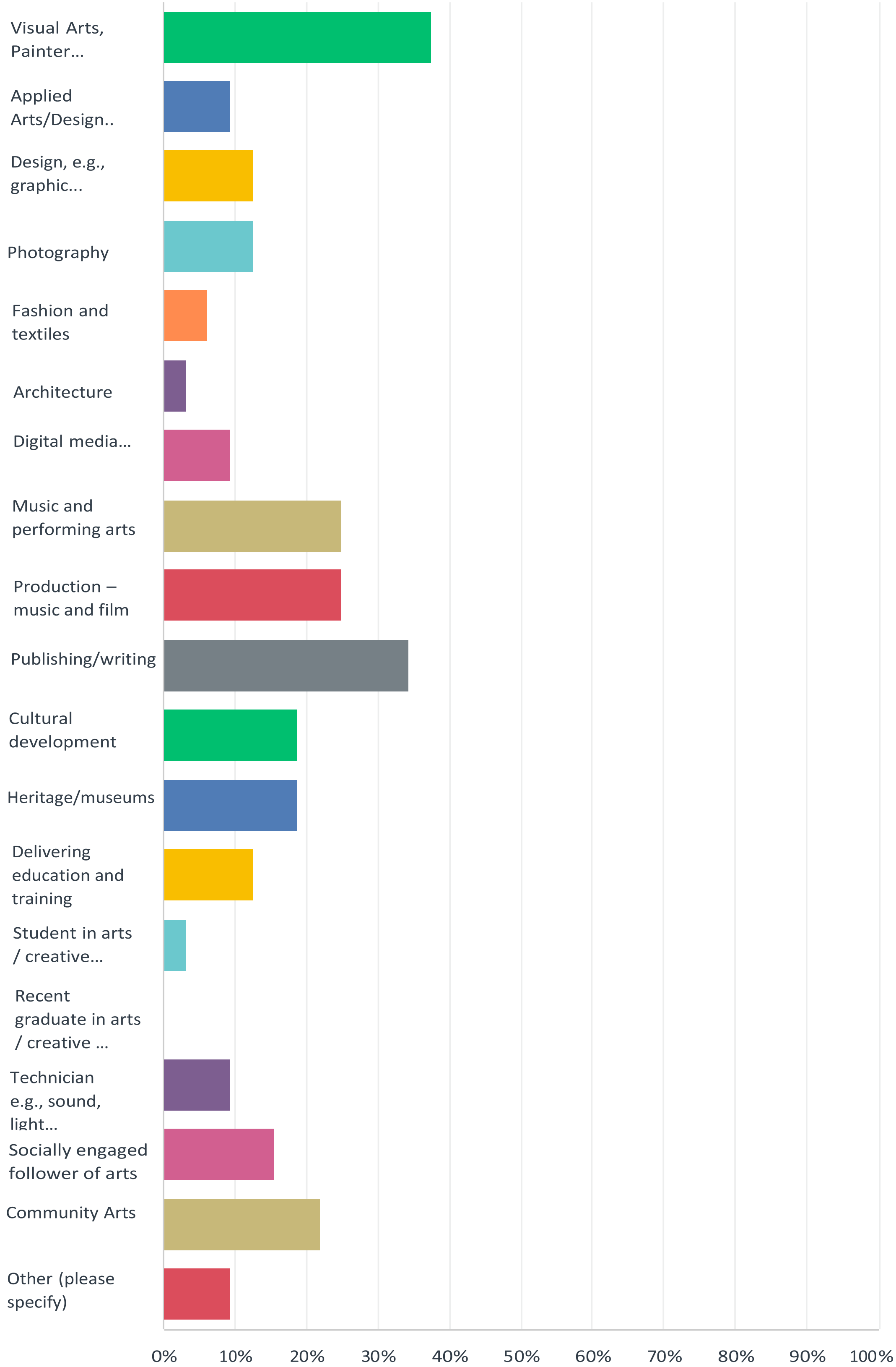
53% of respondents to the Creative Scotland survey were employed in the music industry and 38% within Theatre. This is not reflective of Dumfries and Galloway where there is a much higher number of self-employed or freelance creatives at 62.5%, and artists, and makers at 31.25%. The majority of our respondents in Dumfries and Galloway work within the visual arts sector.

These differences highlight the unique nature of the creative and cultural sector in Dumfries and Galloway and as a consequence, the importance of the results of this survey to the continued support of the creative and heritage sectors in this region.

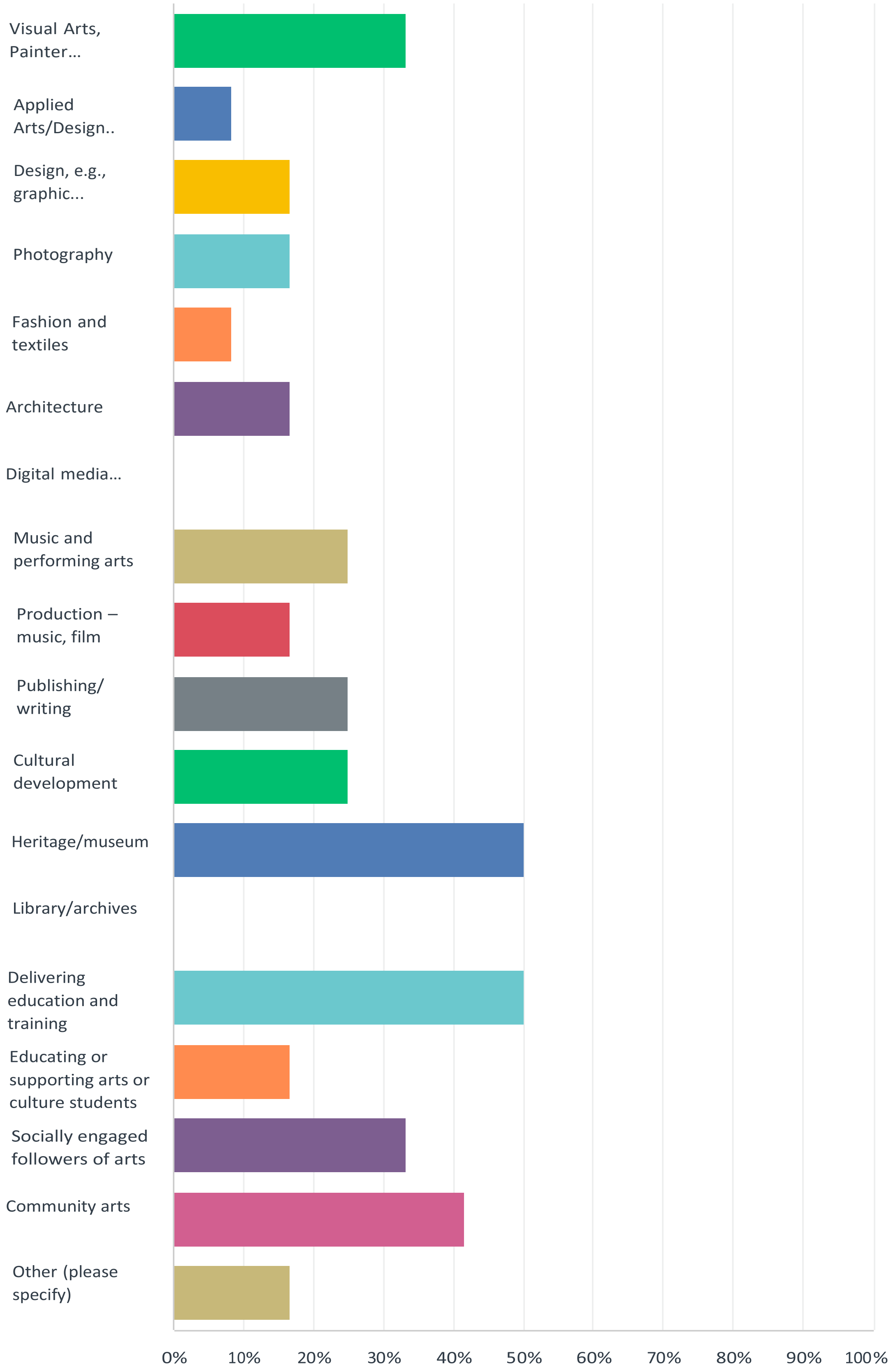
APPENDICES

Appendix 1

i. Areas of work (Individuals)

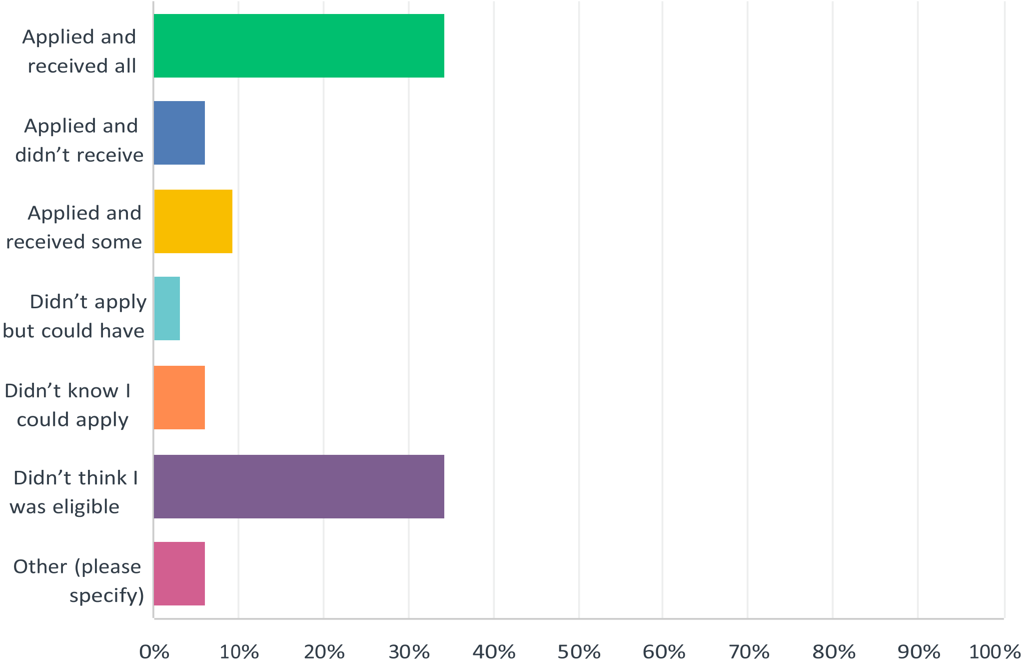


ii. Areas of work (Organisations)

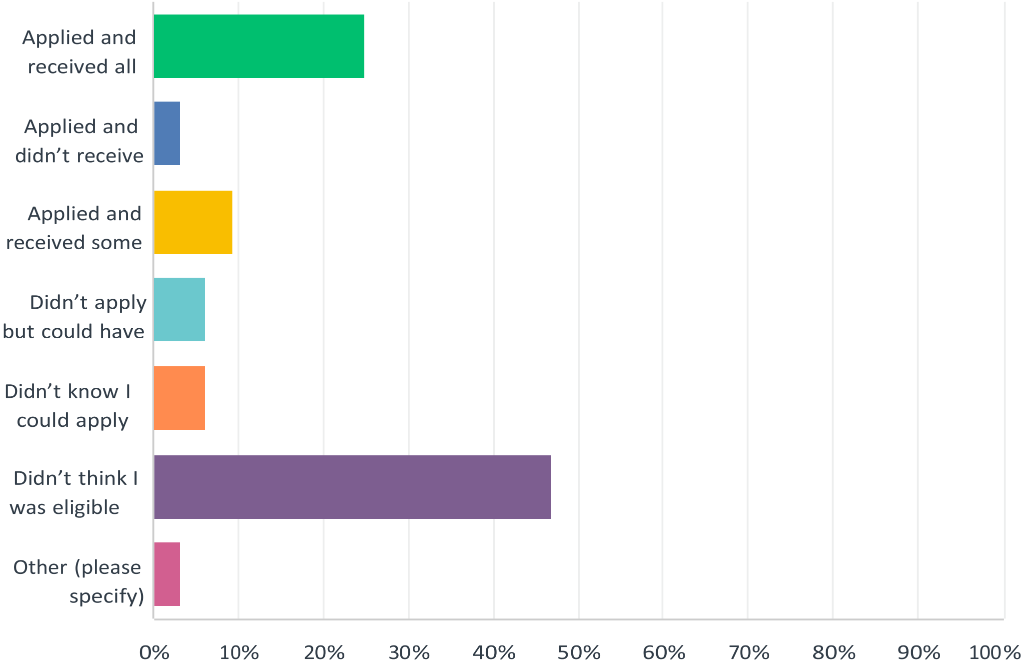


Appendix 2

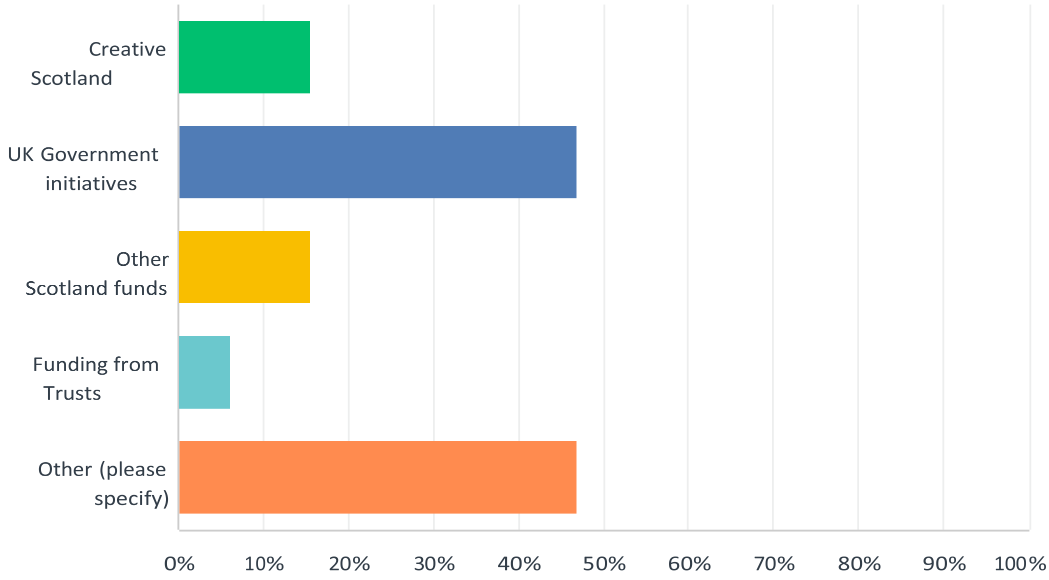
i. COVID-19 Financial Support (Individuals)



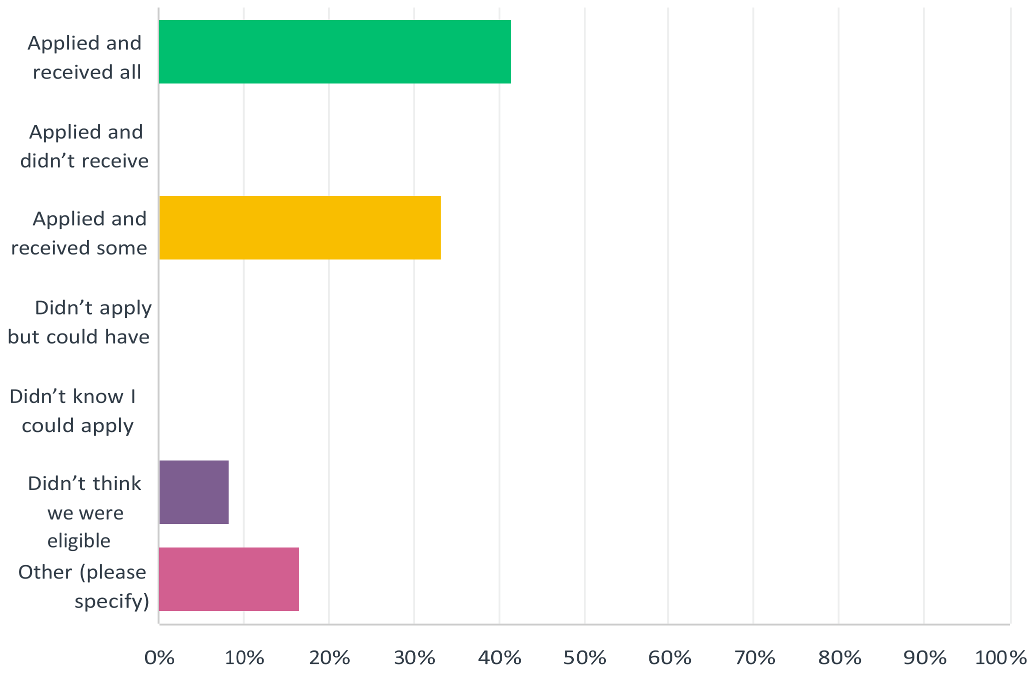
ii. COVID-19 Business Support (Individuals)



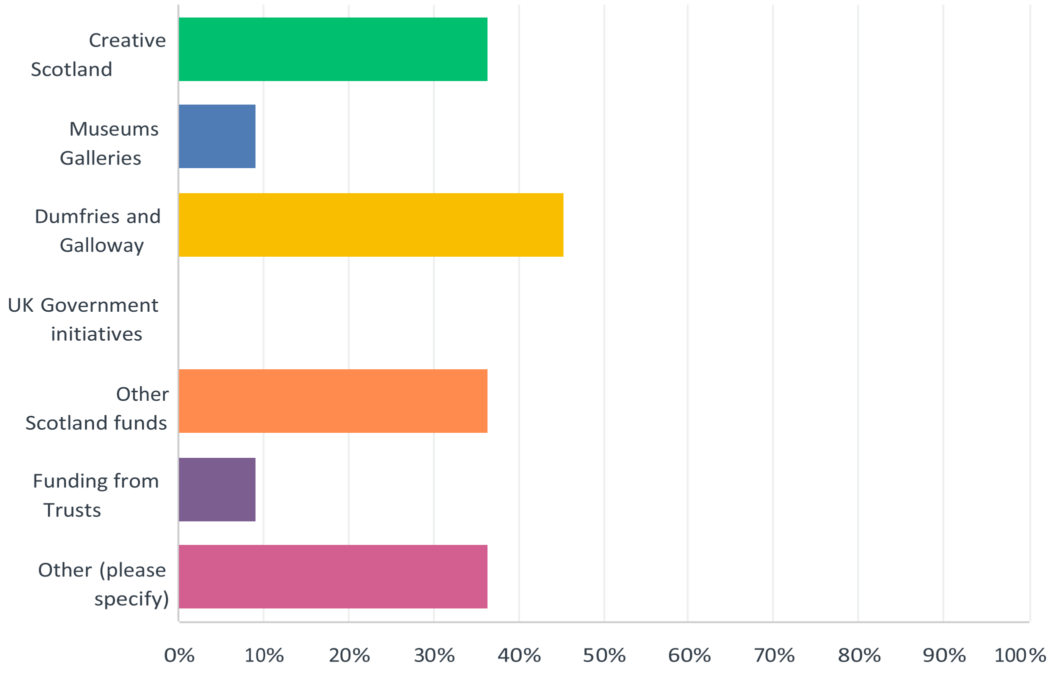
iii. COVID-19 Sources of Financial Support (Individuals)



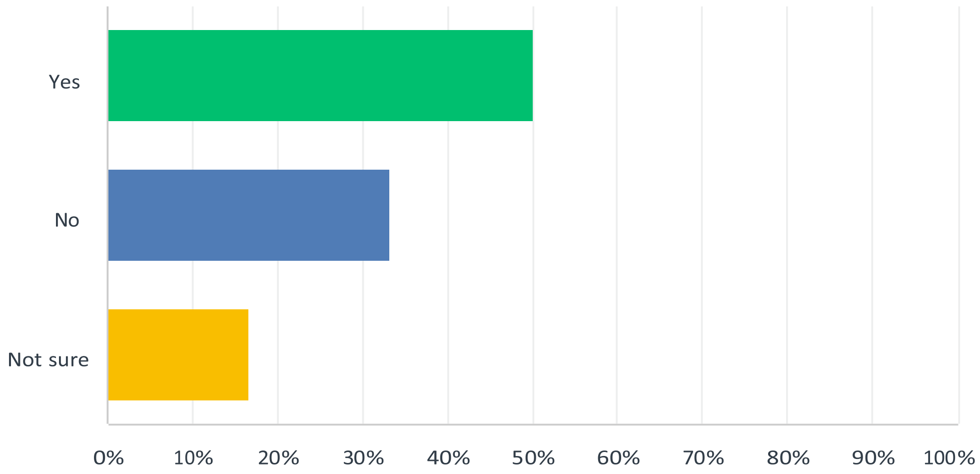
iv. COVID-19 Financial support (Organisations)



v. COVID-19 Financial support (Organisations)



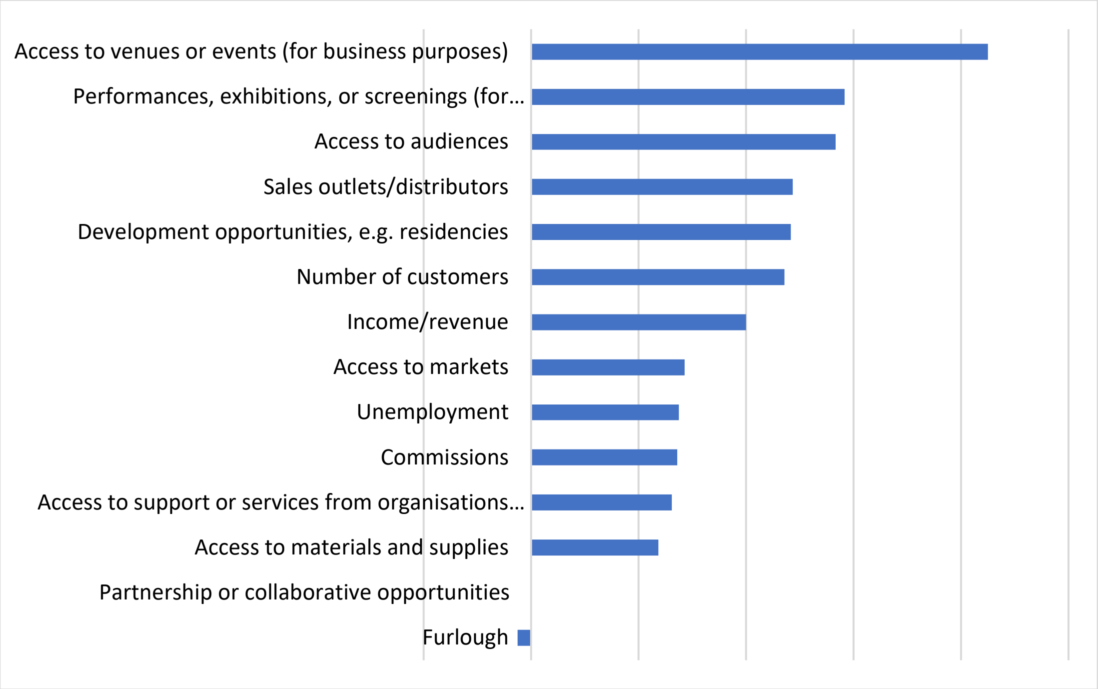
vi. Were there gaps in support for creative and cultural sector organisations?



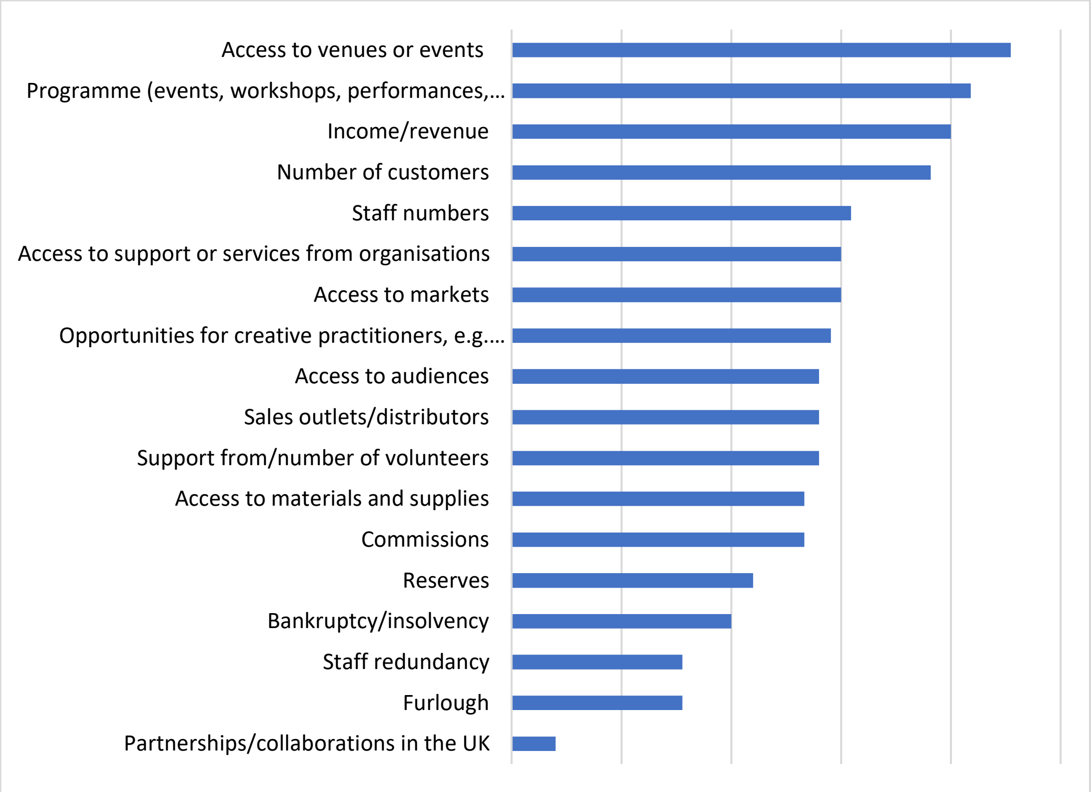
Appendix 3

These questions asked respondents to score factors from very negative to very positive or 0 if not applicable. These tables show the most negatively impacted factors on a scale of 0 to 5.

i. Individuals
How do you feel your practice or business has been affected by the COVID-19 pandemic?



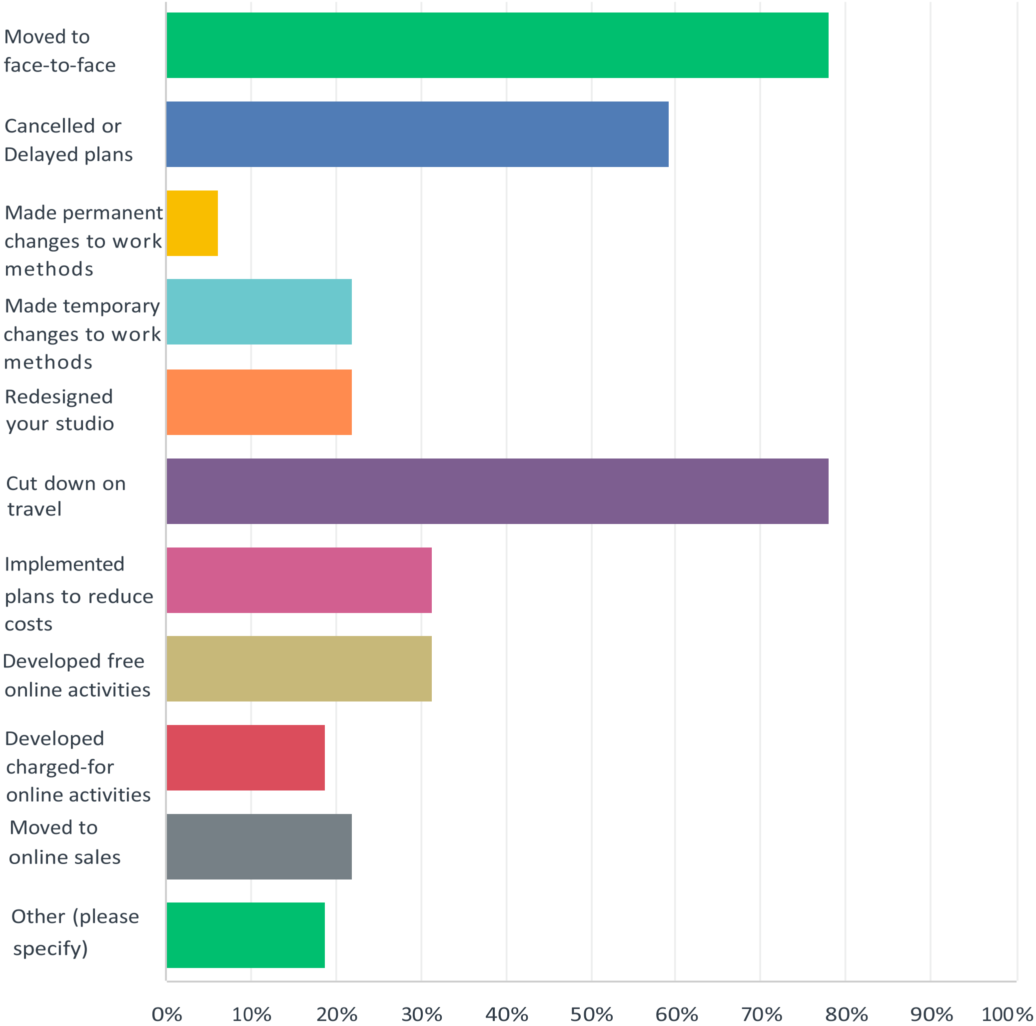
ii. Organisations
How do you feel your business has been affected by the COVID-19 pandemic?



Appendix 4

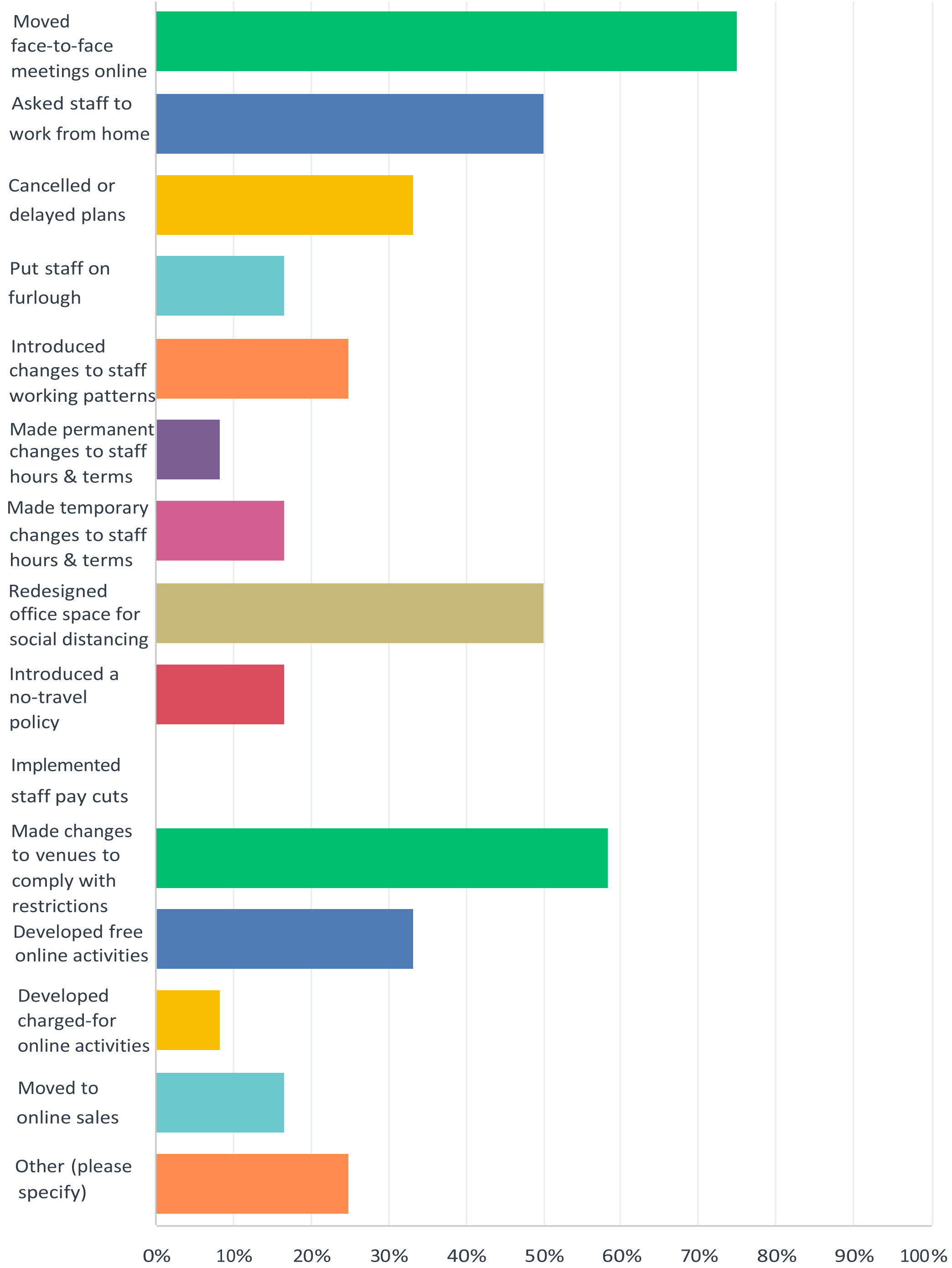
How have you or your organisation responded to the challenges of the COVID-19 pandemic?

i. Individuals



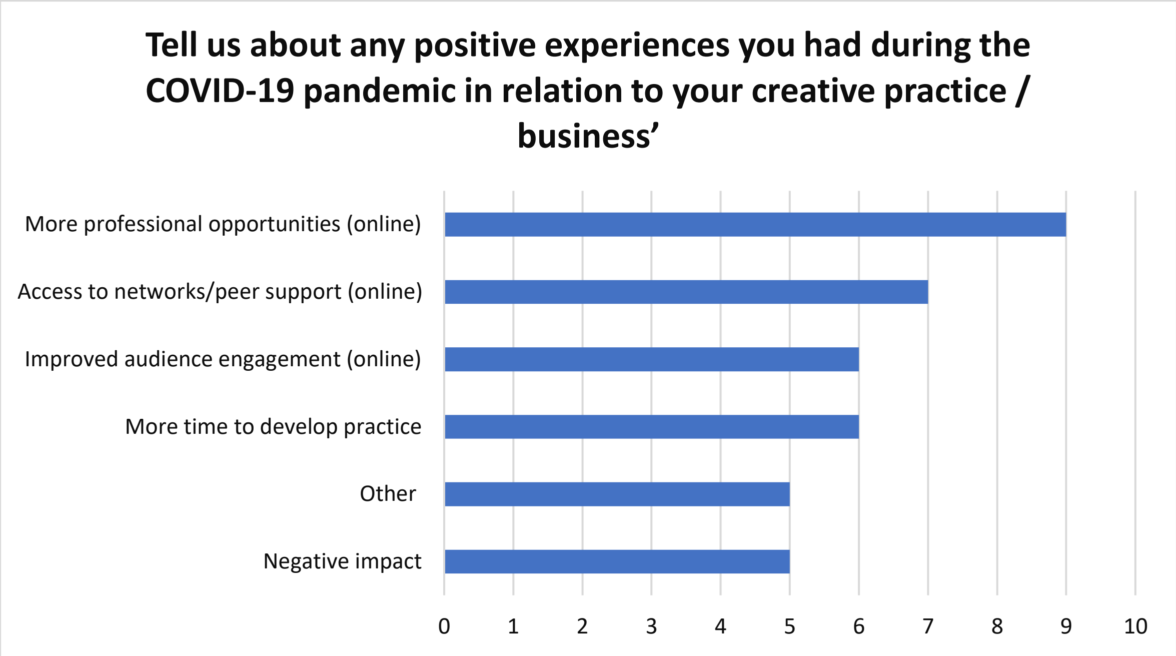
How have you or your organisation responded to the challenges of the COVID-19 pandemic?

ii. Organisations

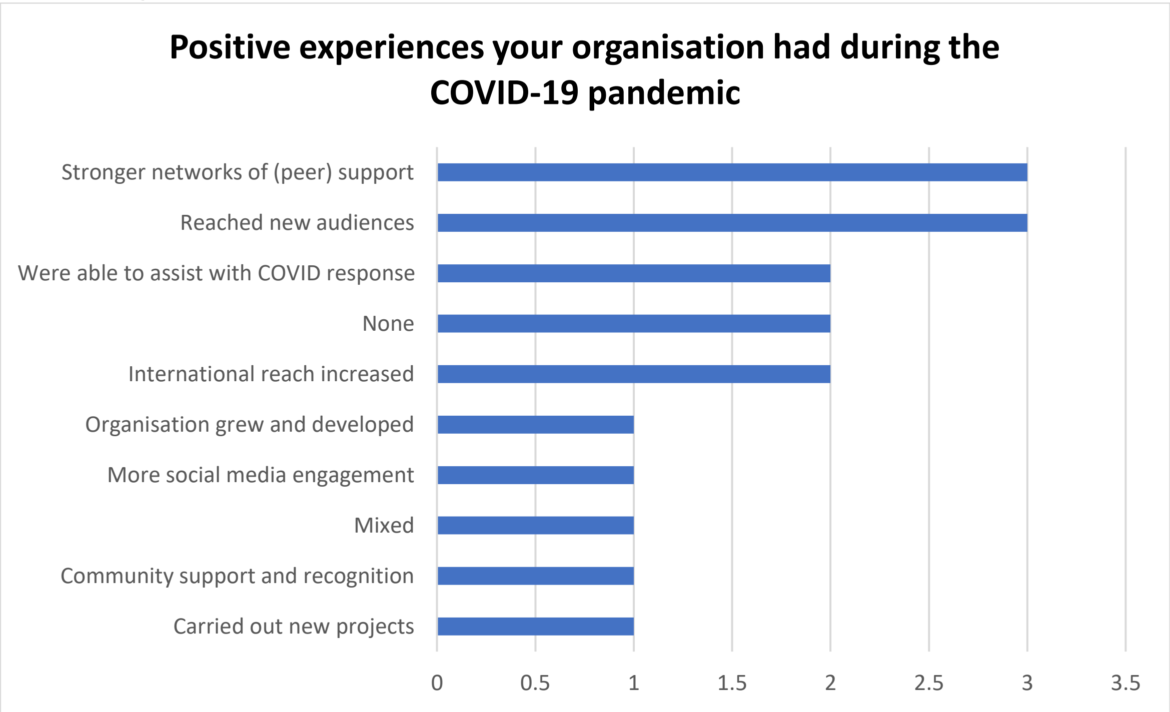


Appendix 5

i. Individuals

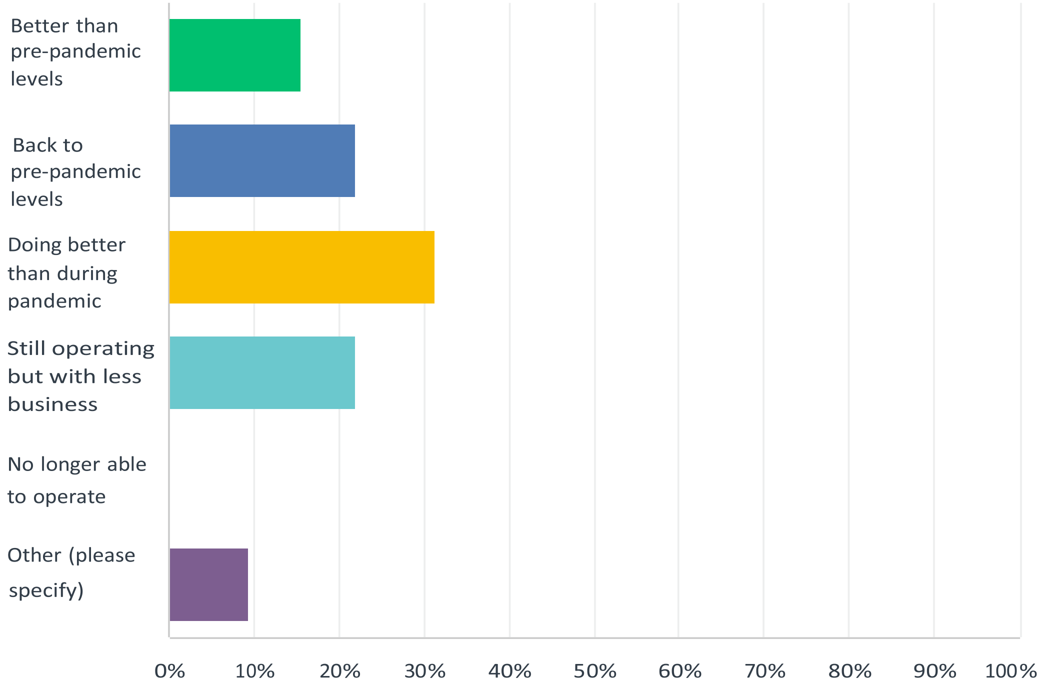


ii. Organisations

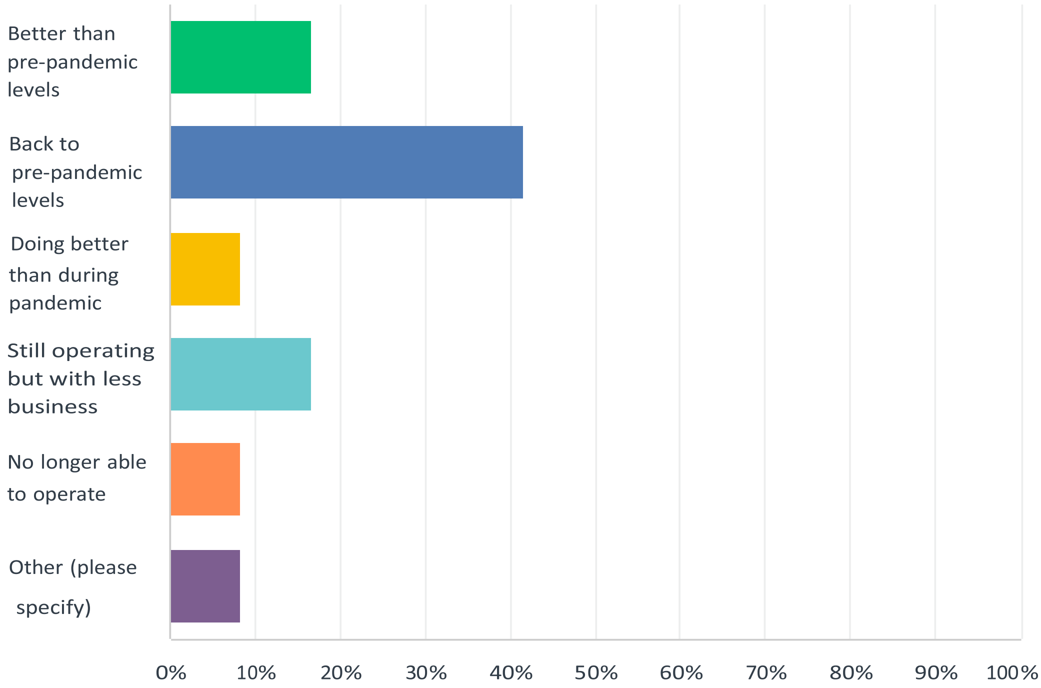


As a result of the COVID-19 pandemic, where will your business be in 12 months' time?

i. Individuals

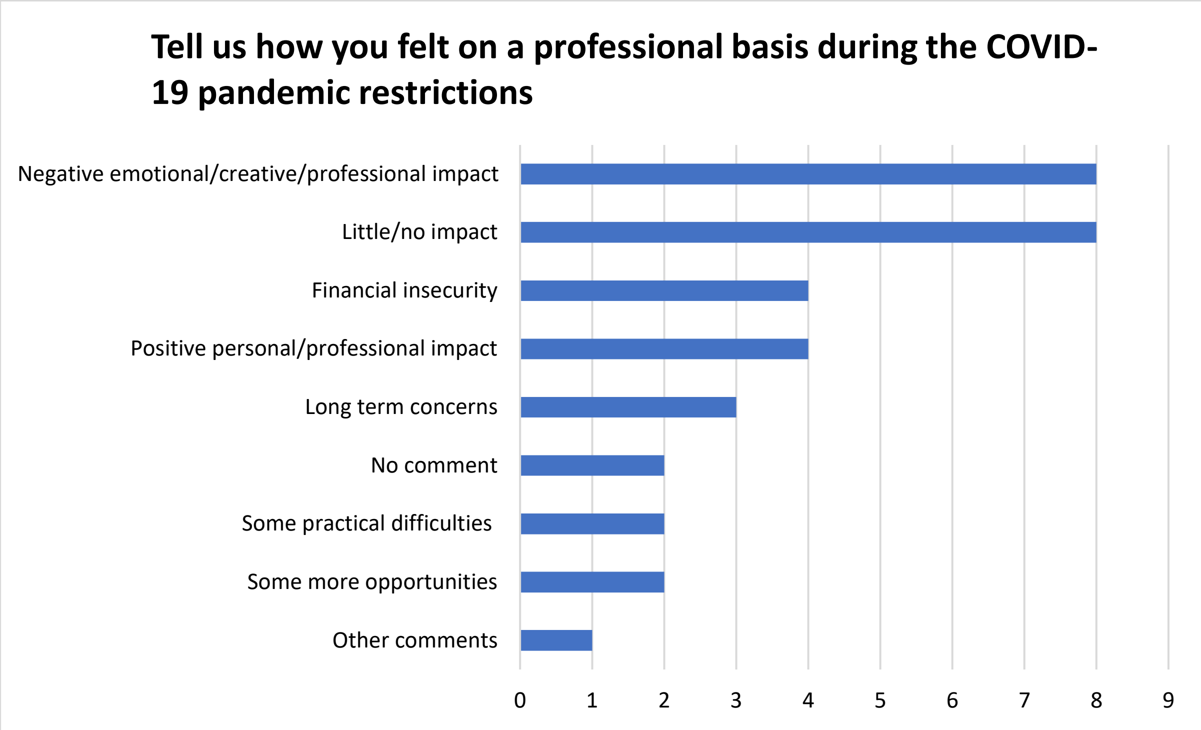


ii. Organisations

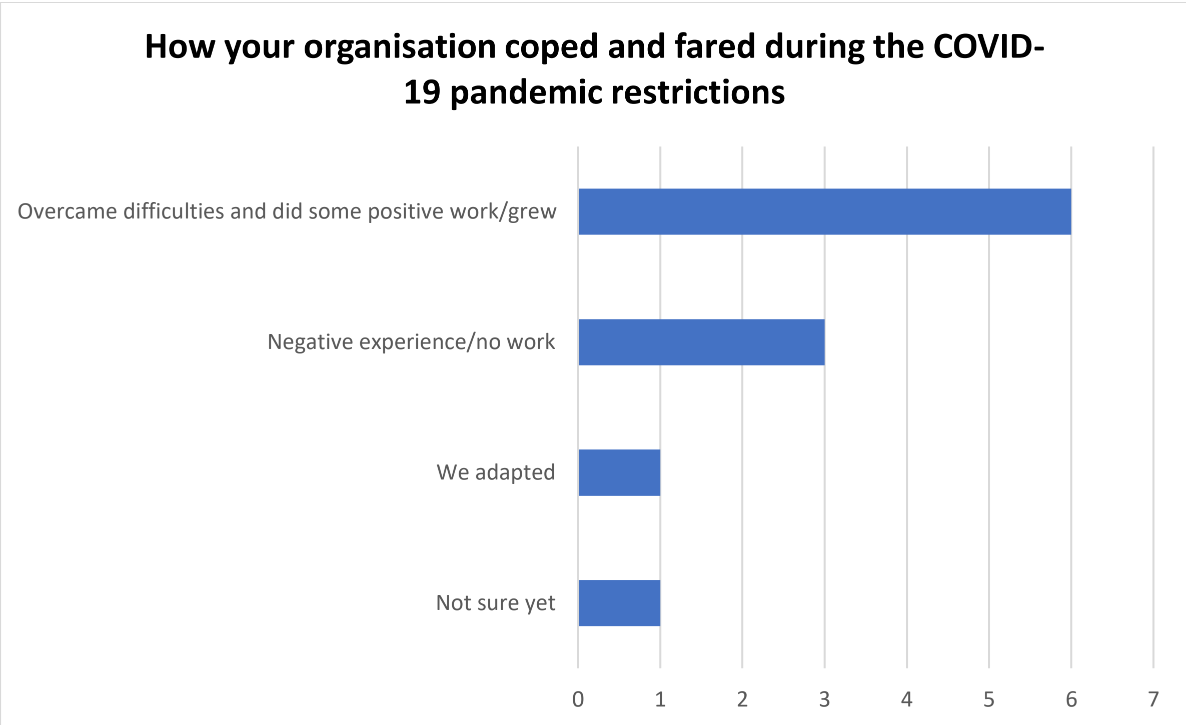


Appendix 6

i. Individuals

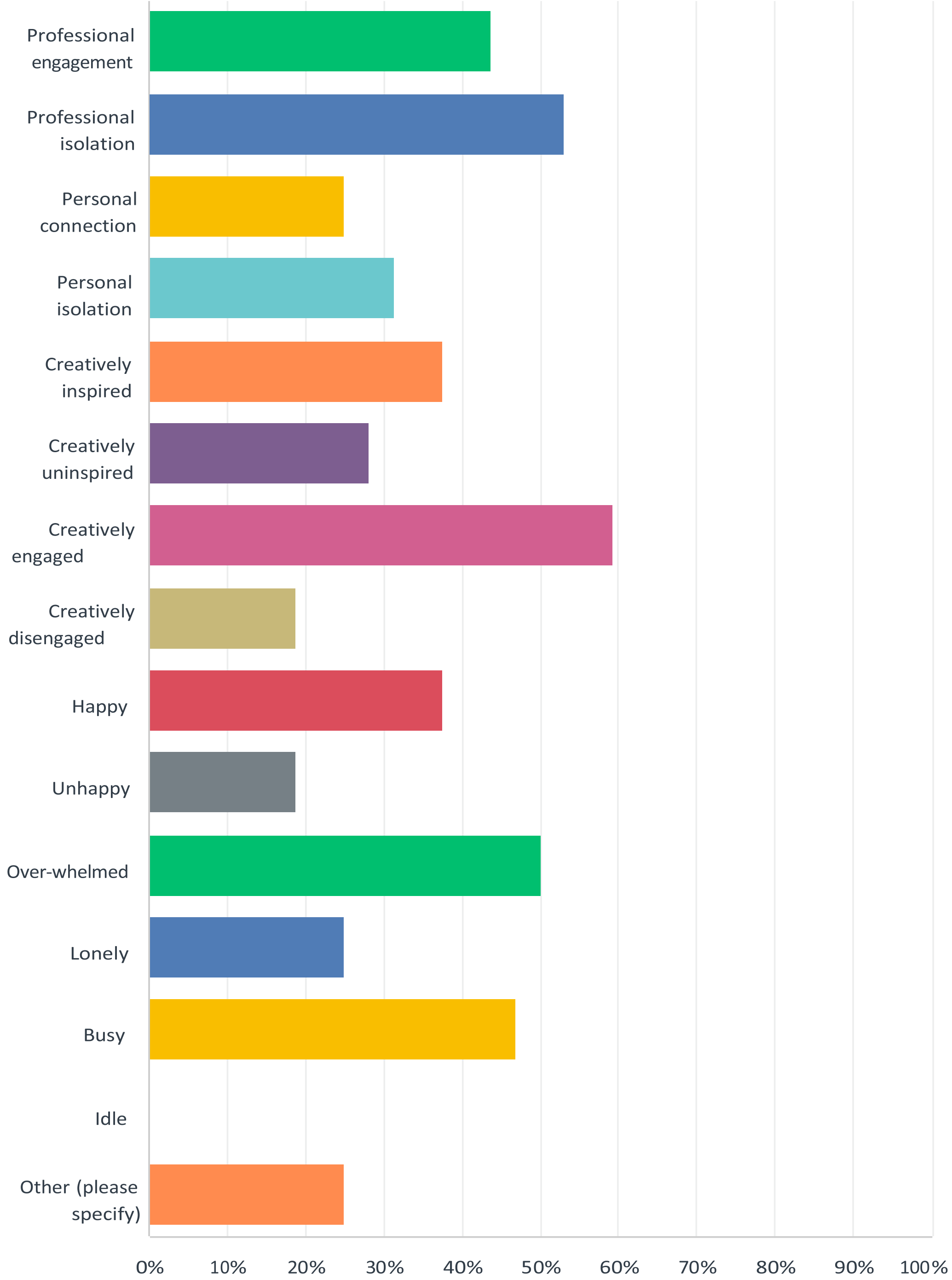


ii. Organisations



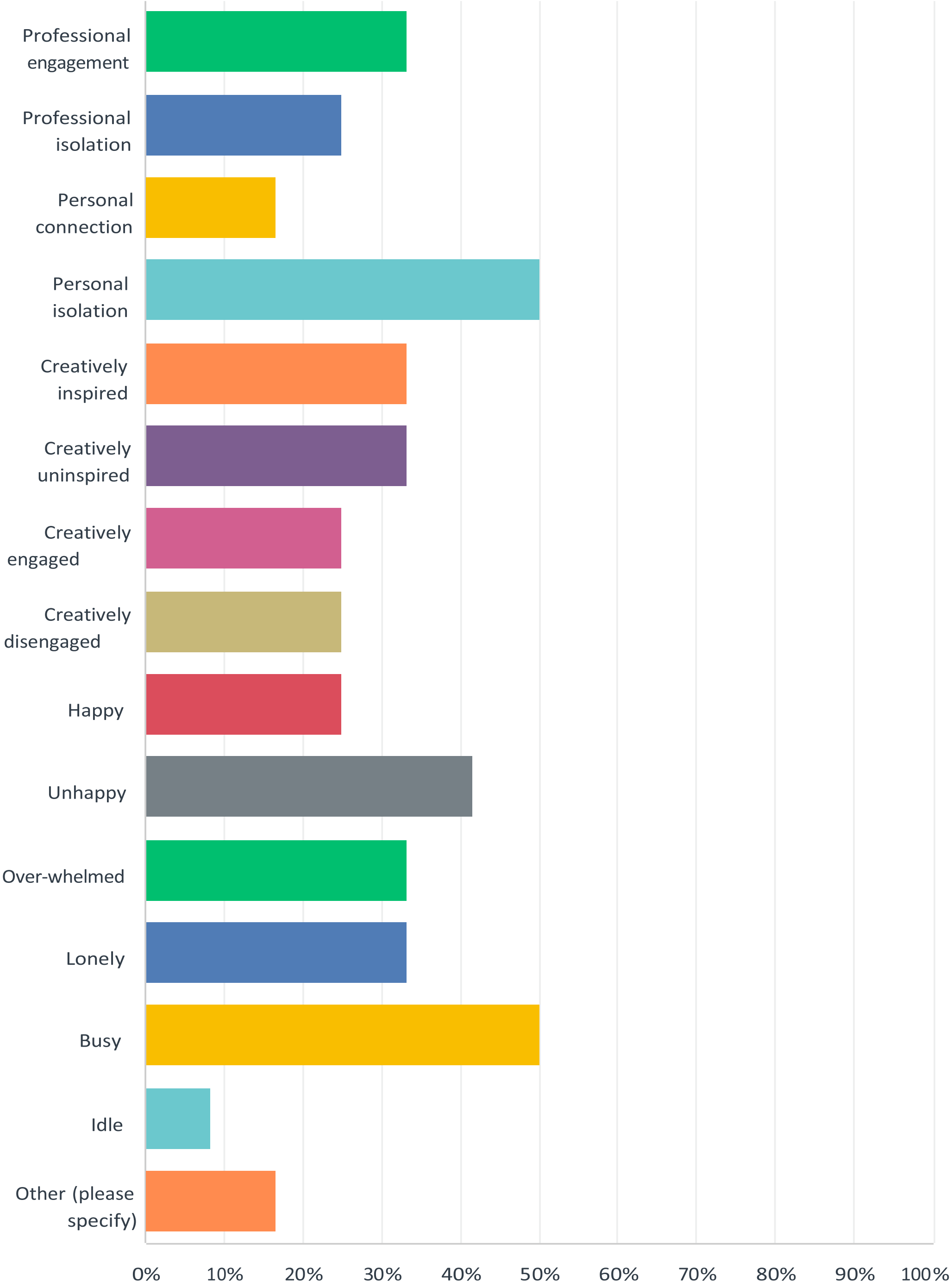
During the COVID-19 pandemic restrictions, which 5 of the following options would you say you most frequently experienced in your professional practice or work during lockdown(s) and social movement restrictions?

i. Individuals



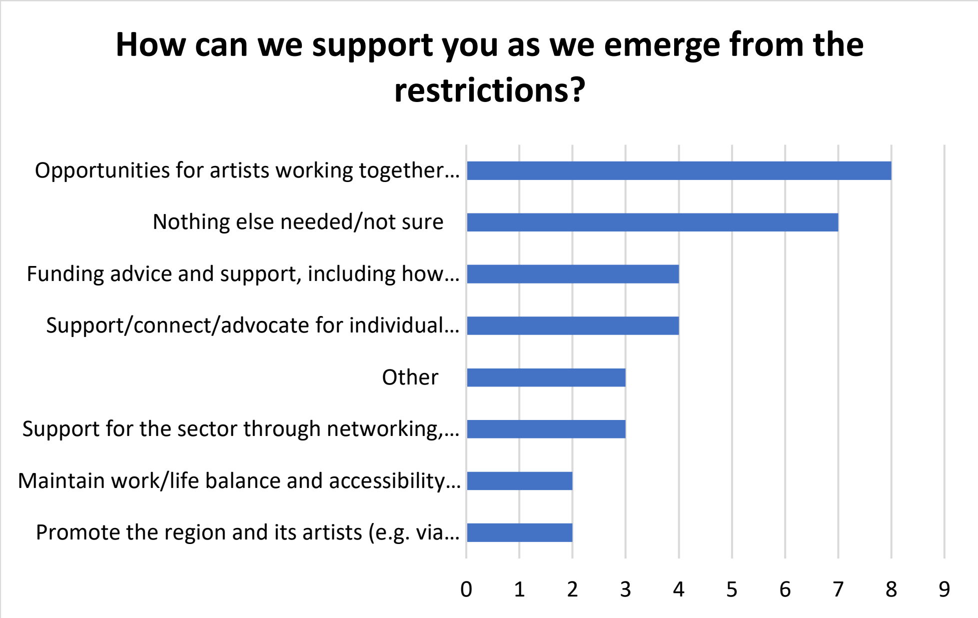
During the COVID-19 pandemic restrictions, which 5 of the following options would you say you most frequently experienced in your professional practice or work during lockdown(s) and social movement restrictions?

ii. Organisations



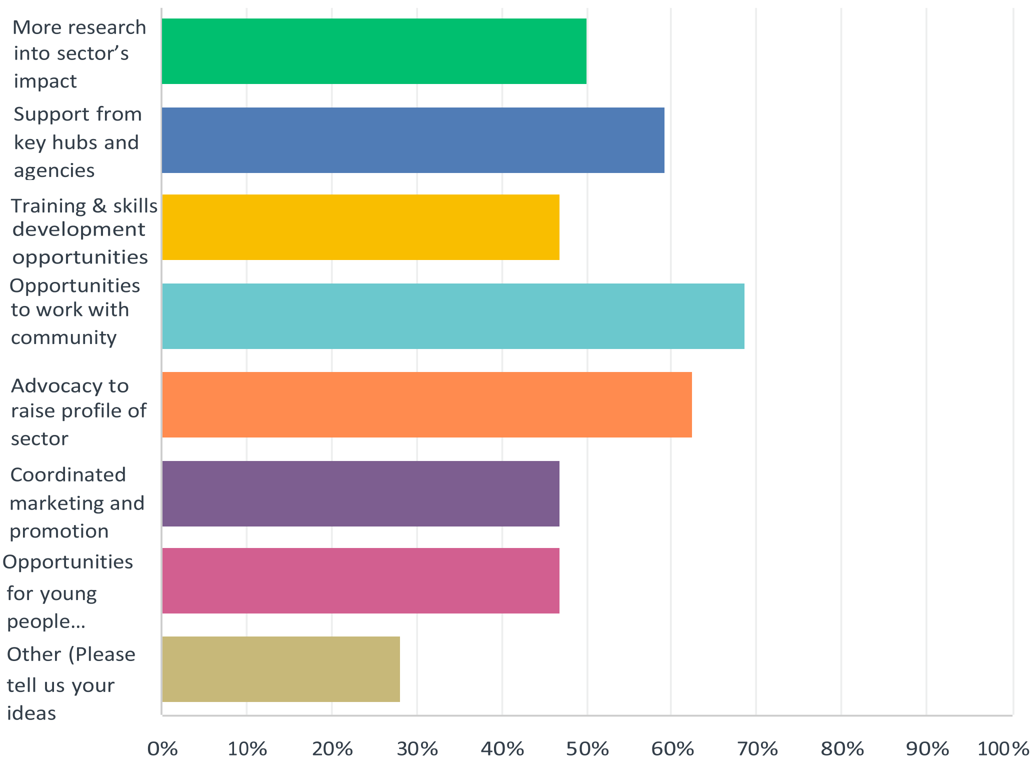
Appendix 7

i. Individuals



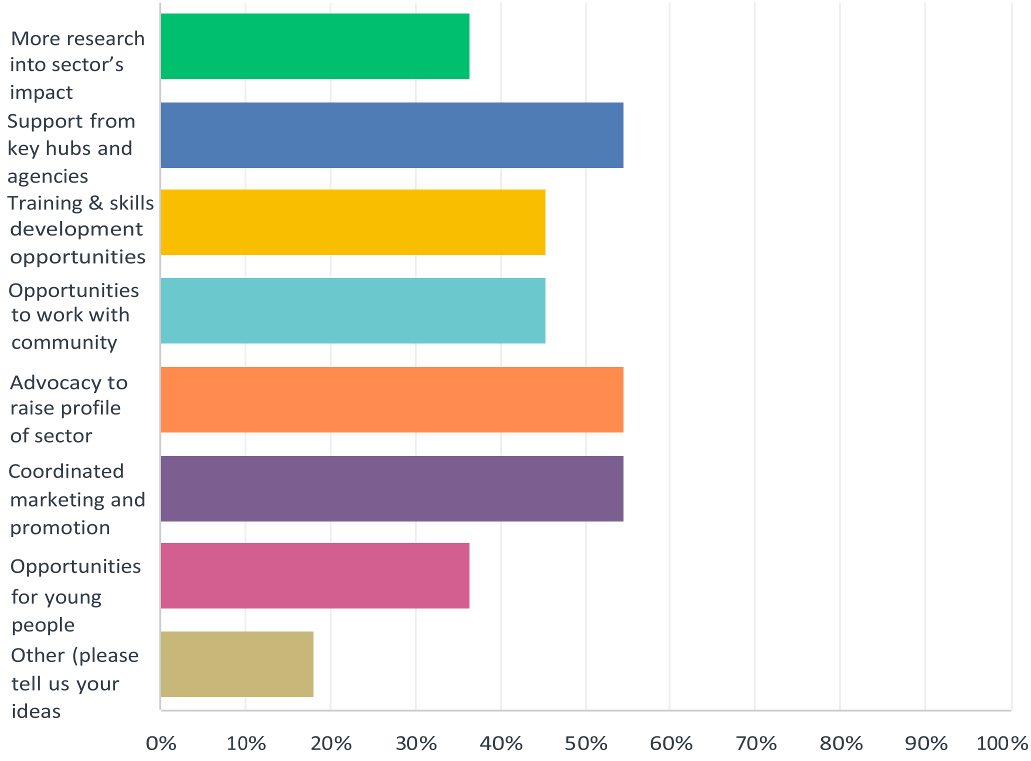
Which of the following actions would you welcome to assist with the recovery of Dumfries and Galloway's cultural sector and the region as a whole?

i. Individuals



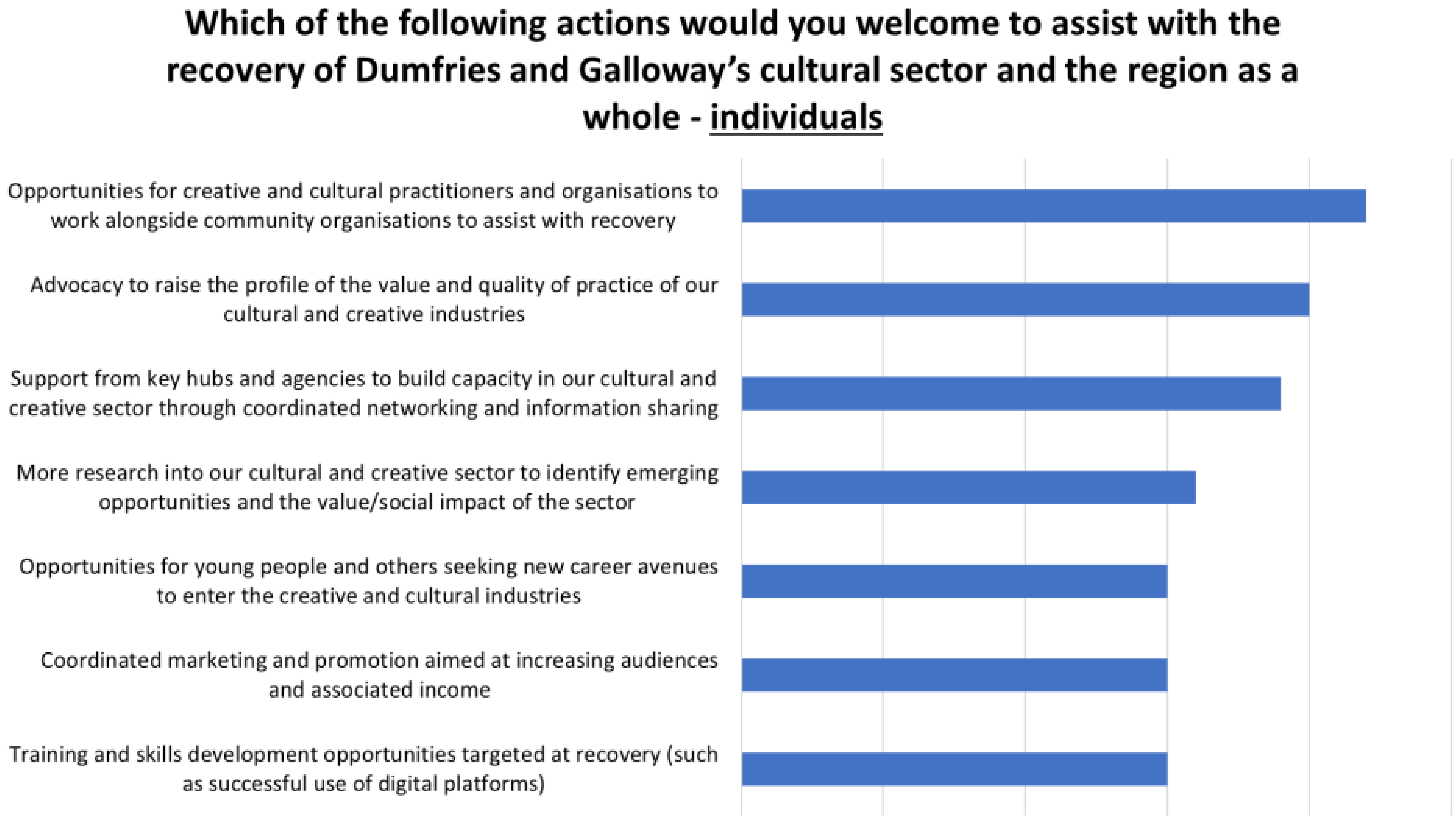
Which of the following actions would you welcome to assist with the recovery of Dumfries and Galloway's cultural sector and the region as a whole?

ii. Organisations



Appendix 8

i. Individuals



ii. **Organisations**