

# Jenny Matthews interview by Emma Campbell

Sun, Jan 07, 2024 6:23PM 49:53

## SUMMARY KEYWORDS

work, photographers, photography, guess, format, photograph, exhibition, women, interested, agency, paid, remember, interview, network, belfast, talk, maggie, relationship, film, suppose

## SPEAKERS

Emma Campbell, Jenny Matthews

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Oh yeah yes it's really interesting that a book



about October was not that oh yeah yeah well it's because I have a really great advert for it didn't tell you at least an all day conference



Yeah, it was and I only found out about it the last minute yeah the website was there and kind of follow it a little but you know didn't check it every day



this is a great studio Yeah, well the upstairs I'll show you upstairs but the moment frame film talent and his daughter upstairs



just yeah, it's just the lights just on the right inside Okay.



Emma Campbell

Oh is it filmed? Yes. Yeah, after making my first film, realising how much longer it takes to edit



Well, I'm now in a position where I hope to the poor and made a film well filmed



and then I started doing a rough edits and then went to India. So now I've got the Nepal one to go back to. And then the new one. But India is easy. I don't really have



Emma Campbell

to. Okay. And that's the eye doctor in Devon. Yes. What was in the poll?



Paul's a friend who's an anthropologist and she she was at university with me and 40 years ago started working in this area for a warm enough



milk and



milk Natasha milk actually be great.



To have sugar. And Christian would go over there. Oh. Fantastic. Anyway, I said we'd do this first. Because otherwise



Emma Campbell

it's good to catch up. Well, yeah, I mean, there was an amazing amount of stuff in those interviews in the first place. And so kind of what I'm really interested in is having worked here and supported photographers and worked in picture tasks and just noticing that a lot of the people in in supporting photographers are women, but still a lot of the actual photographers are it's still mostly man. I remember even at the time, some will be ringing around trying to Well, I would be an effort to turn commissioning more women. So I started the project by going back to a specifically women documentary that Rive failed, and went through every issue of creative camera and BJP from the 70s. Right? And just, you know, recorded how many portfolios were in there and articles and stuff. And obviously, it spiked hugely when there were things like the spectrum festival signals Festival, and and then obviously, format came up a lot and who

else and pavilion. And obviously Hackney flashers early on, but there's been an awful lot written about the Hackney flashers, and obviously, Joan herself even, but there's not a huge amount written about format. And I thought it was quite interesting because you we all I guess, if you're working in this kind of area, we know about it. And you know, from it, but I was, you know, I was very aware because there's a new undergraduate CT course of photography in Belfast. So I teach the UK dissertation studies, feminists, and they have no, they're never taught by anyone else apart from me by any kind of British woman photographers. So um, so I kind of wanted to historicize it in some way and record especially because it's to the first ever women only photography agency in the world. Quite amazing. Yeah.



I suppose at the time it I don't know. Well,



Emma Campbell

so I was listening to Maggie's old interview today and then obviously talking to Juwan yesterday, and I've listened to vowel Wilmers. So it's all slightly different perspective. Yeah. And I knew that there were a lot of kind of, it was a time of, of groups and collectives and that kind of thing. And it seems to be that Maggie has it very clear in her head that the Hackney flashers kind of started around the half moon photography workshops,



the heightened flashes of form or hot flashes.



Emma Campbell

And then and then when it stopped, she said, because of all the discussions that they'd had trying to organise his exhibitions and the exhibition in the Hayward as she said, there were lots of agencies starting at the time, so like report and networking. Was Was it spectrum?



Or there was network? Work? reportage reportage, just call us. Okay.



Emma Campbell

Nick, and then there were speaking about Magnum and send it even though, you know, it goes through the political activism of the 70s. It was still mostly man. Yeah, yeah. So that's kind of why. And she said it was her and Val had been talking to each other.





It's kind of what they were in a relationship at the time.



She hadn't mentioned.



I'm really interested in how people's personal relationships also a part of whatever happens, yeah, no, it's fascinating. Because then Mikey and Brenda were in a relationship to format



**Emma Campbell**

because yeah, I've kind of jumped around a bit in the interviews have gone from Anti Fascist to that just because they're all about six or so. But uh, and Jews and drowns interesting because she was saying, she, she didn't know my Gradle. But she kind of knew about vowel and foul kind of knew about her work. Yeah, she thinks it might have been from like city limits, or one of the something like that.



Yes. Well, I was amazed that Maggie asked me to join because I'd only been taking photos for about a year.



**Emma Campbell**

That's it's funny. That's kind of a two answers about herself as well. Yeah. So, but it's signs like they wanted to have an agency that wouldn't just sell work, but that would inspire women to keep making photography. Supporting them again. Was something you said in your interview, because I know there's a lot of this interview. What's the British history? Oral archives? Yes. And it's valid Williams I think yes. And



it wasn't specifically about format.



**Emma Campbell**

No, it was about everybody just gives her own your work your story. You start from you know, who was your mom and dad and right up to? I think it was 9091 interview. So





it was Yeah. So yeah.



Emma Campbell

So I know for Reading, reading between the lines by Joe Spence when she was doing stuff was camerawork, it feels like, and obviously I wasn't there at the time, but it feels like there were intellectuals that kind of pushed her out because she was doing the community stuff.



Wasn't intellectuals No.



are just a different group of people. Yes, it



was more a conflict between. Well, it was personal. I mean, most of these things are like, yeah, it was, there was Jo and Terry,



who were in a relationship. Yeah, Jo



and Terry live together. Ontario was very rather Stalinist, right? And very old school, CPS. Very work of demographer. Thing, and great and Joe learn to do as a portrait photographer



to do photography before. That's right. Yes, yes, you've worked



very straight studio portraits. And then through Terrio became more politicised. That's how I'd see it in our left wing politics sort of way. And then I think working through a relationship with Terry became more committed to sort of feminist politics. And, and her own take on what she

could do with photography and really breaking the rules. Yeah. And then and then I suppose a lot. I mean, I was caught in the middle of all of this, again, because I went out with someone who was he was a paid worker, Mike, Joe. Shirley, read the work.



Emma Campbell

When do you feel you're gonna be saying you volunteered a few days a week help exhibition, I have a full



time teaching job for the weekends and evenings. Right. And you work on exhibitions, which was fantastic for me. And that's how I learned about photography, camera work in the exhibitions.



But you'd already done a little bit of filming while



I went to film school in Brazil, in Portuguese, and it was more sort of about Brazilian cinema.



Emma Campbell

Coming together, so I remember you said that one must have been surely had said to you that they didn't think that you were feminist enough? Because your relationship with well



applied for a job, right? Because I was squeezing relationships. Well, it probably wouldn't have worked having me working there as well as I had to but anyway, but



Emma Campbell

it was a bizarre recent. Yeah. Yeah, I don't really I don't think people always use much.



I mean, we get the same thing here with the community, when you're all on top of each other, on your personal politics and your working relationships overlap, overlap and tangled up



Emma Campbell

and like, you know, even just I remember network.



Similar way, yeah, the whole thing, personalities, and people not being clear. And



Emma Campbell

people, people communicate differently as well. So misunderstanding each other, or work in different ways, and therefore misunderstand each other, as well. So one of the things I'm really interested in is, and partly because I see a lot of resonance with myself. Whereas I have always been quite interested in politics, even before I necessarily knew my way around a camera. So I think I'm interested in women's work that I feel is kind of similar where you're interested in, I guess, the the human part of the story or the social side of the story. And I guess, because you talk a little bit in that interview about your early kind of, can remember socialist or communist awakenings in left wing awakenings. Yeah. And do you think with do you think without that, and I suppose it's hard to tell, but you would have taken the same kind of photography, or do you think you just are would you have been happy to continue teaching or?



No, I mean, I was in I was interested in politics. I was interested in social chain, human rights and all those sorts of things. And especially after living in Brazil, I was living under a dictatorship on



the disappeared and yeah, yeah.



So sort of, I'm most interested in how you produce photography to tell stories social change. Not that you have any great



Emma Campbell

I guess I quit I, maybe I'm a bit romantic. But I like the idea that, you know, you can you can change the public conversation about something or



yeah, just awareness. Really. I mean, that was the whole thing for travelling. So in other parts of the world and like, Latin America has always been very underrepresented. Yeah, British culture. And after living there, when I first became a photographer, back in



Emma Campbell

one, there's a really nice thing that you say about wonder where it was one of the Latin American countries and you're talking about conflict and how you're interested in the idea that the woman has to keep, you know, people still have to eat and people still have to have a clue as Washington. That's right. And refugee. Yeah. I like I really liked that idea. Because I think when we're educated about history, you're kind of told about war in a very specific step down strategic way, and not very often about the real life that has to continue, despite whatever wars going on. Yeah, so I find that really interesting. And obviously, because I'm from Northern Ireland, the idea that women aren't just peacemakers you know, that people are involved in conflict. Sylvia. Hi. Nice to meet you.



Yeah. Good. In theory, Emma's interviewing me and practice with chapter. So not just the peacemakers, because



Emma Campbell

the first time I'd seen your work we had in the light, I went to Newport, and we had a library that was more. Yeah. And I just I find it really fascinating because I, because of where I came from, I think, and having, you know, a lot of men came and photographed Belfast in particular type of way. And a lot of people from outside came in photographs and a particular type of way. So I thought it was, yeah. That you were interested specifically in the part that women played, which wasn't always people expected.



Well, I suppose it's always what shocked me when you go to a place that sincerely is at war. How most of it is just people getting on with their lives. Yeah. Bits. Bits of drama, punctual. Yeah. quite boring normality.



flashpoints?



Emma Campbell

And I definitely recognise that from at home where it would be reported as a massive riot in Belfast, and most people are quite aware of. Yeah, yes. Unless





you go to particular streets. Yeah, keep quiet confined to conflicts. Some countries like Syria at the moment are taking over. But I'm sure even within Syria, there are lots of people who



Emma Campbell

are, you're still Yeah. Well, it was one interesting thing I remember Maggie said, but when she was quite young and naive, and was on her first commission, by Christian Aid, and they wanted her to photograph project on nomads in Ethiopia. So they got flew out to the border, her and a journalist and and of course, the nomads had no matter anymore. And she's really disappointed. And then she find out about, she found out through some diplomats about the famine at the border and went up there and photographed it. And was so shocked when she came home that nobody was interested. So I guess, you know, you must have encountered that a few times. But it's stuff that you're really passionate about.



Yeah, yes. I mean, I you know, the internet's changed everything as we know. Yeah. Now you do have an outlet for stuff and you can boy, your Facebook friends



Emma Campbell

or whatever. But there was there was quite a so kind of, I guess about 2002 2003 post format. And you were you already part of network at that stage.



Was I part of it? Yeah. So yeah. Oh, I joined networking at 900 am both at the same time? No. Awesome format for five years. Okay. It's too hard whenever we set it up. Okay. I



think it was 383. Yeah. So 288



or 89. And then also,



Emma Campbell

and what was that? What how Whv did vou decide to transfer? Was it iust



because because format seemed quite limited, I suppose. And also I'd had a route with Mikey, because I was way and then somebody rang up with a job and Mackey took it. It was a fun book publisher did it. Oh, then became very friendly with this publisher. Right. And I just thought, Oh, that's not a way to behave. Yeah. You know, I know that happens all the time. This is, I suppose that was a trigger. Yeah. And I probably didn't think about it very carefully.



But network was quite a good agency. And I guess



she knew I knew Mike, because I'd worked with him at camera work. And it was bigger. And much more, you know, a lot more contacts,



Emma Campbell

and you still got to shoot the work that you wanted to shoot. I



mean, agencies are only ever finding. Yeah, happiness. or phone calls? Or yeah, yeah. I mean, nothing really changed. format. I set up,



I guess, terms.



Myself, I mean, the thing with format is, we did get a lot of work from JLC.



The trade union trade, yes.



.....

New p&l Go. Yeah. But my friends designed those anyway, they were across the way from format. So I would have probably would have gotten work anywhere. Because of people ringing up format. Yeah. mean, I think agencies are very, very difficult beasts. Everyone has such big expectations from them. Yeah. It's the same thing with panels that there's



Emma Campbell

their favourite photographer. Yeah, they're their showcase photographers.



And then it also becomes, you know, once a small group of people get a break, then the agency can propel their careers. Yeah. And you just can't do it for everyone. Yeah, ones who aren't being favoured have to fight there.



Emma Campbell

Yeah. One of the things you answered that she used to get frustrated at format, because some of the people in the Tech Support Office environment weren't interested in photography, almost. And she remembers it near the end. It was one she couldn't remember her name. When they did that they got in, he was really good and really interested in the work and had a good eye and wanted to know about the photographer's work. And she said, you know, if only they'd had something like that, you know, all along. Yeah. So because she talks about how the reason she quite liked it, or the idea that at first was because you're quite isolated often as a photographer. Yeah.



No amazing things came out of it. And it was really good and supportive. But it's all under No, I mean, I'm glad I went to network in many ways. I wish I'd gone to panels earlier in a way because Primus is much more



Emma Campbell

it was so they were already syndicate and some of the network stuff for me was already relationship with network I think wasn't with Tomas. Was it about one sigma? Maybe? Sorry? Raffo and sigma? Yeah. Raffo was the French agency.



Grant sale was the Italian one.



Emma Campbell

The panellist did some really interesting stuff in the last five years to do this. Presenting still photographs and a more multimedia



amazing collection of photographers that have cracked the international thing quite well. So have photographers all around the world



**Emma Campbell**

it's nice. I mean, you should do some work for I'm gonna forget their name though. They're the photography group that does a lot of work with kids workshops with kids Photo Voice Yeah. So yeah. And is that you kind of still bringing in elements of your teaching style back to Yes



Yeah, yeah.



Yeah, no, that's that's been amazing. Potable is



fantastic. Yeah, that



Pakistan and then Nepali from



**Emma Campbell**

and it's quite nice because it's beyond the usual go and photograph these people type thing. Yeah. Yeah. Yeah. And do you find because I know there was a there for a lot of time. refers to the kind of early 2000s were difficult because of the whole change over digital and people needing to scan and work or whatever. And Corbis and Getty seem to have a lot of stuff sewn up really for a while. But you mentioned the internet and about how there's a bit more let for things now, because that at the same time is that it was the



Yeah, I mean, well, I think it's much worse now than it was at the beginning, when digital first

came in, it was a bit of a novelty. And I can remember trying to get Christian Aid, let me shoot digitally, and they wouldn't. And also Photovoice letting me teach digital cameras. And in the end, they relented, and I did a project in India with sex workers, which would have been impossible to do with, with film with film rarely, because nobody could read or write. And so teaching would have been slower. Like we were in very small villages. So you couldn't have got anything processed, so they



wouldn't have. So you can just process it. Yeah,



yeah. Digital Download with your laptop. So, yeah, I mean.



It's this, what do they call it? 00 income word, a word, where you don't get any sort of, you know, the thing about the internet is the freeness. Hard to monetize, yeah. But it is something that's there.



**Emma Campbell**

I even noticed up until so until about four years ago, I was still working at the time. And I noticed that the rates that we were paying photographers had either gone backwards, or were frozen for a good five years, which, so I know, there's a lot of people I know, personally, that couldn't do press photography anymore, because they couldn't afford to live in London. Exactly. But you seem to you, I guess a lot of your stuff was commissioned work with NGOs and things. So we kind of protected from that a little bit, because



we'll start off with but then everyone has now discovered NGOs, and then NGOs decided they want to young zappi photographers. And of course, every year there's a new supply of talent, which is great. I mean. So if you're slightly aged a bit harder. I'm not I think that's what why women give up in some ways. It's quite hard work to carry on fighting and keep.



**Emma Campbell**

Yeah, and in terms of delay, yeah. Because it's your work. It's a bit more personal than selling something else. You know, you're selling yourself, you're not selling work. You're selling yourself, I guess, and your ideas.



But I've also got a very minimal lifestyle.



Emma Campbell

But you still get to travel quite a lot.



This year, I have booked I went to Rwanda, but I funded that myself. And then I did a couple of days work for Plan, which paid for the expenses.



And then Pam moss sold some of the pictures. It's not making a profit, right. It's it's covering covering itself. Yes. And then you know, network puts on pictures on Ireland. Me. Yes.



Which



least they sell pictures. Yeah, at least it's something that's something that covers usually the cheque from Alameda has no expenses, and that's good.



Emma Campbell

Yeah. So in terms of the other thing, in terms of feminism, some of the photographer's that I've listened to so far or talk to you so far, it's been a really big positive thing for them. But it doesn't sound like it was the same. It was necessarily not. It didn't open as many pathways for you simply because of I don't know, I guess. Where people were people quite dogmatic about it. Their ideals. Do you



think they're in format?



No, no.



No, no, we never sat around and discussed, okay.



Things or did you discuss each other's work?



Very rarely. I mean, if you saw someone, they



showed us what they've done kind of nice. Yeah, whatever.



But no, it was. I mean, you know, I live near quite near so it was easy to drop in. But no, no, no. Because it was a business as



Emma Campbell

well. Yeah. Because it did it started as a cooperative. And then it was bought over by Maggie and Brenda.



Yes, but that was the point that I left over already. Oh, that was the point at which I was leaving, okay. I mean, we have this weird structure to it. Because we, it's the same thing happens here with the community or community. But when you're a group making decisions, you make some weird decisions. So I think we set a limit that we will only pay up to 160 pounds a month. So on, if the agency sold pictures for you, you know, you normally have a 5050 split. So what you would do that up to 160, and then over 160, you kept it, you've got the whole lot, you've got 100%. So



the agency didn't make



the effort. It's because we had a grant. Right. And that was really not a kiss of death. That meant that we could do it. Yeah, we weren't you didn't find we didn't have to be businesslike about very ATS.

Oh, very. Yeah. prefetcher or whatever.

No, that was such as any termination. Yeah. No, Facha was there. But just I didn't know, I suppose. But yeah, we didn't really think about making a profit. We covered the cost. Or maybe the grant covered the cost of the running costs

or something was quite cheap.

And then we had two people working in the office who paid? Yeah,



Emma Campbell

so your running costs for probably? A bit lower anyway. Yeah. And in terms of, because I know you said that when you joined, you weren't? didn't think you were very experienced? So do you think it was kind of a little bit of a training ground for you almost by getting to do the GLC jobs?

Yes. But the jobs were there anyway, right in the 80s. It was like the age of propaganda. So all the council that

I worked for a lot. And that was nothing to do with format. That was because I had a friend who was a journalist.



Emma Campbell

And I, I'm too young to remember city limits, but it sounds like it was really quite good for





it was really good. Yes. And they would do. And I knew all the people that city limits. I don't know how to pick them through jazz and to just things. John Fordham, Duncan Campbell. And



is that how you knew vows? Well, no.



I don't know how I knew. Maybe through camera work. Okay. Yeah. Mike, Abraham's just through a network whole network of people in London seem to be a lot smaller in those days, or photos things. Yeah. And there were lots of openings. I mean, that's something that I really miss, because camerawork would have an opening.



Emma Campbell

And I remember the Guardian gallery used to have them really regularly as well. Yeah, it was a long time before.



But there were a whole lot of other libraries, and book publishers and stuff. So it functioned. There were a lot of photo events, at least two a week. Yes, or things like the VNA, and you've marked Yeah. department there, the Hayward and, you know, all the galleries always



had something always had something on



the ICA



Emma Campbell

Oh, yeah, of course, because they showed one of the first woman exhibitions. And then Mike is talking about the exhibition at the Hayward that caused a bit of controversy.





Three perspectives three perspectives from but it's I think it's quite interesting. Yeah.



It's unusual for them. So shown very little photography up to that. Yeah.



Emma Campbell

Well, you know, until fairly recently, the tip hardly ever even.



Suddenly, the last five years, I've had



Emma Campbell

a curator. And in terms of teaching do you teach photography at all still?



occasion on occasion? got there?



In London? Yeah.



Yeah. I mean, I think even with that you have to be a bit proactive. Yeah. I mean, I know we're having a bidding war exhibition. And then that's where the round. And that was partly me being in touch with people. Snowball the thing. Yeah,



Emma Campbell

there is a lot of having to keep yourself going and following up people and reminding them that you're there. And there's your new work. Yeah. So you get used to it after all this time. And then I guess, as well, you'll have seen various changes in editors and changes in staff at newspapers and staff at even NGOs and things, I guess. So you have to make sure that they still know who you are.





Yeah. I tend to move around them. I've benefited a lot from people being at Save the Children leaving.



Six, entrance examination. That's when one of the interviewer starts to play it. Oh, that's at the eye doctor. Well,



she was the most amazing eye surgeon.



Emma Campbell

And so what's still motivated? What is it that you like Megan work about still? Oh,



what do I like to work about? Or what do I like about making work?



Well, both.



Well, I'm interested in the world. So anything okay. Most things? Well, no, but particularly socially constructed with Yeah, right. Painting campaigning?



And you obviously like travelling? Yeah. To do.



You know, the India thing I wasn't paid for. I paid to do it for I paid my expenses. Yeah. But I did that flight on my air miles. I know Lucy will use a film to raise money to keep the charity going. So that people can see in India.



Emma Campbell



Emma Campbell

That's enough. That's enough compulsion for you to do the work. And yeah,



that's amazing. Arrangements she has with just different hospitals. She's put her in touch with each other and set up so that they can have good slip ups and unfunded operations for 1000s. And 1000s of people say things like that.



Emma Campbell

And I remember you did. Because about two years ago, when you were at the London art fair, I think it was I think it's because Photovoice were there. And you just finished a project on young women in whistling at this right. I think it was Iraq, who had been who were either orphaned or had been sexually abused or they were in a hospital and you were helping them to make work.



Sure, that was me.



Emma Campbell

I don't I haven't got the country right. But I've definitely got



Oh, the wall street children it street working children in Pakistan



Emma Campbell

maybe backs down. 70 projects. Anyway, are you working on like you think of any other books or anything? Or is it a bit?



Do women War Part Two, but it's just such a nightmare, because there's so much more.



Since I've done this, it's like, but what about Ukraine? What about more on Syria? I made myself do something on Syria. Last year, I took so many phone calls and absolutely no interest from anyone to do something on refugees anywhere. In the ends. I just said right. Go to Jordan.

Then last minute care. Gave me a commission for that. Yeah. Well, that gave me 1000 pounds, which paid



for some questions. Yeah.



But at least I did it. So try and do a bit more of that. And that's also why I'm interested in going to come back to Gaza. Right. Okay. Was there in 2009? So



you're kind of updating? Yes.



Oh, so I booked give a talk at the Art Fair this year as well. On landscape. Landscape of war softening. Okay is not really my thing.



I guess you could talk about the human. Yeah,



exactly. geography.



**Emma Campbell**

Yeah. Yeah, it's fascinating. And I remember there was something that she said about you know, sometimes it's a disadvantage. Because there's certain things as a woman that it's harder to photograph, or there's less camaraderie or whatever. But conversely, there's also things that are easier for you to photograph because you're a woman in certain countries.



Yeah. Yes. Nearly always easier.





Yeah. Or, well,



because women automatically trust you. Being older is really helping. Oh, really? Yeah. Especially in Africa. So respected. Really. It's just wonderful. Yes. Underneath shows well, because everyone sees you as that granny. Oh, my granny wouldn't do that. Really?



Emma Campbell

And of course, she didn't think of yourself as like. But it helped me realise. Yeah, yeah. No, I. Yeah. There's certain things that I've photographed that definitely. It would probably be inappropriate, even for a month. Yes, yeah. Yeah. So what is interesting, but the really nice thing about being in the teaching slightly on the photography courses, seen the more young woman doing photography. Yeah.



Oh, no, the 1000s. Yeah, I think a lot of the courses are now mostly



a lot.



Yes, a lot of women.



Emma Campbell

So yeah, that's really fascinating. And then currently, I think as well, yes.



I mean, I don't worry too much about for getting the job at the interview, of course, because I know that I have an expensive university education. Yeah, didn't use it. Yeah. All of us, sitting down indirectly. Other furniture is in line with history and philosophy. And in our scene, investors growing up



Emma Campbell

education for the sake of just education. Yeah.



So the fact that there aren't going to be massive photography jobs, but then find other things.



Emma Campbell

Are there ways to be interested in the world? Yes. Yeah. I've been wondering recently as well, because of the changes in funding the universities, and does it change who feels like or will it change? You never know who feels like they can actually go and afford it?



Yeah. Anyone can afford it? Whether you have to I don't think I would choose to go to university.



Emma Campbell

No, to experience. But, so a few of the interviews as well. You all said that, as well as the openings that you quite often bumped into the same people at demonstrations and so on, especially in the 70s when there's a lot of demonstrating going on. And I guess do you think that that still happens? No, or the demonstrations, too? It's kind of coming back to that kind of culture of demonstrating and marching again, I feel



well, it sort of comes and goes, I mean, there was over Iraq. Yeah, that was showing station every week. Yeah. And then the student demos. On there are a few diehard talk. Firstly, you always be there.



Emma Campbell

And I guess quite a lot of the left wing publications have their own photographer still reluctantly, yes. But



more many left wing publications.



Emma Campbell

I'm trying to get there still. Morningstar, and was socialist work socialist was fairly good

photography.



Jenny Matthews 43:46

I think it's sort of destroyed itself. Because it's been all this stuff over



Emma Campbell

the Rape Claim. So yeah. Yeah, I know, that Irish wing of the Socialist Party of our Socialist Workers Party have tried to separate themselves from



Jenny Matthews 44:03

because the, you know, it's always a bit of a joke people giving you the socialist worker Yeah. But it's really well produced great photographs, and I think Jess has always worked for is really good.



Emma Campbell

And I remember, actually, even the big issue used to be quite a good people like Tim. Yeah, as intended. Lots of work for them. Yes. Starting. Yeah. But there's, I guess there's a few outlets, like you say on the internet, but not many that pay, which is a difficult thing. So how do you keep funding the work?



Well, I think you know, it's the thing to work on long term projects and things that you really believe in



and you can chat away is a lot of work and then



do a book on the internet and find an exhibition



Emma Campbell

Yeah, there's so many photography festivals now.





Jenny Matthews 45:03

Yes. No. And yeah. I don't know. I mean, through Alinea. So pictures Yeah. On through Patmos. There's still, there is still a market. Yeah. It's changed. It's just different. It'll carry on changing. Yeah. Yeah, just a bit more challenging. Yeah.



Emma Campbell

Yeah. And it's, I think the quite nice thing are the internet publications that start like Huffington Post, whatever they do pay to do. Photographs and material. But yeah, I'm just keeping and you end up ever mentoring any younger photographers? Asked me.



Jenny Matthews 45:54

But then I always feel like I didn't know there was one the other day he was pursuing me. But she really wanted to come on a trip. to India, I could come with you.



Yeah, can't really sorted through. Yeah.



And so.



Emma Campbell

And then, because I guess, again, the strange thing is, you know, you read especially now, with all the new technology, you really can just work on your own. So it's kind of bizarre to have somebody come with



Jenny Matthews 46:26

you. Yeah. Well, and also, yes, like the sorts of assistance I needed someone to carry the tripod. Yeah, whatever. You always find a local person to do that. And it would be outrageous. To take someone for



up on a plane. Yeah.



Jenny Matthews 46:44



Jenny Matthews 46:44

But no, quite often people come for a chat and stuff. And then, some reason people tend to disagree, but Oh, no, it's when they send you their their questions. Could you please answer these questions? Right. So why don't you ring me up? And they never do? It sort of puts them on the spot a bit too much. Yeah, possibly.



Emma Campbell

You do wonder how they're going to make work if they can't bring up something?



So that's the test. So if they managed to bring me



Emma Campbell

Yeah, it's funny, I find a lot of people contact me. I do very quite specifically activist based stuff. So it might not even be photographers, it might be people saying, I know you're working on this issue, whatever. But I'm the same. I kind of like, well, I'll chat to you, but didn't really know what else I can help you.



Jenny Matthews 47:45

Well, it's even making people do the slave type things. But even that, I've had people come somebody was so desperate. So I said, All right. Well, you can come can you go through these transparencies and add it what you think are the good ones? But then they muddled them up? And then it took me so long to sort of sort it out again. Yeah. Okay. Maybe they've learned something from



Emma Campbell

you, I'm trying to remember the first assistant job I did was Belfast, I was mostly carrying equipment and making tea. But it's good way to see what actually happens and goes into various things. And network was great for I guess, a bit like you. Camera work was a bit like me working at network. So getting to see that firsthand what actually goes on and the process of everything. And talking to newspapers as well known people in newspapers. On your right, you do people pop up all the time, so that you know, but it's quite nice. And do you think because I knew this, the weekend supplements time still as a spectrum section, but the nd just doesn't really do. No. I think the Sharon's subbing officers with the Daily Mail. Hey, yeah, but yeah, I guess I'm trying to think the Guardian still does.



Yeah, on the



Guardian, you despair off and then it will do something really brilliant. Yeah. Oh, right.



Emma Campbell

Yeah, no, that yeah, I guess there's still people doing interesting stuff and good work. But yeah, I'm happy to.



I'm happy. Are you sure? Have you learned anything? Yes.