

# Maggie Murray Emma Campbell interview

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Oh, yeah, yeah, I tend to edit it. Have the normal version and edit the



brush have nice.



So nothing's gonna Yeah. And my voice is well, it's always higher pitched and always more Northern Irish than I think. Yeah, there was a hard decoder was our library manager at network and I was there, right? In my accent, it's very hard to say w in the middle of a word, like tile or shore or whatever. And by the time I left, everybody in the office called him hard. Thank you really appreciate it. But, yeah, so the reason I did started doing this research, so I practice in photographer myself. And when I lived in London, I did a little bit of photography and a little bit of picturesque work. So like one to help the other along to thing. And what I really noticed was that a lot of the support staff in agencies and on picture desks and whatever, were women, and the ratio was the other way around in terms of photographers. And even you know, as somebody myself at times commissioned and trying to trying to know, who had contact details for women photographers. So it was quite frustrating. The format didn't exist anymore.



Transit, Newport.



And yeah, so my first job in London was in network. And then when I started doing the, so the background is I started in the PhD and went through every issue of creative camera and BJP from the 70s until no, till the night. So that comparative, how many men's portfolios how many women's portfolios which women were they, which women were mentioned more than once wasn't very many. How many women of colour that kind of thing, too. So, yeah, so just to kind

of start off, how can I write something about the contribution of women to documentary photography from the 70s? And obviously vows written the the woman, the other observers and articles and things like that, but it kind of because she wouldn't in the 80s it kind of ends there.



Yeah. So it was also her focus. Possibly then. But certainly, afterwards was more gallery based photography. Yeah. And although documentary has now moved much into the gallery, that wasn't so much the case in the in the 70s. And 80s. Well,



I mean, I do wonder, because my first kind of thought was, well, this is brilliant. There's almost like an organisation for every decade. And the really interesting thing is the organisation I was looking at in the late 2000s was Iris. Yes, but um, but it was very academic, and gallery based, and I kind of the more I looked into it, I thought it just seemed like a way to get academic funding. I mean, maybe that's slightly cynical of me, but I mean, it was very telling to me that an organisation like format or high flashers just wouldn't have existed. It doesn't exist no, doesn't exist in the same way. Doesn't seem to know. And even Do you know, Fiona Rogers from your other?



I've heard of her. Yes, I don't know.



She's got the firecracker project.



Tell me.



So it's, she has a website where she showcases different women most European rather than just that you can learn but European women photographers, not all but largely kind of documentary and raises, like prizes and funds for them. But it's very much again, it's very kind of gallery or book based. And the fund that she uses will like belittle them any work she does at all. It's a grant of 1000 pines. And yeah, you know, in this day and age, trying to even do an exhibition for a





while I know because one of my friends is is one of the acts from one of the format's a Melanie friend. Yeah. And she's now a gallery based photographer and an academic. Yeah. But she started as a street documentary photographer, and you know, did work overseas went through that whole route. Yeah, like Jenny bit like me. And now her work depends on her, her exhibiting and publishing books, and I'm sure you know all about that. Yeah,



because one of the interesting things, because I know that you talked a lot with the second interview with Michael Allen about the technological constraints of digitization, but yes, destroyed network as well. But also, I remember, so that was a 911, which is 2001. But I remember very distinctly because I would get the requests from picture editors at that stage when I was a picture searcher, that they stopped wanting the hard news stories, and they very quickly sort of got into kind of fluff, celebrity celebrity culture, I suppose. And I think that must have hurt like that. Plus, the technology must have had like a devastating effect for some smaller agencies and individual photographers. So yesterday, a lot of the chat was Jenny's. She always did work for NGOs and things. She just has to keep pushing knocking at their door and making sure that they still know she's arrived.



And every time I meet her, she's just got back or she does say, yeah, yeah.



Yeah. But I mean, I know for her quite a lot of it is, she just covers covers, rather than necessarily making. She's got very small living expenses. And do you still teach? No, no.



No, I changed careers.



Oh, yes psychotherapy. So I



don't I don't have that much to do with photography, because I still have an interest in it. I follow it. I don't do any photography at all.



And how was the reunion for you? The chats palace? Oh,

I really enjoyed it. Yes. It was. It was really interesting, too. And heartening as well. Yeah. That they'll, you know, we weren't sure whether there'd be three people and a dog. Or a few more, but it was it was really, really good that so many people and so many younger, younger people, young man, this one came there for it. Yeah,

it was fantastically interesting chat, as well. And, oh, yeah, there was a question I asked you there. Which I, I decided that we can ask him more depth today was really the, the, like comparing the experience of being in Hackney flashers, was being in format. And I know that there were two very different things. And one was a collective that made exhibitions, and the other one was an agency with the aim of, of supporting more women photographers, but so this is my supervisor is policy, right? And he's absolutely he keeps asking me, you know, the romance groups about at the time, and they must have been having fun. And I'm a bit hesitant to kind of, to kind of place either format, or having flashers, where they are because of another meal group that kind of just seems like the wrong thing to do from a feminist perspective. And, I mean, you can correct me if I'm wrong, but I get the impression that format was thought of, because there was no other space for women because there wasn't space for women and other agencies or space wasn't being made. And so it happened because it had to happen because you decided not because not because you saw the meal agencies and thought, Oh, that's a good idea, but so that there was no space for women.

A mixture of those things. I think it would be fair to say I can tell you exactly. Okay. Fall, Wilmer and I went to the launch of network. And we were so pissed off really, that there were no women in network. This, it seems that they may have sort of approach vowel, but never made a direct invitation. And they may even have approached somebody else like she looked great, but never. It's as if they were on a list and maybe they got them and maybe there was no way there were no women at all. And violin I left the left there. Opening, and they were free. They were friends of ours, John Starbuck. Yeah, it was who's very fine. Tom. Yes, I knew him as well. And he went on to be very supportive. We came away from that. That occasion, literally and and sent to one another. Yeah. We're gonna wait forever. Yeah, we could do that. Let's do our own. Let's do our own thing. So and, and we started from there, we started contacting women documentary photographers and asking them if they were interested.

But the thing. So both Juba and Jenny have said, because I guess they must have been at quite similar stages in the career like, well, we can't we got contacted. But I was quite surprised at the time because I didn't feel like I was a well established photographer, the word



that we saw the word one or two. We were established photographers that we contacted. I would have to remember now who exactly but Jane bone. People like that. Who, you know, were very nice. Several of them said, I'm a loner, I joined things. Yeah. But there was more to it than that. I didn't know but so that we did start with quite a lot of photographers who weren't that well established.



Because I definitely get the impression from, from Joe and from Jenny, that they were quite flattered to be asked. Well,



it's good. It's good to have Jenny was definitely at the beginning of her career. And so it was Joanne and so lots of the others. And as we went along, they were and sometimes, of course, they got picked up by other agencies later when Jenny went on to work at network. And I suppose the most established photographers in it were file Wilma. Me, I had put my own name there, but I was fairly well established at that point, and Raisa page. She looked Grey was quite well known in, in lefty political, so he popped up in



my creative camera research earlier than some of the Yes, yeah. Yeah. And so when you contacted the photographers, was it because of the type of work that we're doing? Yes,



yeah. Yeah. So



informed by a certain politics, yes.



documentary work that at least looked as if it was aware of social issues, I suppose. I mean, some of the we knew some of the photographers all, especially as it went on. There were people we saw on demos where we were taking photographs, Melanie friend, you know, Brenda Prince met her on demos. I met her all demos, and eventually we, and we saw people's work in the same magazines, and then approached



them. And that's what's come up from the interviews that I've listened to so far in the library is that rather than networking in a laptop, gallery openings, or whatever the networks came about, through demos and meeting the same faces all the time. Yes,



that and also through other women's organisations like Sperry. Yeah.



It because I noticed Angela Phillips was doing a lot of work for them.



And at one point, we, but she was becoming much less of a photographer at that point, and more of a journalist and writer. She was supportive. And I mean, the were other people would approach Sally Greenhill was in the flashlight. Yeah. But she said no, because they have their own Greenhill photo library.



Yes, of course with their



partner. Yeah. But I mean, the difference between even the between the other photo libraries and format was that we, we were a collective in the beginning and I photo Co Op was as well, which turned into photo fusion. That it was they were mixed. And I think they were collected in the beginning. But all the other small photo agencies, including network, they weren't collectives or coops. And and we did we staggered on because it must go for 10 years as a, you know, making collective decisions. And we're having weekly meetings where decisions were taken, and financial decisions and everything. And that, I don't know whether it was unique, but it was very unusual.



That's interesting. Another one of the things, Joanna said, because she she was a political activist before she was a photographer. Yeah. So and she had said, when she was invited, she was, she was like, kind of thrilled to be asked, but also slightly aware that because she had been involved in lots of groups and collectives before and how long it takes to make a decision. Yes. And that you have to have a strategy and a vision as to as to what your goals are. And was it was was feminism like talked about at all, whenever you were making decisions? Or was it just by



surprise, some of us, because we're, I mean, that was the political background that some of us came from. But I suppose especially in the early days, we'd have described ourselves amongst ourselves as broadly socialist feminists. Although some people were more socialist, than feminist, and some were more feminist. Yeah. Socialist went from not quite lesbian separatism. Lesbian politics to socialist politics. Isn't that's not exactly a continuum.



Yeah. Because I think one of the things in the interview with Jenny that was done years ago, in the 1991, or something as well. She says, Well, you know, of course, a lot of the members of format were lesbians, and vow seems quite surprised, which I assumed she would have known that. But I'm assuming it wasn't, it wasn't a conscious decision. It was just about your networks and the people that you knew



it was, well, if you there are several ways of looking at this file, and I both lesbian, and with two people who thought let's, let's do it. Okay, let's do it. So we were, and we were always aware of who we needed to try to include.



As a representation representation



was one of the big issues. And representation doesn't only mean, who's represented in the pictures, yeah, but who's represented in your own organisation? Yeah. I don't think we ever had had problems finding lesbian photographers who happened to be lesbian. It was more difficult at the beginning in the 80s. Finding women of colour, ethnic minority women, but we didn't we didn't in the beginning. But we went on to I mean, Roshi Kemper to was probably best known. For what have you. I was going to interview her.



I haven't got her down. It's one of my interviews, hers didn't come up in the, in the Oral History Archives. Yes,



it was she went on to do more gallery photography quite quickly. She was very, very early

uptake of digital photography, okay. And knew about it long before the rest of us.



So after the initial beginnings of format, was their collective consciousness about reaching out to younger photographers then after you've been defended? Yes, yeah. Yes.



I mean, one of the first people that we asked to join, who was in the original who was in the original eight, was a need to Corbin. And you know, that Anita is doing a very interesting project at the moment about called first women. You know, I'll give you the details. I think it's the it's in, it's in. I think it's Britain. It's not the world and it's Britain. It's women who are the first to do something rather anything she's just photographing. Oh,



well, that's really interesting because format was the first women's agency in the world. Yes. And I've had a little search around and the only others that have come up. Were one in India. And there's a kind of, there's a current collective. And I just don't like it for my own political reasons. But it is essentially a women's collective agency, but their photography is very, I would call it postfeminist. So it's kind of



is this the Indian models is



no nothing. It's kind of an international one, because of the internet, you can kind of do that, you know, and it's all very kind of, there's lots of sexualized teenage girls in their bedrooms, either self portraits or condo. So I find it a bit problematic. Not all of the women in our photograph in that work, but it's, it's the stuff that gets picked up woman seems popular, and it's a bit fashion and a bit overly sexualized. But, but it exists. So they're the only two that seem to have had legs after.



We never found another one. That's interesting.



And there's the there's the American organisation, which is just called Women in photography. But it's more like a roll call. I think they kind of host conferences and occasionally have



exhibitions, but they're they're not an agency. Yeah. And I I know the other thing you were talking about with Michael and so there was a digital technology and the change in the industry. And that because of your size and business model, it was just really hard to keep up and then getting in Corpus and all that kind of thing. Yeah. But also, you mentioned about how people were saying, Is there really a need for women some of the space



anymore? Well, yes. That was that. And it didn't only come from men, it came from women. And you know, I didn't want to be critical of young women. But I'm very aware that I stood on the shoulders of previous generations of women. And that not always, but that certainly wasn't around at that time. Maybe changing that. Okay, well, we we've got it now. Yeah. And we can do it. I haven't got a problem. Yeah. Which I'm not sure I want to be quoted on this, but it's a little bit like I'm alright, Jill, let's pull up the ladder. Yeah. It's quite difficult to address. But I'm really happy that all those women are doing well and there are more women but nothing like parity. For now women photographers as far as I can see



no other you know, for I did an article for Source magazine about women in photography, and so they use all my statistics that I did from Credit Karma and BJP, BJP still even one of its CO editors is a woman it's still rarely reaches over 20%. And that's even that's I think that's even worse nine because they might have women studying photography actually outstrips men. Yeah. Yeah. And I'd have the 211 or 212 members of Magnum. There's less than 12% are women, and two or three of them are dead. So yeah, it's not. It's shocking. It's I was talking to Martin Parr about this research, because he's one of our 2.2 lectures. And he said, always smiling, we do have a problem and like them, they've always,



they've always said things like that, and they do not address it.



I think there's definitely a bit of a lack of awareness. about privilege and about the idea that people quite often hire or bring in people that reflect them. And they're that slight lack of awareness and I definitely when we've had talks at the university, and there's been because one of the other lectures is Donovan Wiley. So whenever he gets other people in from my room, I have the, the kind of crit fit off Word turns into a bit of a boys club story as well. And I don't think they realise how exclusive that is. I really don't think they even are aware of it. But I know that you said in your interview with Michael and Michael was one of the other things that you looked at I thought, That's disgraceful. And then the other thing I looked at were the



Deutsche Boer War. Oh, yes.



And it was well below, well below 20%. So but you know, there's that. I don't know whether it's, you know, photography never happens in a vacuum. And it tends to be about society, and therefore reflects it. And there's definitely been awareness in the last few years, more people have feminist concerns, who've been asking questions or so after that article came out and source a woman contacted me and asked me, if I would be interested, she was thinking of doing a woman's book, photo book publishing, or becoming a woman's book publisher. And because she had contacts with various photographers who'd gone to the likes of dowry, Louis or other people, or Mac or whatever, and they're just not, it's not that they're not interested in women, they're not even interested in the stories that they're trying to tell. And there's a lot of discussion in the background between a lot of photographers about my age, you know, so from mid 30s, to early 40s, who are pissed off. And the idea that, that, even when works talked about, so there's some women who've had who have had their work published in magazines, or published in other places, but when it's talked about the politics is ignored. And it's just about the formal aspects of the photography.



So, yes, I remember it must have been in around 2002, when Magna brava came out that book about women photographers in Magnum, and I was on a, on some sort of panel, that when the exhibition was out in West London, it was and it it was that it was that the worst there have been some fantastic women photographers in in Magnum, but just it's too few of them. And it's never been seen as a problem, and hasn't been seen as a problem even recently. I mean, I, I don't know that much now. But it was so clear at that event, I remember. And that was, that was the early 20 1000s. And the women they were celebrating were mainly dead. Because you said yourself. Yeah. And



the interesting thing is how they had to become very well known in their own right before they were part of my own



old. Yeah, probably the best known of them. Yeah.



And then another thing that this is interesting, because you're one of the one of the only ones that can find the my anecdotal experience of listening to establish women photographers is that you're one of the only ones that has a child, or habitat. Yeah. So yeah, so the first three I listened to were vile, Jenny, and Joe. And at it, the only one that came up and I think was Jenny's because Val Williams asked her, do you think you wouldn't been able to do this work

with children? And, you know, there's a lot of long pauses and sort of the word and then they try and think of photographers, they try and think of women photographers that had children and I think, was one other name. Wasn't maybe Sheila Sheila, no, no. I wonder who there was another name, but



it was quite unusual in format. Yeah. Yeah. If you think if I think of all the former photographers, very few of them have women and it, it is much more of a struggle. Sally Greenhill had children and Sally Greenhill, my son, and I were in another group, which was a childcare group with somebody else that was a book, picture research. We all happen to have a child at the same time. We formed a sort of group where we, every Thursday, we used to share childcare, so that eventually we can have one day Half day. Oh, where? Yeah, they, and they go, they still know one another some of the children. That's amazing. So that I mean it is it is part of the picture.



Because I knew then followed by hymns and it's something that I've never



she's got two daughters, hasn't she? Yes, but she



talks about Dorothea Lange and Margaret Bourke white. Yeah. And how one of them is said to have essentially abandoned her son, and the other one had multiple abortions in order to be able to do the work. So get clearly is a more a more pressing issue for female photographers. And I remember there was a couple in network. I can't remember the name of the man, but Harriet Logan was



Harriet Luther was the woman. And didn't Harriet have a daughter with this with a disability? Was it Harriet? I



can't remember. But they had two children, right? Definitely two children. And then on Harriet, she got kidnapped and Afghanistan. And I remember there were there were some comments that were never published anywhere. But there were comments from people about how irresponsible it was, of her as a mother, which never comes up, a female photographer gets kidnapped. And I thought that was really fascinating. So I guess it was lots of little tiny things like that, for me that eventually led to this kind of questioning of the photographic culture. And

what the other thing I find was when I was doing all the magazine research and what was published by women, and it makes sense, but a lot of the work done by women was about the domestic life on a boat. And those that had children, it was about children. And for me, it seemed quite clear that that's because that's what they had access to.



Yeah, yeah.



And so whenever you were, in format, had you a clear idea of the kind of work that you wanted people to do? Or was it just as long as it was socially minded, and the women were making it?



Basically, that, what we would look at is we, if we were taking on new women, we would think about whether they were bringing something new to the format, and not being I mean, we have to think of the photographers we had all ready. But it would have been difficult to have too many people who were covering different parts of the world, because we didn't have that many. I mean, that's it, that was journey. And that was me, but at that point, I then had a, I have a child and 77. So I have a young child, and I certainly couldn't travel as much as I did before. So we we might we were interested in making contact with people who were covering things outside Britain, but mainly was that they were covering things in depth and the sort of issues which didn't get covered. But first and foremost, first and foremost, it was that they were women who seriously wanted to work in that way.



And so something else I find quite interesting was that there was like, format wouldn't have happened without funding from



the GLC



and high important I guess funding it first starting things like that and supporting that idea.



It was a very small amount of money. But I'll tell you what was important about GLC I mean we got support park for a part time outreach worker from the GLC what they what they really did

for us was that they used as photographers



Okay, so that was the most important Yeah.



In my view you know, we might even have managed without it was it was important having I mean, I just as I say that I'm wondering if I'm wrong. Maybe we got for the first year we got something towards the rent place. We had an wholesale road. I don't know I can't remember. But it what we didn't have a lot from them. But it was the fact that at different parts of the JLC, then commissioned as to take photographs at their various projects.



And do you think it was important that because even though at that time, you know, was a Thatcher, Britain, it was still a labour? Do you think that was important?



Yes. Well, I think it was important that people ring in seemed to be more engaged politically. I mean, at the very level of the well, there are more. At the moment, there are a few more demonstrations and people complaining, but we were out on the street all the time.



I do. Yeah. I wonder about at the moment, if, if it is one of those, you know, because things happen in cycles. And if you look back at something where people are getting fed up enough, again, I



wonder I mean, new lira is this is a very interesting example of it.



And even like the student demos, there's more. For years in the news and media tools, such students weren't political anymore. But in actual fact, the amount of students that were out on the streets recently,



yes, yes. I mean, it does. It does feel as if it's happening, and maybe it has reached that tipping point. And but but yes, I think it was important because it wasn't only the JLC. But the GLC were very good at using us. I mean, they want they wanted to put their money where their mouth was they wanted to try and use women, the so did the trade unions then. And so did the Labour Party, and to a certain extent, but not nearly as much as they might have done my field.

And in terms of the the trade unions, quite interesting, because I feel like we've got quite strong trade unions in Northern Ireland, but that's probably because there's quite a large working class population and still is. Although obviously, their their their part isn't as as it used to be, but because of the project that you did with Hackney flashers, the 75 years old brother. So did you wear that? Is that where the contact with the trade unions were made? Or were some people already some people

were already because especially Sheila grey.

And, and they would have had a lot of publications, and as well

as papers, magazines, magazines, posters, and things like that.

And in terms of so I'm trying to think of like left wing press. I don't remember it. But a lot of people mentioned setting limits.

Absolutely. Well, it started of courses. Timeout. And then there was a dispute in which some of us were on the picket line. And city limits was set up down the road at Angel. And, of course, that was another outlet before that, some of us did occasional work for time out. We would then do things for city limits, probably more for spell read, which was also down at Angel. But there were there were there were other apps. There were things like red rag. But lots of these magazines couldn't really pay for depending on the unions could afford and felt, you know, of course, they know put understand the arguments. Yeah. And so the unions did pay and did pay proper day rates. Yeah. And things like like that. And



did format have a relationship with the NUJ and all or remembers?



Oh, yes. Most? I think nearly everybody was a member. And certainly in in the 80s. I went to meetings where



there have been a very there have been quite a strong union. I was in back to briefly but Anuj was and Oh, yeah. So the other things that I because I noticed when I was going to interview Joanne that a corner shop in Camden had you know, it's just a cost cutters, but it had an organic shelf. And it's all the Morningstar So



Sheila used to work for the Morningstar.



And the other way else did they see the socialist worker, then? Would they have had their own photographer? Would they with



Socialist Workers have often been problematic? Yeah. It's there's a history of them not just using photographs or Great, okay. But I don't think that we ever any of us ever work directly for them, although Sheila might have done but I think, I think not because she was Morning Star, I'm saying yes, it's true as straight Communist Party. So I don't think so.



And I know a lot like feminist writers and so on wouldn't touch them with a bargepole month after the scandal of the of the rape cases. So, in terms of the really the relationship between Do you think format would have happened without the hanging flashers?



Oh, what an interesting question.





Well, it, it certainly gave me a taste for doing that sort of group work. And being part of a part of a collective. And, of course, I was one of the people who originally was involved in setting it up. So I think it it might have existed in another form, or it might not have had the political content. Because bow came to it was very, very strong. Politics, about about race, black culture that he photographed, because of what she photographed, as well as her feminism. And she'd had experience in America of the black activism as indeed my plan. So I also think it's important to acknowledge that there was, there was an input into the thinking, Yeah, from that as well. Yeah. So that, you know, into the mix, we we had people who came from feminists, the lesbian politics, and from black politics, and eventually people who had direct experience of black politics. I suppose one of the ones that we weren't quite so good on was disability politics.



What was the I'm sorry, I've got away from



a question. Oh, the question was, do you think format would have happened without Hackney flashers, because it was very Anti Fascist was ideological even?



Yes, yes. When it was agitprop? Yeah. And I



know I love the story about the conflict within happy flashers about whether or not to shoot the Hayward? Yes. And the compromise was to make it overtly political. Yeah.



Yeah. So looking back on that, I mean, I think it's one of the most interesting things and that we still feel it we when we get together, we it's still



interesting. And I love that. So you had a really a few really interesting thoughts about photography's weak points. Yes. And high. Whenever you were attracted, how hard it is to show a



lack of Yes, yeah. That's what that's what the happening Flash has taught me. And in, of



course, format, we could only address that in quite small ways. Because we were doing documentary photography. Now, one of the ways that we could address it was that we always tried to say that the photographs are well captioned, and that the, that it was our captions that that we used, yeah, or at least a format. And that we kept we, we kept some control over the use of the images. And of course, copyright is part of that control. The people always tend noise, people tend to see copyright as it's just about money. And that's important. And it's really important that photographers get paid the right amount, their copyright. But copyright is also about ensuring that people can't just take a picture that you've taken of black people and use it and a National Front ad. Yeah. So it's about concrete extreme. Because you've then got some redress. Yeah. If there's no copyright, there's no redress. Yeah.



So yeah. And I think it's much harder to maintain that context in a



digital world. Oh, oh, it sounds as if it's a nightmare.



Yeah, it is.



It was bad enough.



Because that's it, I find it really interesting, because the project I'm working on at the minute, is about the lack of access to abortion for women in Northern Ireland. So again, I can't photograph a non clinic or whatever. Yeah. So what I did instead was retraced women's journeys on the buses and boats, and whatever, yes, I



saw, I looked on your website. But without the information,



that's just a picture of your journey. So the context is hugely important. And, and again, there was something that you said about in your interview before, about who you're representing, and who was represented by whom, yes, because I was very aware, I didn't want to have a lot

of my male supervisors were trying to encourage me to photograph women who'd had abortions. And I was very conscious that I didn't want to turn it into a victim gallery. Because people would be bringing their own judgments and moral high ground, whatever, to the pictures. So instead, I wanted to put people in the shoes of the person. And it was, it was quite difficult for me to explain that to my male tutors. And I wonder, because I know, Jenny does some projects with Photo Voice for voice. So they go to projects, so like, young women in Pakistan, and teach them how to use whether it was there, because I know a lot of the work of the halfmoon photography gallery was around community workshops, and that kind of thing. Was any of that ever a part of format? Or was it just a different beast?



Well, I think it was for individual photographers, because I know that at the time that I was working abroad quite a lot for for agencies. Especially once I was in format, but before then, I suppose coming out that following on from the shows, I was arguing with the agencies, that they ought to be using photography photographers who came from those areas. And, of course, the were very few. So they needed to be they needed that they needed to be bringing them on, they needed trainings, they needed, things like that. Yeah. And, of course, I mean, there's somebody said to me once and in that context, when you're doing yourself out of a job, but that's politics, yeah. And the wasn't the money or perhaps the appetite for that, that the time although it's it came later. And one of the last trips I did myself was to Zambia. And there was an organisation there which was, which was I'm trying to think of the name of them, but they were helping people to publish locally. And I'm beginning to think about teaching photographers, of course, there are now photographer, many more photographers around the world, yes, it's changed dramatically. What what format did do was to run workshops, sometimes, sometimes in connection with the Arts Council, or with people like what were they called? will run the Wilson who died recently. And Dino wrote that you know, that name definitely. Up above a customer factory. Okay. Yeah, they ran various. There were there were various projects to help people but not at that level of very beginners, and people who are on the next step ladder. So for example, I am one of our, one of the administrators at format, who by that time was, was a black woman. We worked with the Arts Council on a book about how to become a picture researcher.



How amazing. I don't even think there's one of those now, but yeah, the



work is obviously it's so different now. And we, there were often as parts of the festival, women photographers and things like that, that were we'd, we'd run we'd practice run a workshop about how to become a photographer, or how to become a picture and how to join an agency. Yeah. Because



I guess I know, certainly, in terms of my Photographic Education, one of the big gaps was, so

whatever, it was very naive and moved to London, straightaway and just from magazines went right into my portfolio with no idea of really, what went in, and the whole thing worked. And I wonder if, like, those extra barriers for women, in terms of going in and showing off your work to somewhere, again, where the top editors are nearly always still men. Oh, the only other thing I was interested in, so obviously, there was pavilion in late Yeah. And so when I went to the MC archive, which used to be the women's slide, slide, in Goldsmith, it is now I find a lot of material about signals and spectrum. And, you know, it sounded like it was fantastic at the time, although I'm sure it was a headache to organise. It was fun. Yeah. And you had the big exhibition was that in Birmingham, Bradford format had a massive exhibition.



No, we had we have an exhibition at the watershed watershed that was Was that was that the spectrum? I can't think Spectrum



was? Because there's because the names are quite similar. One was 1994. And one was in the early 80s. It was



at that the, the two big exhibitions at format have had was telling times at the watershed. I think that must have been to do with the women's, I



think it was and



ultimate format, when we closed that photofusion



in? And is that where the majority of the archives for the Fusion



then yeah, so they haven't got much now. Okay. The majority of the archives is upstairs and my and you know, the next now that we've got the Hackney flashers worked website and everything, I have to think seriously about doing something for format.



Well, I'd be very interested in helping I need somebody who be interested in the project. Yeah. So one of the reasons I wanted to do the research was



I mean, and Utah, in the Pali so you'll kind of be aware of this, but in terms of what people get taught in photography, then that becomes photographic history. Yeah, I was very aware that none of the female students knew about format. Word. And so I wanted to try and make sure that it is historicize and it is as the first woman only photographic agency in the world, which is really important. It isn't.



We, sometimes we will claim it and we'd think someone's gonna pop up and say, I never did. Yeah.



And when even even the even those festivals like I don't think signals or spectrum could have happened again, with like the Hackney flashers with like the fact that format existed and that confidence, I guess, and you talked about an amazing woman that you were taught by Margaret Harker



Harker? Yes. Professor Margaret Hall. Yeah. And



she came in you were her first intake? Yes. And she was obviously a bit more or less old fashioned, less traditional than the



guy who was there before? Yes, Stanley Coleman. Yes. Yeah, right. So Rich that I would just, you know, just to have a role model. Yeah. And I'd say it's interesting. But of course it was it was the beginning of the 60s. And Sandra Sardo was a fashion photographer.



She's one of the only ones featured in the BJP early days. Yeah.



And but there was so there was so few



of some fascinating quotes. So the BJP did a, you know, a mini feature like, women of Fleet Street or something. I can't remember the name of the woman. But she would have been in her, like 50s or 60s in the 80s.



And bolt



levy angles. Yeah, it wasn't she talks about how it was hard enough. And she was a young single woman. And then when she got married, they wanted to stop sending her off to do various jobs. And then when she had children, they did they just kind of sent her to a very kind of nursery school. Yeah. And a picture editor told her that they didn't send women to war zones, because women couldn't stand the sight of blood. Oh,



well, Wilma heard that the time said to her. You can't, we can't send blood, you know, blood. And she's very outspoken, as far as she said, what do they do every month? That's



fantastic. But yeah, ludicrous. It was still going on, you know, relatively, relatively recently. And I noticed that there was a talk at spectrum festival, I think about a bite the machinations of being a woman photographer. So I think it was like you're talking about the workshops and trying to bring people along, it sounded very much like a an open, like not mentoring, but you know, this is how you organise your files. And this is, you know, you need to call around these people. And



what, two things I'd like to go back to one on one was that well, we had format, as I was, ended up being one of the directors, I suppose. And I was often in the office, I thought it was really important that we saw portfolios, because we often got regularly we got women say, Can I bring my work in to show you? And if you're seeing two or three portfolios that we get takes up a lot of time. Yeah. But we really did try to do that. And I tried to be really honest with women

as well and point them in the right direction. But also to be honest about the work. Yes, yes. But in suggesting, you know, you might do if you want to go and show this work to Sunday Times, you need to present it differently. Yeah. You know, the works fine. But really, you have to have bigger prints than this all. You can't just take it out of a plastic bag. Yeah, whatever. Okay. Yeah. And sometimes we would have workshop weekends in conjunction with something like spectrum or, or who else did, we did them for various people were, over weekend, people would come and bring their portfolio. And I think that's, that's an that's really important work from the women just starting out. I



have a bit of a so when I was doing my Masters, I worked for Source magazine. And I know that the two people are really well. And John's great and very encouraging and does exactly the same thing with young photographers. However, I've noticed that the recent trend is that you have to pay money to do this. So you'll pay, you're asked to pay 120 pounds. If you're selected as a photographer whose portfolio that you'll, you'll get to show it to four picture editors, whatever. And this keeps cropping up. And I just think, firstly, it's a barrier to people who don't have very much money. And secondly, it seems quite a cynical way to get money out of enthusiastic young photographers. Whereas previously, certainly, when I was working at network, they would have said it they even though it's a picture researcher, everybody there was also a photographer. So you know, of course, they'd say, Yeah, bring your portfolio on Friday through it. And yeah, that was really important.



And of course, at format we had, we used to show one another on our work. So there's there's that aspect of it as well.



Well, there's something really that Jenny and Joanne both said was, the good thing about something like format is, as a photographer, you've worked on your own a lot. Yeah. So it was there was something quite comforting about it not being so isolated people to even just go into your work. Although Japan was quite funny. She was like, I know, I was very prickly in those days. But I, the first few people would have in the offices weren't that interested in looking at your work? And then she said, I had to ask, Oh, she says, Oh, by the way, she said, I had to ask you, there was a brilliant woman that he's got in in the near the end, she said, he was really good picture researcher really good. I very supportive of people's work. But she couldn't remember her name.



That would either have I think that would either have been Dale, or knowing Joanne and her work, I would think it would be Bernadette Garcia. You can ask her. I thought she was good.





And it must have been quite difficult when you knew that you were struggling. format? Yes. And was there an A, because I know it's very easy as well, having worked at format, why it was our having worked at network wide, it was kind of unravelling. At the time, you can't really see the wood for the trees. So in hindsight, I guess, is there anything you would have done differently? Or?



I don't think so. Actually, maybe I've realised more quickly, the, the problem is that none of us were business people. None of us went into it to run the business, none of us joined it to be a business. And I remember we had, we had a I think the Arts Council sent somebody to us, who advised you came in for three days or something. And I looked at your books and what you did and advised you about the business. And that that must have been three or four years before we close. And he said, You got to spend a lot more on advertising, you've got to do all these things. She said you've got you've got quite a nice, nice business. But you can't stay static, you've got to invest, you've got to do. Okay, and we couldn't write we couldn't. And maybe if by the time I was the sort of director rather than just a member of that collective. If I'd know more about finances, maybe I'd have been harsher or tougher, or I don't have a



board or anything like that. No, no. Because I know and I haven't worked at source to the Arts Council encourage you to have a board that will have somebody who's sick financial or somebody who's into marketing or whatever,



we wouldn't even know about anything, things that I do no more about now. And maybe, luckily, I did at some point, look at the fingers and this, we are going to crash. We are going to go bankrupt if we don't if we don't do something. And we did talk to various members of the collective about including Joanne, who had one or two ideas about what what else might have been possible. But it just wasn't it was clear that it wasn't just as well. Because once I started realising we were AI, people don't talk about those things. Yeah, but you pick them up. Yeah, you pick them up because they're no longer friends.



It's like yeah, John Stark and Yes, like that, because they they made a lot of people redundant. Yeah. Network before it shot. Yes. And



there was there was a lot of grumbling and everything. And it was clear they they were in trouble and I knew that select was in trouble and various ugly and I thought, well, it's not just us, maybe. So I am not sure. I think if if we'd had a business genius amongst us. Maybe we

could have saved it but it might I've been involved in what happened to network, which was handing over control to somebody with real digital expertise and losing control. Yeah. Yeah, a lot of photographers left. Yeah.



Yeah, I don't think people were happy with the last businessy person that they brought in anyway, so, but I think we, it was very clear to me having worked in that kind of area that nobody really talks about, as well as how much Getty and corpus just monopolised it and things up and drove down the fees for photographers as well. Yeah.



I when I see now I get occasional sales through photofusion. When I see what they're selling for, I just think, How does anyone make a living out of it? Because



I noticed, I work for the times briefly as well. And I noticed that the rates we were given for photographers hadn't seemed to change in the 10 more than 10 years that I've been working



on base they've held up. Yeah. But some of them haven't. Yeah. Because in some places people are paying like 10 pounds for a repro fee. Well, you know, we might have done that for spare rib. Yeah. But not for but not for something. Dorling Kindersley, or the equivalent



Yeah, and the day rate for photographers when I left the Times about five years ago, was 145 pints a day. So a lot of photographers couldn't afford to work for press anymore. Yeah. And left and did other things or stopped being photographers. Stop being photographers. It was quite depressing. And so more about your, I guess, your personal drives? The your kind of drive for social justice. Did that come before your drive for photography? Or were they kind of parallel?



I think that Well, I was a top photographer. From from my 20s. I went to St. Paul Tengri. young, very young. And I met Sally Greenhill there. I've known her all my all my adult life. And I, my own family wasn't particularly political. But my best friend's family. Susie, I remember Yes. Of course, that interview. Well, her her parents were communists. Okay. So that was my introduced introduction to I mean, they were quite comfortable communist, but they have a



view. Yeah. And so I came to photography, training with some political thoughts and everything. But as much more interested in the imagery until, as I suppose I started on the documentary. I mean, I started on plate cameras, taking



hardly anyone use the 3530 came



in, in our second year, and somebody came in one day and my second year with the first we've never seen anything like it. Nobody had like, as I can afford them, still. But and so it was in my second year there that I first used those five months. No, I didn't leave that to a quarter square.



Yeah, she can. And I think you can remember he did a project about fire man. Yes,



that's right. I did. Yes. I did. Yeah. And that was when I started getting interested in and when I left, I fairly quickly did a project on a product in school with hiring them on a book. And it was Hillary Rose, who became a professional sociology. Stephen rose. And I did the photographs for a book, a small book, she wrote about housing. So I really then started



again, when you absolutely. And and then you talked about when you were then continuing to teach at the poly Yeah. And Victor Berg



Simon Watney, what they do Those were men that had influence Yeah. Partly because of their ideas about Marxism and Freud. But it's just a different way. It's an understanding that there's a perspective, photography is a perspective. And you bring to it something yourself your choices, some of that comes from them. That's not to say that the word Raul's at the at the University of Westminster, about Victor Berg berg is lectures. Okay. And I know that Brendan, Brendan Prince was in not having the fastest button for she had a real route with Victor about showing a rape sequence or something. I think I read about this row somewhere. Well, she she might have written about it so or spoken about it somewhere. She took him up on it. Yeah. It was it was used as an example of narrative.



I think. I have read about this. Yes. wonder, is it in photography, politics or something? Maybe it was an essay. Yeah.

So I mean, the word that the word. I don't know if this goes on in colleges. Now, when there were during the 80s, there were real political issues. So that when Brenda was a student, I was her tutor, or teaching some of some. And we, we had a group there that did an exhibition about abortion. And I said to Polytechnic, but sorry, university at that point, that I thought it should be a women only group working on abortion. And there was quite a lot of discussion about it, but they allowed it in the end. We did it. It was. And it was really influenced by all those University of Westminster ideas. So it was photo text. Yeah, it had illustrations, let's see some of those. Well, you will never will was the first time it went on show it was stolen. Wow. Okay. We can only imagine why. So they the students, they did a lot of work. And it went off. Because there was only one copy. We never imagined something. So there's a lot of debate around that about whether it should be a women's only group and you can imagine a lot of grumbling. Yeah. Man. politically very interesting. And then Brendan, for her degree, worked in an exhibition again, photographs and texts of lesbian mothers.

Oh, some of them ended up in the format library today. Yes. Yeah. I remember seeing them in Vall Williams.

Yes. This is a couple of couple of the women agreed to, yes, I reproduced.

But it's interesting about the abortion show because I was I just got back from Sweden. I was invited over because they're celebrating 40 years of choice. And obviously in Ireland, we haven't so they invited people internationally. And I made a film as well. And halfway through the film screening, we got attacked by some fascists, we later find out it was a group of fascists, who shouted fucking whores as they throw smoke bomb, and there was one guy. And I think the Swedes were embarrassed because the rise of the right there and has just started again. And they were I think they were they were kind of writing inviting us because we were the ones that I know have the handout. Yes. So we kind of pointed out that Yeah, even though you've got the right it's something that you can't just rest back on your laurels and

important point. Yeah. So



I find it really interesting that a group of women watching some films can be so threatening to somebody that they'd steal the artwork in your in that case or Mr. Smith woman, but I'm really interesting. Did you ever have it? Was it was there any format started? Did you face any kind of disparagement or lack of encouragement? Or was it mostly people being supportive?



Some people were supportive. Other people I don't know what they said in private Have something that got fed back to us some sometimes was out there, just a bunch of lesbians. All they photograph is is Greenham. Right.



So dismissive. Yes. Yes,



that's a good word. But But yes, on on on the whole? I don't think anyone, certainly nobody attacked us outwardly. I think it was just they didn't when they could have chosen to use us, for example, that's all we ever asked. We didn't want handouts. We wanted to be taken seriously in use. When they couldn't find the way of doing that, then I would feel understand why Islington Council can't use a small off road, for example. Things like that.



And that made me think of another question. Oh, yes. So I know, Val. There's like a sentence on it in her book. And also then you mentioned it in the latest interview with Michael and it wasn't just important to you, who was in format. It wasn't just important, what the photographs were of, but where they went and who used them. So that they weren't used them correctly, and that you just wouldn't work with certain publications. Yes. So would that have been tabloid especially or



tabloid? In particular? It would have to be on a case to case basis as it were, that's the most obvious one to if the if the sun rang up, we just say sorry, no. Yeah. Because of page three, yes. Everything that Yeah. Obvious exam. But I mean, difficulties with the telegraph. Because of their view about lesbians at that point, for example, or, I mean, not that they necessarily, but newspapers get desperate. So if they want a picture, she know your problem. They would eventually get round to us and say, Have you gotten any pictures of a lesbian plumber? Yes. How are you going to use it? What? Yeah.



1

So it was all the context was really important. Yes.

2

Yeah. Which doesn't mean that we didn't get caught out. Sometimes I'm sure. I can't think of any really terrible things. Because we did ask, how are you going to use it? Well, and of course, sometimes people didn't put the captions correctly. And you could have argued that some of the people that we supplied, you know, they would just pillars of capitalism, like the colonists. But on the other hand, it wasn't some straightforward lies and,

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and better to be present than absolute except. So,

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especially with people like that are very simple strategy was, if somebody liked the economist, said, No, so you've got anything this week on farmers in Africa, or blah, blah, we'd send them our aim would be to send them women farmers. If they wanted something about plumbers, bricklayers, we would send them young women plumbers and bricklayers. And in that way, insert into the mainstream.

5

And do you think that doing that had a genuine positive influence on representation,

6

a small one? I mean, that I should do when I went to give talks or reviews of some kind. I used to ask somebody give me any newspaper now. Let's go through it. You probably do that. Never matter which newspaper? Yeah. And you will count the number of pitches that women and women appeared in the entertainment section, blah, blah, sports for black people, and disabled people. Absolutely. Just go through and I'm sure you can do the same now. And maybe the numbers are slightly different. But so just inserting that Positive. I mean, there's this whole argument, of course about what's the use of positive pictures? What's a negative picture? Which is, which is a very interesting part of the debate that that was one of the debates. The other one was how can you show a negative? And, and the other thing that we did have quite a lot of discussions about that's an interesting one a thing is about homelessness and begging.

7

So how you photograph that? Well, in the beginning, we said,



we do not do it. We do not, and we don't do prostitution either. So we had quite a hard line, I suppose on that. You can't you know, if I'm the individual photographers want to do it, what do you do? Anyway, there were discussions about that. Because of the way that homeless people were shown, and it was new, it was in the 80s. At first there was you never saw anyone begging on the street. When I was growing up and into the 70s. You never saw people really know. And then it started. And we said, no, no, it's you know, it's demeaning. It's, that doesn't say anything about politics behind it. And after a couple of years, we started saying, this is a reality, we ought to be showing it, how do we do?



How do we do it? And then hide it? Well,



some people did it. And we had to keep very careful. Look at the captions and who they got used for. Some of us work with shelter for a bit. There were different ways.



It was how you approached the person that you were photographing. Yes,



yes. So Brenda did some Joanne did some Jackie did some, but it was they, what we didn't want was just snatched pictures of people that would then use indiscriminately. Yeah.



And people were looking degraded. Yeah. And



the same discussion about prostitution, that, you know, what are we doing photographing the women? Why would we photograph the women? Yeah, why aren't we photographing the frontman? Yeah. And so that was another area that there was a whole discussion about, should we be doing it? How should we be doing it?



Let's you know, that discussions still going on one of my dissertation students, is writing her about the project done by an American photographer in the 90s, whose name I can't

remember, Erica. And she wanted to photograph a woman working in a strip bar in Seattle, and the woman it was on by a woman who ran it, and she said, you can only photograph it if you become a dancer. She became a dancer and did it. And so, you know, the student talks about her subverting and viewed, it's not about the male gaze. But personally, I think a lot of the stories of the women are great, but there's still those objectifying images and you can't get away from it just can't get away from what, that's exactly what it's about. So when, you know, this, discussions are still going on. And they're still the new more page three campaign, you know, still going on. And I'm sure that if people inspiring and format thought that that was still going to happen in 2014?



Well, I think one of the things that you yourself raised earlier is, we it's so easy to lose what's been gained. And I did feel at the beginning of the digital revolution, that we was so much in danger of losing what have been gained. Because it all seemed so easy, and access to images was so easy, and nobody seemed to be worrying about how they were the context in which they will use



copyright and copyright. And if it if the photographer ever got paid as well. Yes, yeah. Yeah, and I also, I mean, even in a, in a workload capacity. We're as in the days of film, you'd go and shoot it and send the film to the client, and they would process it and they would edit it. Whereas when once it's digital, you're expected to process and edit and everything yourself, and a digital fee had to be fought for. And I think the NUJ recommendation is something appalling like 15 When you could spend a day editing?



Well, we promise we're the digital would make things so much easier. All it did, as far as we saw at the very beginning was people just simply wanted more and more quickly. Yeah. Because it was possible. They wanted it.



And from a when I because when was it the times I was part time, shooting part time. Picturesque. And it got ridiculous is ridiculous. Nice. So one event, I believe in 3000s of pictures 1000s of almost identical pictures from five different photographers. So it's just a sea of images of a loads of them are decontextualized completely. And then again, it's much harder to know how much photograph has been doctored before you've got it.



So it's because we started having those discussions at format, because that was just coming into the format.



And, of course, that's always happened. Like I remember going into the times archive and somebody would be why did I do the picture and it was rephotographed and things is really interesting. But it's it wasn't as easily done. Oh,



it's that the ease and the seamless ease of it. Yeah, we all know it was done in there are different ways of doing it by a different sorts of selection. Everything from lens to film. Yeah, it's up to you, how you print it. And but for now, it's just very difficult. So



after format, when format ended, was that kind of instructive to your decision to not be involved with photography anymore?



I think so. Yes, it was, I mean, it was becoming a different world. I was also in my 60s violin. And I became involved in something else. I was quite surprised that I I don't that I don't do any photography at all. Not



even didn't even lift up the camera. Oh,



when I'm on holiday, or? i It's very interesting, actually about that. It because it was work, because it was it was work. But it also it had to have an aim. Right? There was something there was something about that either an ongoing project. But if I'm abroad, and there's a demonstration, I can't stay away. It's it's very interesting, or if there's something, you know that I think that that that will be such an interesting image for a library. This, this illustrates something. So yes, it's still there's still something that's really about about particular kinds of imagery. And



because it's psychotherapy that you Yeah, and you think the photography, because, you know, there's a huge amount of especially the kind of photography that you were doing for Mountain High flashes were involved in this a huge amount of trying to understand the psyche and social position of people. And do you think that influenced your this stage? No, yes. Yeah. Very much



so. Because I, I don't know about you, but I spent quite a lot of time talking to people, not just about setting up a photograph, but about their lives.



Yeah. Well, there's there's always been a discussion amongst my peers of like photographing, zoning about 20% of it. Yeah, yeah.



And especially if you're, if you're away from home, I've travelled quite a lot and met people that I never would have met otherwise, I went to places that I never would have seen the inside of that's what photography gives you access to Yeah, inside other worlds. And that was very important. The conversations that you have with people after the shoot, or in getting ready to get somewhere just amazing.



Something really interesting, Jenny said last night and it's sad but because I look like an old woman, though, it's much easier for me to take pictures in Africa and parts of Asia because the respect they have for all the edge and the unexpected thing that it's so you know, a granny as she called it forming a granting, taking pictures. And so she thought, it's a it's even easier for her not because I asked about that she think she mentioned something about being in Pearl wasn't Pearl Harbour, I can't remember where it was. And there were male photographers there. And there were two female photographers there. And they didn't have the same camaraderie with the soldiers. But they were, they were able to get in, in a different way and photograph things because of the different way of interaction. So I said to her, you know, do you still think that there's something's it's easier to take? Because you're a woman? She said, absolutely. I think even more no. And she said, as an older woman, it's even easier.



I can well imagine that. Because there was always that advantage of being a woman. It was infuriating, sometimes, of course, but that was the advantage that people didn't take you seriously. So they thought they're not going to even come up. You know that? That didn't really matter. You were there, too. All right, let let her in. But so in that sense, I think it is easier. It was easier. And and that's, that's a very interesting thought journeys.



Yeah, I find it fascinating. Trying to think if I have anything else to ask, or if there's any other thoughts that you have, but





I'm sure I'll have some after you.



Because I noticed one of the things that you'd said in the invitation to the chats Palace event was that you wanted younger generations there, and you wanted to talk about what they're up to. And so that's important, not just to you, but to other. I guess is it because it makes it heartening and feel like you you had some kind of positive impact, or



I suppose so it's just, it's so it's interesting to have contact with the younger generation. It's life. Yeah. And there were loads, curiosity, you know, and to know, what's really going on. And I think that's one of the things that drives photographers, and psychotherapists come for that as well. And I don't mean curiosity in a nasty way. But a wish to know, other than what goes on behind. Yeah. You know, what? And, of course, do you want to know now? Yeah. And we're interested in that. I'm still interested in politics, I despair. Help people do it's very interesting for me to hear that some of those same debates are going on for you. Yeah.



It's fascinating. I, you know, haven't grown up in Belfast. And been when they had the devolved peace process, and whenever I didn't think we'd still be having American ambassadors having to come and intervene. So even you know, that, as I get a bit older and a bit less. I don't know if it's less naive, or more jaded. I don't know, this, but just I guess that you see, the things are so so actually occurred to me when you were talking about that one of the first jobs you did for Christian Aid. So you went to photograph the nomads, but they moved on. So you ended up photographing a famine in northern Ethiopia? And how you were trying to get people interested, when he came back? No one was interested, I guess, because a it was it was black people. And B, it was in part of Africa that nobody was interested in. And how you then realised, years later, it was a cycle where the farmers just got worse and worse. So I guess after a while, you see the long view a little bit more, mostly.



But you also see that it takes small steps. You just have to keep on. It is heartening, in that sense. To know that it's still continuing Yeah. It's still you know, when I look at a magazine, or a newspaper, I still like a little sideways to see the credit. And I still notice whether it's a woman or not yeah



I can't think of anything. but I'll write it up and send it to you. And then if you do have anything

more to add,



similarly, if you think of anything else, but I haven't made clear or that you want to ask me  
Please feel free to email me.



So one of the things I spoke to both Joanne and Jenny byte, that's the other thing is, as part of the PhD practice, because of this, I'd like to organise some kind of exhibition about it. And just to know, would you be interested? Like, I get each photographer to submit a small selection of images?



Yes, in principle, it depends on size, time available and things like that. But this in principle, and



I've been talking to different people about a need to get the space first before I know how many people that could even get involved. But the idea was to show it starting from Hackney flashers, and moving through format and to kind of bring it up to present day.



That's the idea. Okay, well, sample Hadley fleshes, we haven't got any panels at all, but we've just been invited by somebody else to consider putting in some work will need to think about maybe having some panels made up or something like that. I don't.



Well, I'd like to think I'd be able to get some funding for it. So I wouldn't like anybody to have to be out of pocket because it's expensive. Obviously.



Fantastic, if you can.



Okay, well, let's, uh, thank you very much. I could talk about it all day. But I know.



It's been very interesting talk to you to hear about some of your work as well. So I mean, please feel free to contact me as I've said, but if you wanted to come on, again to talk to me, thank you. I think