

Appendix 2_HHWG Self governance transcripts

Title: HHWG Transcripts: Discussions of self-governance
Part 1: 18 April 2011 Pre-Glue Factory meeting
Part 2: 13 May 2011 Glue Factory HHWG meeting
Type: Transcript excerpt
Event: Pt 1: HH Public Library
Pt 2: dis-place *thiscollection* @ Glue Factory Garscube, Glasgow
Contributors: HHWG
Category: Weekly meeting/ Open Proposition/ Discussion/ Crit/ Notice
Format : Transcript

Pt 1 Transcript:18 April 2011 Pre-Glue Factory meeting

Two conversations about Self Governance: Hillhead/Patrick writing grp.

Date: 18 April 2011 Pre-Glue Factory meeting

Audio file: DR0000_0336

Inviting the group to take part in dis-place *thiscollection* oral consent. Discussion on the assumptions of democracy ensue.

DM: Discussing Piracy of Ebooks.

L: There is nothing sacred now.

5 DM: Authors were saying music you could make money at the concert. But for an author you can't live off book readings.

Invitation

S: Actually in Glasgow. So I don't really know the news from Edinburgh at the mo. Was going to show you pictures of the space.

10 DM: I saw the two you put up it looked horrible. I've been watching a detective show and that's where all the bodies are found in an old abandoned warehouse. But apart from that...

S: It is a dramatic setting. I know it is a lovely May season and an awkward space to ask you to hold a writer's group meeting but...it's very theatrical and when the screens are set up hopefully there is an element of interactivity.

15 My motivation is that this group has been self-organised from the start, there is interesting resistance regarding this space. Documenting that as part of my research, in understanding how this can happen, think this group can be an interesting case study. Am asking permission if you will present in this space and share this practice you have developed. Just as a fragment of the whole problem. I'd really appreciate that. I know it looks decrepit and decaying but I was going to show a space in
20 Edinburgh we thought about reclaiming, an abandoned bus shelter, the general attitude is to wait for the council to do something or few people seek council to enact change. Or council takes advantage of artist enthusiasm, go fix it up but when it is fixed up they take it away from the artists. In this sense the good practices you have in place of communicating and working as a group, could be useful for artists and
25 other members of public to self organise. Maybe self organise these practices. There were ambitious plans to invite S.B to lead gars cube residents in a writing workshop, just ambitious day dreams. Have abandoned then and really only what you are comfortable with doing, or even if you would like to come and laugh at me. (L. laughs) Keen to hear your thoughts.

30 DM: Am prepared to go along and do what we do here and be poked with a stick from time to time.

S.B : I would be the same.

S: Would you mind if I documented it?

35 L: Do you mean take minutes? When you are talking I get the drift you are presenting us as a sort of how we evolved as a group where we organised ourselves. That's fair enough if that's what you want to do. We just do what we usually do.

S.B : When you say document what do you mean?

S: I mean a camera at a fixed position. It would just record. No song and dance, just a

L: Fly on the wall. ... We'd make quite a funny fly on the wall...

40 DM: Fly in the ointment.

L: Yea

S: That would be a meditative pause that this can happen anywhere... a bit dystopia to set it in the glue factory. If the space wars have gone on as they have (libraries shutting down, public spaces closing...) could we continue doing what we do

45 anywhere?

L: We could do what we do anywhere all we need is pen and paper

DM: A bit of space.

L: We don't need plugs, we don't need anything really.

DM: Just a degree of silence maybe. Especially if some of our members have trouble hearing, if we go to a cafe and there is music playing and you are trying to read a story and Bruce Springsteen is hammering away in the background. It's surprising how few places there are now that you get totally away from music. (Murmurs of agreement)

50 **L: Yes that would be the problem with commercial places.**

55 S: We were working in a community centre with foreign students wanting to learn about poetry though film couldn't make time in the community centre it was all booked out, so we tried to have a session in a cafe, but with the language difficulty and the noise, we assume a cafe would be fine as a social place, but you are totally right it is not, it is commercial. Hillhead book club is now doing sewing... but that is ok because you

60 don't need input from each other as much as you would with a writing group. ... So if you will please choose a date.

DM: Can't make a Monday?

S: Exhibition is Wed - Sunday

DM: Wed- Fri

65 S: What was best for most people? April 30 -4th. No Sat,Sun, Tues, Wed, Leaving Thurs and Fri.

S.B : Thurs is elections. Only back on 3pm on Friday. Late afternoon on Friday?

S: Fri 5-7 only to stay on for the play at 7-9. How about Fri May 13th? People's assembly.

70 L: There you are, Friday the 13th...Ay there you are. What time?

S: Any time you like open from 12 onward.

S.B : Make sure you send my cheque.

M: No objections to Fri 13th?

DM: Leave by 630pm?

75 EM: Closest is St George's cross

DM: 2-4pm?

S: 22 Farnell St.

M: Just go and do our normal session.

80 S: Yes, it's interesting it used to be a glue factory, well a Scottish adhesive centre but it burned down, workers died there. It would be a voice of labour. Interesting for me that you were self-organised, so the suggestion that the voices in the space would be a voice for labour.

DM: We won't meet on Monday 9th as per, but meet on the Friday.

85 L: Can I make a suggestion? It is only a joke, but maybe we should wear masks, to demonstrate the writer is another.

DM: I could only speak for myself but people would be missing so much.

S cackles.

DM: No need for that kind of laughter. It's like TV interference.

S: Thank you.

90 M: Can we do a sort of you know street drama thing? Bouncing off the wall in some kind of... you know..

S: If the spirit moves you on the day.

M: It's just a thought, constructivism and democracy .. act of using manmade industrial materials... well I didn't know what that word was so I looked it up... wasn't sure

95 how the it related to democracy.

S: Well constructivism is instead of it being a top-down directive, like no smoking...keep your houses clean, it would be communities deciding for themselves what was good for them...it would just be an agreement in a community rather than in a dictated campaign. So it would mean ownership. Constructivism in education

100 would be what we do in warm up exercises.

M: Ok well we'll see.

S: Wicked, but just be yourself. Was telling them it would be video recorded from a distance.

EM: Do we need to bring written work?

105 S.B : Don't bring masks or anything.

S: Well am really charmed by our minutes. Like summaries of actions. Wondered if we could do something... there are lots of envelopes with poems... there are 2 proposals: we could frame the minutes...the other would be leaving minutes in envelopes...if people went to explore them they would find these nuggets.

110 DM: I would be desperately disappointed to open an envelope and find a meeting minutes.

M: So can anyone put anything in these envelopes? Can we come along and shove stuff in them? Are they determined by the poet?

S: No the idea of the envelopes was they would have poems, a 100, collected from high school students to Ron Butlin. So there is this mad mix. The idea was that people

115 would draw from the poems and if they felt like returning a poem in response to the poem they could.

One of the ideas in the property and theft play is that they asked you to pay for things, but you can pay in poetry, song or in words. Challenging us to think why is the transaction always money. It could be an exercise, remix it, abstract words from

120 poems and remix it.

One of questions the people's assembly want to ask is "What is democracy now?" They want to come from the poems and find the words.

L: Yea so, (struggling with terms)

EM: So we would contribute to something inspired by that particular poem.

125 L: Yea

M: So we can't do a Banksy and put our own poems up, you know, subversive. If it is all about subversion, we could all do a Banksy couldn't we?

DM: We could have poem 101, poem 102..

M: Yea we could get our own envelopes...and confuse it.

130 *S cracking up....*

M: That's what Banksy would do.

S: As you please...as you please. But it would challenge the idea, this happens a lot there are quite a few experiments I have observed and documented, what results is no one engages with the conversation already there. Everyone brings their own to the pie but no one pays attention to what is already there. If you "Banksy" it, I mean completely subvert it.

135 M: Yea I think that...

S: It would mean, there wasn't a conversation

L: Yea...

140 S: So the idea of democracy that I will do whatever I want persists.

DM: Anarchy.

S: ...but you had the choice to do that. So it is still democracy?

M: Well you can do what you like. **You don't give us the choice**, we have the choice, it is not granted or bestowed on us.

145 S: Whereas Democracy is bestowed on you?

M: No I don't think so...not even that but you know...

L: So are the people who submitted the work have given their intellectual property rights.

M: They have given their permission. So you can do what you like with it.

150 DM: No one can make a book of my minutes without my permission.

M: Exactly.

S: Is it your minutes? Or their minutes?

DM: O well I don't know that's a good point. It's my interpretation of their actions. I've been doing it for a year now, I'd be happy if someone else wanted to do it. Not from writing up, but it's a real pain in the butt having to take notes instead of just sitting back and enjoying it.

155 M: Well other people have done it when you aren't here.

DM: Uh huh great.

M: So we could move it around, even as an adhoc basis like today. Say at the beginning, I will do it today.

160 DM: That would be more democratic wouldn't it.

L: I have lost the plot...is that at the beginning the email doesn't reply all automatically. I though reply all would reply to all my contacts.

165 DM: There is a wee triangle which would make sure the email would only go to the people involved in the email conversation in the first place.

S: You've trimmed the list as well.

DM: People who haven't been there for almost 9 months and I sent an email, Look anybody who has not been here would you let me know if you would like to continue to be on the list? I get a reply from no one. So I trimmed the list.

170 S: I remember Ian and the others....

DM: Well I don't know Ian so... it's been more than a year.

S: I always thought of it as an oasis that they could come back to.

S.B : Dennis is new but he isn't here today.

DM: Do we have an exercise?

175 EiM: Crosswords.

S: Actually People's assembly are asking what is democracy, and we have slogans about the definitions of democracy followed by What's next? So would it be possible to come up with something that ended with what's next?

M: It's like the kind of video installation in the CCA you want to run a mile from.

180 DM: It's not a 10 mins job.

M: We all have an object. Drama for the over 60s. We each have an object but we pass the object around and we don't work on our own object. Select an object and write about it. Be inspired by your new object.

185 *1:26 - 10 mins scribbles and silence. Range of voices, old man to wee toddler, a copier hums in the distance, or a lift reeling up and down... while our ink breathes.*

DM: As the guest why don't you start. Just tell me the object so we can get a wee moment for everyone

S: Morrison's hankies. Meditation on writing.

S.B : Speak up a bit.

190 DM: I'll move out of the way.

S: Start again.

DM: Very good. Worked as a mantra.

S.B : **I'm told it is an M-p-3 recorder what next? Fancy me grabbing this let's analyse it. M- mmmmm I'm not sure. P, that's easy just add -ee or -iss. 3, a number, I've always liked it, somehow magical it has 3 curves and rhymes with so many other words like pee for instance. A recorder, now what will we say about that? It reminds me of my Father in law, who acquired an enormous appliance with whirling spools, lights and noises, it was called a recorder, it would do just that. it recorded our voices, our singing, the birds, what you will. It was a fascinating object but somehow it is superseded today in our technological age by this m-P-3 recorder. It is small innocent looking, but locked inside I know are cobwebs and ... and digital voice recorders. There is even a silver button in the middle, which I have just made out says "play". It is Olympian it says so it says Olympus on top of it. As I pick it up I see Mic, Mic and ear. You can stop it if you like. Guess where it is made... Yes China. That leads me off into wild realms of fantasy in Macau I must learn how to use it - What next?**

195

200

205

DM: Brilliant. Well done, terrific.

Murmur of approval.

DM: It's great, lots of play on words and puns.

210

Supportive L.D is next

L: Can't read her own handwriting. That's the end for me. (Making mistakes)

Total time: 1:01:45

Pt 2 13 May 2011 Glue Factory HHWG meeting

Date: 13 May 2011 Glue Factory meeting

Documented by: Yasser Youssef

Promotional copy:

dis-place thiscollection presents

Popular Education is not for sale: Celebrating open access alternative education practices.

Hillhead library writing group gather in a local library to share their experiences through creative writing. They invite you to join in and share their co-operative processes that they have developed over the past 18 months. No previous writing experience necessary all welcome.

The HHWG group enter the space, exploring the poetry hanging from the web woven by local artist Rocio Jungenfeld. Like farmers, picking strange fruit from the canopy

S.B : You are confronted by them all, you want to see them all.

S: Some of the envelopes are torn because people were trying to get at the poems.

Given a gift of Red notebooks. Noted that C.MC's arms were folded.

M: Memories of Woolworth.

5 L: 215pm

S: Introductions as we usually do, a map to starting a small group. We have a new person (C.MC) probably good to do intromeductions.

10 EM writes short story and likes for everyone to give feedback. S.B writes Memoirs for grandchildren - DM childhood memories working on relationships with various people as I grew up. Christine written a fair bit on being brought up here and Scotland and various other bits and pieces. Louisa I just like to meet up as we find it quite funny.

S: She's being modest. She's a keen political satirist. C.MC do you want to talk about yours?

15 C.MC: Why not? Grateful for the opportunity (gestures to the table and gathering) to get back into the writing.

S: I'm Stefanie its my fault you braved the rain to be here, but thank you so much for coming. Was with the group in the beginning and it's really nice to see how it has evolved and taken shape - we usually start with a warm up the group supplies....

20 C: Anyone else volunteers to do minutes.

L: I will try but I have to focus very hard to catch up.

S.B : We have an email list so we send what's been done to everyone.

DM: So we need a subject. We usually rely very heavily on EM.

25 EM: Suggestion we try the what if? Ideas, SO everyone writes down 2 what if ideas (tears paper) and we put them into the middle of the table and we all take two and combine them. In 10 minutes. e.g Keeping of cats should be banned? What if Byers rd became a cupboard precinct?

Clarifications... helping distributing strips..Thinking. Scribbling.

DM: Suggest to avoid getting your own we park them in front of each and you select.

30 C: If you get your own you do your own...

DM: I did rubbish ones.

C: So did I. I just want to sabotage whatever fool passed them on.

EM: Do start taking one each.

DM: Going again.

35 S.B : Laughs

EM: What? Someone keep time.

S: *Laughs.* What do we do?

DM: I can. 2:21.

EM: combine the two in some kind of work.
40 S: Words, articles, word vomit.
EM: No thank you.

Reflection: seasoned members furiously write. A discipline. Newer members take time to warm up.

Video file: 000006 MTS - 0000009MTS

DM: That's us...

Moan of complaint from those who need more time.

45 DM: Let's start with S.B and go round to C.MC.

S.B : Mine were... unfortunately they were too alike. **What if chocolate was found to be slimming and what if there was no more flour?**

C: How strange...

50 DM: **What if there was passport control on the English Scots border? And What would happen if all Hell was let loose?**

S.B : O my, those match.

DM: 14:26 - ... recent droughts saw many come up past Carlisle to get a drink. All were refused entry to Bonnie Scotland as the recent shortage had caused a hygiene crisis. Ocht man you can smell them for miles. Said one pitchfork wielding jock. We don't
55 want them...polluting our wonderful wetness up here. All hell broke loose, when maddened by thirst and taunted by Scots pouring water over their own heads shouting, we're all wet, we're all wet and yous are dry. AS a crazed mob of parched southerners advanced on the border, order was only restored by the use of water canon driving the English back drenched but happy. A Scottish government
60 spokesman said Negotiations to run H2O down south were still ongoing but unless our demands were met we would be giving them nothing.Requests from Yorkshire and some from Lanarkshire in return for supplies were denied.

C.MC not moved.

65 **C: What if there was nothing left but us? And what if I was burgled? ... Property is theft... who is us?**

L: What if it never stopped raining? What if the sun no longer shone?

EM: What if there was no more poverty? What if it snowed forever.

S: What if everyone stopped getting older? What if Glue had never existed?

70 **C: What if there was washing power became a banned substance? What if Hillhead library burned down?**

S.B , EM, C:

It takes time, we have been doing it for weeks, sometimes we have nothing that comes to mind. Even these inspire us to continue other projects.

EM: Sometimes what someone has written inspires us to write something else.

75 DM: C spoke about the subway, and it inspired quite a long piece about a Subway.

S.B : C and DM write a lot of poetry.

DM: I brought a biographical.

C: I have one a memory as well but only if there is time.

S.B : I have written this before but it is edited. (great effort to make C.MC feel welcome)

80 *Toilet break.*

Video file: 00010MTS

Coffee, Tea and cake

C: Jaffa cake is the official biscuit of the group... Biscuits come and go but the Jaffa cake always comes back.

85 **L: So Stefanie have you heard about the move from Hillhead to Kelvinhall Library?**

S: What did they do to you?

L: They didn't do anything, it's what they didn't do.

S: They didn't reserve a table.

S.B : There were mix ups on tables.

90 **DM: It was also their attitude.**

S: All the librarians?

DM: All the ones we spoke to.

S: So trek everything down to Partick?

DM: It isn't much further.

95 **C: It's a trial run.**

S.B : We were sitting in a gallery, then we asked to move to a room. ...

DM: Assistant librarian Libby was pretty open and had an interest in writing. Whereas there was nothing that interested Hillhead in writers.

C: Since they asked to charge from rooms and the Dog in manger attitude.

100 **S: Strange though as it started with 60 people, a public call, inspired by the west end festival when they realised that lots of folk were interested in creative writing. So there was a lil sign up, I think, they were thinking if there were lots of folk, they would start to be able to rent the room. SO when it first started, the lady organised all the people into one day of the week where they would be most likely to attend. 12 of each evening. But each session I went to was not able to sustain, each expecting the next person to do something. There was this man called Charles who went to every single group and the first thing he said was, what's your constitution? So Charles and I were going to all the groups at the same time. The Wednesday group seemed to last the longest. To me that was really something special. Like it was meant to carry on.**

110 **DM: That's the first I heard the background to it.**

C: Yes.Yes.

115 **L: I turned up the Monday night, one night there were a lot of people there, but the next Monday I turned up and there was nobody there. I found this Charles man, he must have haunted the place generally, asking him when the other groups met. Because there was no at that point people behind the counter wanted anything to do with it either. This was about a week after the post went up.**

EM: It's very strange.

120 DM: I had no idea this was what happened in the library, what often happened in teaching was somebody would have a good idea as a teacher, set it all up, get a promotion out of it and then bugged off. When someone would come who is organising such and such, it would be (shrugs shoulders)

125 EM: I think also it was a case of when we met the first time on Wednesday that no one was facilitating in any way, we just had to do it...

S: Yea for ourselves. We did have some very eager beaver writers come and say for £2 a head I will be your facilitator. Strange American Kate lady. At first people were hungry for a leader so they entertained the thought, O yea maybe... she would have made £10.

130 L: I don't like that...if you go the Oxfam charity shop, there is always one creative writing class in all sorts of venues. Running in a cafe down the road and they are all run by somebody with no obvious accreditation.

EM: Well maybe they actually have to pay for space.

135 L: Not saying...people don't seem to be ... Vine St advertised, established creative writing tutor, but it didn't say what were their qualifications. I mean... but there should be a justification for someone charging money for whatever they do. Apart from just coordinating space.

S: But Eileen is a bit of a pirate. Like you pay for classes and you bring exercises to us.

140 EM: Why not?

C: We're not short of ideas, we have never been stuck.

S: If someone was qualified does it make it a better writer's group?

145 L: Well they have to bring some measure of experience of uses of English. Otherwise they would not be equipped to work with poetry for instance. For someone to have the temerity to judge someone else's work. They would have to have a good command of English.

S.B : That's why I like coming to this group, because we haven't got somebody up there judging us. We're judging each other. (DM drinks coffee and nods in agreement)

L: Not serious judgement.

150 C: The comments are not bad though you get not bad comments. ... not experts in each other's genre, but as a critical audience we are doing ok.

S.B : We have Maggie Rabatski.

155 DM: Not sure if anyone knows but she has been shortlisted for the Scottish literary prize. 5 categories. Fiction, Non Fiction, First published poetry, and 4 per category, winner of each category gets a £1000 but overall winner gets £25000. Monday is the announcement.

C: Her poetry is lovely and enduring.

160 DM: The good thing about classes, is you realise when you are listening to good poetry and when you are listening to rubbish. And usually the one that produces the most rubbish is the one that is full of himself, spends the most time introducing it and directing the listener... This is what you are about to discover.

L: Because of the brief nature of poetic works, they can be published rather cheaply and quickly by cottage industry publishers. So just a wee ... so many people can be published.

165 S.B : They can even be self published.

L: Exactly my father in-law had 2 publishers at one point, not in English... These self promoters have a very high opinion of themselves quite often... but it is a funny one... it is a matter of taste.... Some can identify with sentiments and some for the long ballad form. Poetry is a very flexible art form. I can't see how these can be judged in a competition form.

C: But they are. You may not like it. But it is the way it is. ... Her poetry is a pleasure to listen to... If all out of I got out of the group was listening to Maggie's poetry then it would have been worth it for that alone. Her poetry is so lyrical and..

DM: But wouldn't you miss the stuff that I wrote?

175 C: Well I suppose...

*S. notes the issue of **self governance**, false prophets and the issue of qualification directly translating into quality. Confidence in judging for oneself the bounds of a craft... Issue for me is: Is there such a thing as rubbish? A film sporting green lesbian fairies raised uncomfortable questions - it was made. It was laboured on. Was it right for us to hide it, less we be tainted by it? Was it an opportunity to raise various questions? What was the judge within that felt we were protecting ourselves and the filmmaker from possible embarrassment. The invisible standards we assume. Making something oneself is opening up risks and failure or lack of resources or how we present ourselves is a matter of who we are at anyone point in time. Work can be ignored, We exist regardless of the views or lack thereof. Is it a matter of time, attention to watch all and everything made. Is the curator the guardian of time and the selection of what represents the best of a culture by trend and a clique of taste setters? What if the disregard of time and creation of work no matter how diminutive is a challenge to the master clock of time, determined by labour, shifting with mediums, no longer 9-5pm but 24/7 to the detriment of our eyes and health, but still a choice and a silent challenge regardless.*

S: Does it matter that we are perfect? What if simply speaking, sharing at this point in time, with no aims of being published or desire to being on a shelf, did that alleviate the mantra of scarcity? We here we few listening to each other, reading each other...the destination being each other was enough.

180 I remember a (self-professed) witch attended one of the groups and offered her services as creative writing coach. Or an eager (postgraduate) student of creative writing popped by didn't stay but offered us her services for a fee. Not staying to get to know us or what our interests would be

DM gives out his work.

185 C: We need more light, Stefanie, Older people need more light than younger people.

L: We need those helmets with lights on them.

DM: Ok.... Sept 1972. (phone calls.... Grilling chef in Cornwall while his Dad was suffering from a malignant brain tumour.) What he wasn't saying... Father was going to die. I put my arm around mom, uttering some platitude or other, we were never been a touchy feely family but her reaction shocked me. She shrugged off my arm turned to me and shouted through tears, that's my husband he's talking about you don't know the man I married... **I was 22 and the realisation struck me, I had lost my father. If you can lose your father so suddenly, then nothing in the future can be taken for granted.**

195 EM: Her mother's false teeth had to be put in, but they couldn't do it. Father insisted on seeing her and said when he died put the coffin closed and be done with it.

C: It's a moving piece.

DM: What next?

C: What possessed me to come back here?

200 I wander the city looking at people who look like me? We consider ourselves unique when we are copies made of the same stuff. We share the highland cheek bones and opinionated dispositions. We are far from gentle on ourselves. What brought me here now I am part of this stiff old city of hill with her off centre grid. I am trapped and restless like a creature caged in a zoo. Anxiety wells at crossroads I am panicking at

205 memories I did not exhume, they resurrected they storm and now they have a life of their own. There is too much to see, billboards, notices and littered busy streets I'm too tired to look and my feet are tired of walking. I crisscross the river in Sunshine on the Renfrew ferry for 500 yrs people have done this I sit on the boat, wishing I was back in Sussex I want the downs and the leaden wine I want sea the colour of tea and people who leave things unsaid....

210

Video file: 00011 MTS 1:35 Recount of Swimming....

L: Swimming memories. Arlington...

:

EM: My piece is based on Stef's poem.

S: Caught off guard .. really prefer to hear S.B 's first...

215 *Poem thrust in my hand.*

EM: Just read it out.

S: Stopping....kind of a real thing in Edinburgh.

EM: loosely inspired by the poem...

220 China, Singapore, Canada, Scotland, Glasgow, Home at last! What is this Edinburgh? Really Stef you can't do it, and then you write Stopping. You can't stop there even at the age... I realise it's central and well known, but that's not good enough for you, no matter how posh it is. Stopping is not far from staying. I was confused when I first came to Scotland and people asked, are you staying here? I said no I'm living here. They told me that's what they just asked. I understood the word staying to mean on

225 holiday, temporary jobs, ... you however are living that. You seem to have transferred your affections to Edinburgh. How could you? Let me tell you a few facts, in 1745 people had to write a will before travelling to Edinburgh, a nasty dangerous place. No such rules applied to Glasgow. Glasgow was already set to be a commercial port open to the americas, Africa, India and the world. Edinburgh was stuck with old

230 Europe. It's still forward looking. Glasgow was the first university to have separate courses in bio chemistry and physiology for its medical students. We had the international garden festival. We were a European city of culture. Now your intercultural things surely you're aware that Glasgow is the home of the Scottish ballet, Scottish Opera, the Scottish National Orchestra, the famous Opera school is

235 here, and that includes various aspects of music drama and ballet. Oh Yes they may appear in Edinburgh but here is where they live and move and have their being. But the only thing we don't have is the church music school. What's that the festival? Now stef you must know that people visit Edinburgh for the festival the locals can't afford the big events. The tourists come to Glasgow for quality shopping anywhere

240 you look, the festival is mainly foreign companies hence the name International. It is
only here for a few weeks in the summer. We have all year round culture. If you must
talk of festivals? Have you forgotten the West end festival here? Don't you know it is
the biggest of such event - look at the range of activities, music of course, but
245 includes everything from folk to classical, solo to script, big ... there are plays
monologues... amateur and professional. Think of the delights of the Baird in the
park... comedy and so much more... you don't need money to take part in lots of
this. And local people can take part. I think its every bit as good as the Edinburgh
festival. Then there are the local people here. Look what you said, no one bothered
250 about the poor woman on the bus. In Edinburgh, the question to a visitor is " You
would have had your tea. Haven't you?" In other words, I am not offering you
anything. In Glasgow its " You'd not have had your tea, have you?" Hospitality is
part of our life here. I suppose I could go on, but I'm just trying to say, Come home
Stef, we miss you."

A heartwarming Awww moves through the group.

255 S.B : What've you done? She's coming back now...

Video file: 00012 MTS

S.B : Belarus...

Video file: 00013MTS

C.MC: Is this part of the bigger piece?

S.B : it is snatches from memories from each decade.

S: Should we close with a poem.

260 L: It's too cold to be appropriate. It's a wee work I did a year ago. Inspired by Iceland
on the telly.

S: Here's something to warm you up a gift from my supervisor and Liz Lochhead.
When I started my course I asked for them for free but he said they were £3 but
265 we've gone on for long enough, and he's fascinated by the growth that he's now
sponsored the books. Thank you for coming.

C: A party gift. Thank you very much.

S: Liz Lochhead worked with students in the art school and my supervisor edited it.
C.MC has been rather modest, she is the author of The Wee Yellow Butterfly and we
are screening her film and she is around for Q & A after.

270 *Closing matters.*

DM: I'll take one for M.H the other poet. A red notebook and a black book.

C: It's been an amazing experience being here absolutely unique and interesting. Thank
you for giving us a platform in this wonderful place.

S: The unsung heroes of community writing.

They leave by the shuttered door. S.B stays for the films and the C.MC Q&A.

*S reflects a moment together, in a sea of creative impulses and dreams and hopes of celebrity,
influence and power for some or others simply connecting*

Earl Sessions and another collection of films is screened but no one is there.

*I keep hearing C.MC in my head that this is middle class activity and not radical at all. In my mind
and limited experience, what is the first step? What is the bridge?*

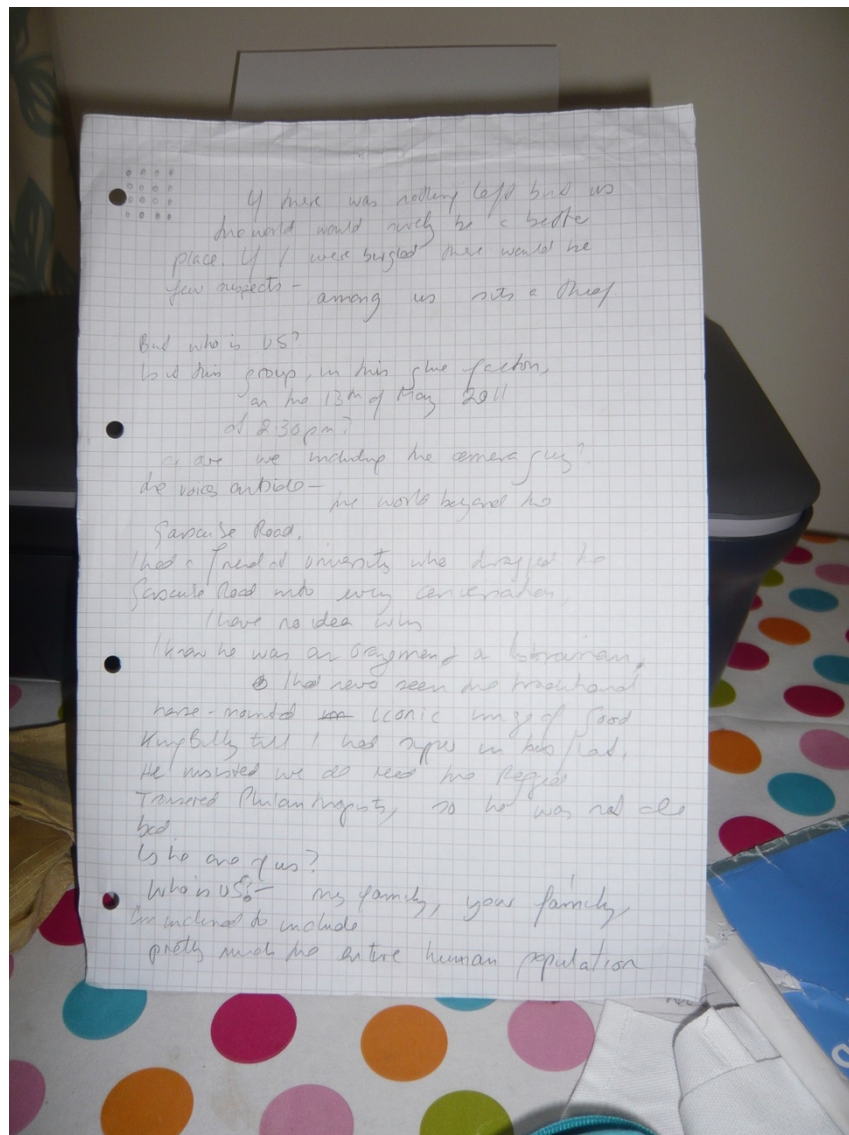


Photo of her poem part 1. Photo by C.M

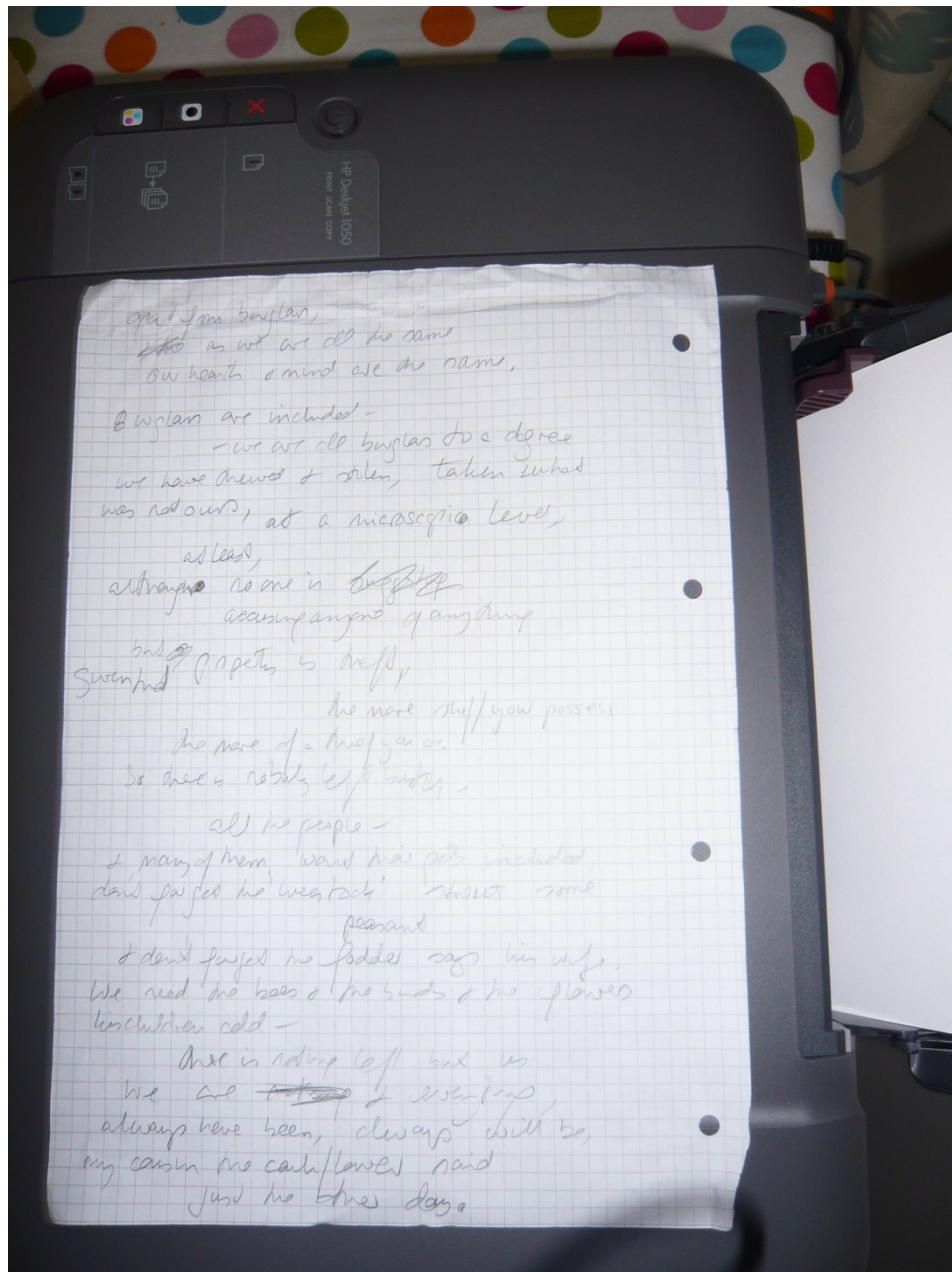


Photo of her poem part 2. Photo by C.M



C. Mc during the 10 min warm up exercise.



Cathy and group during 10 min warm up exercise. Video Stills: Yasser Youseff