

## **Appendix TC-2 Craigmillar files**

Title: Craigmillar Oral History  
Part 1: 177\_ Craigmillar MD03 FG interview with Helen Crummy  
Newcraighall 2008  
Part 2: Craigmillar MD02 - Janet Howie, ... Mark Carr  
Type: Transcript excerpt/ audio recordings  
Event: Craigmillar interviews/ conversations  
Format: Open Discussion/ Proposition  
Contributors: Fiona Griegg (FG), Helen Crummy (HC), Mike Greenlaw  
(MG), Janet Howie (JH), Mark Carr (MC), Carlos Manzano.  
(CM)  
Audio File: 177\_ Craigmillar MD02 - Janet Howie, Mark Carr  
177\_ Craigmillar MD03 Mike Greenlaw  
177\_ Craigmillar MD03 Helen Crummy

## **Part 1: Notes from 177\_Craigmillar MD03 Mike Greenlaw, Helen Crummy by Fiona Griegg and Carlos Manzano.**

Main points for Vernacular Oral History is best served heard.

33:00 177\_Craigmillar MD03 – Mike Greenlaw

Introduction to Mike Greenlaw

- Craigmillar history. A misunderstood borough.
- Policing budgets larger than youth group funding.
- Benefits of community art participation for the isolated, withdrawn.
- Empowerment.

1:20:21

Helen Crummy 177\_Craigmillar MD03 Helen Crummy

- Accidental loss of archives.
- Gentrification of the area.
- Lost of breweries in the area
- Growing up in Craigmillar
- Heritage needs regenerating
- Invisible processes of developers and planning area frustration.
- History of Craigmillar from 1397
- Mineral wealth yet 5<sup>th</sup> most deprived area status.
- 1606 -1706 Serfs sold at baptism to the coal mine owner
- Song written by a local to commemorate this history.
- Telling experiences of being homeless, a political Father, keen sense of social justice. We forget ... what folk had to do to fight for what we get.
- 1930 decent social housing
- Social engineering: Built houses for the working class not professionals
- Struggling to reclaim derelict buildings for starting a housing association.
- How the festival society started up: School no funding for music lessons " "Takes us enough time to teach *these* children to learn the 3 Rs let alone music."
- Married the fun of the festival with the passion of politics: Positive Musical satires with the small 'p'.
- Portraying the reality of poverty.
- Drugs and youth adaptation of Burns.
- "All part of the jigsaw, Everybody is creative, it's the arts that make you human, give a vehicle, you don't have to be an actor. I couldnae sing or act, but I can organise."
- "Everybody is different , none of us are more important than anyone else, but I can organise. Not one person can do this on their own. No primadonnas here, no fancy titles, it's not a talking shop, it's a working shop."
- But what will the system let you learn of this? HC aka Red under the bed.
- Community arts movement, Craigmillar and Easterhouse
- Respond to cuts with art
- Not political groups but everyday people meeting aand demanding their rights.
- Funding always under threat: Concerns of community arts funding fly in fly out culture.
- Areas lack leadership, Divide and rule, let them fight among themselves.
- Criticism of Careerist/ professional politics/ 6 months with grand ideas, 6 months to work on the ground, then gone, put Craigmillar on their CV.
- Compares abstract leadership to the mentor Steve Burgess who taught the all the neighbourhood workers from the ground up with authority.
- Understand politics, even with a small p. as those in power have no scruples.
- It must be locally led, and from the grassroots, resolution in council to curb Craigmillar but they don't work together if the issue isn't on their patch. .
- At least we've left a record, for the heritage education trail.
- Art was the catalyst and education was the tool to see the wider scope.
- It's a partnership of equals, you may not have the education, but you have the experience. And it's your community. (recording cut short).

## Part 1: FG interview with Helen Crummy Newcraighall 2008

Transcription: Helen Crummy's home at Newcraighall 2008

Present: Helen Crummy (HC), Fiona Greig (FG), Carlos Manzano (CM)

5 HC: I had eh...cuttings and things that my mother had had in the 30's, ye know? An' I had this whole file of them and one of the lads....when the first festival we started it. He kept at me...he wanted to do them for some project.

FG: Yes.

10 HC: An' of course at the time, I was, ye know, I wisna very keen, but anyway, eventually he kept at me and I gave him it an'...promised faithfully that he would give me it back. He gave me...he brought it back right enough, but it was four...we were at that point in the college...the old Capacity building place (FG: ...oh, right)...an eh, he hands it to the caretaker...

FG: ...yes...

15 HC: ... who thought...it's a lot of old bits of paper in a file...an' he burnt it in the...eh...the coal central heatin' thing. An' he burnt it. An' that is what really made me...I've got...em...I do a big archive. An' we started it wi'...one of the things we did...is we...started doin' a file, we put everything, each year in it. We've got them from very early on...an' mi mother was alive, an' she used to buy two news...Evenin' News, in these days there was a guy n' he did it, an' there was a lot about the festival in it...but...it was part of what they were doin'. An' she would cut out  
20 two...(something)...an I mean that was her wee job she used to paste them in every week. When I went at the weekend to...she would give me her copies, so now I've got these...quite a big archive... of it, an of course, I've got the year I think from (?) seventy, eighty-five early in the seventies ye know? An' it's eh...ye know...an' I give them to nobody.

25 FG: No, no, not after that experience...

HC: No, it's just folk ... it's...ye know... it's eh... an' it was, heh... they went...oh(!)...(ahnive...indistinguishable)...an' it's just... an' didna' realise whit ye know...stuff we'll never get...

30 FG: Um, I mean it was kind of Andrew to mention that you've got the video and yes, you have um, shown several films, but showing them over and over again to give different people, on different days over the festival the chance to see it. Rather than , oh we've missed that day, so we've missed that film. So, the one evening wouldn't be enough, so I'm going to look into it, just to see, ye know, if I could persuade the BBC to...say it's for charity group, community group. That it's....sort of a one-off  
35 little (HC: ah, well...)... festival, just to see what...

HC: ...uh...I mean, I'll remind you that the BBC...mmm...today... is a...uh...is a business. (FG: ...yeah...) But..eh...an' ...was it...six hundred pounds(?) we...was staggerin' for us, what we had to pay for it... ye know.

FG: That was for the use of the excerpts and... ?

40 HC: I think it was these...but of course we've had this for years and yet at one point, many years ago, they did a...a thing called em... Open Door and it was open to anybody that...any community group. It was a sort of competition – we won it. We got to...n' we did this, you'll see it in some of our (film). Um...bits of the musical an' all the things they were doing. Eh, it was fantastic really. Em, an' it...I  
45 mean...they helped...uh, professional...helped us...but ah' mean it was us that did it, wrote it an' what have you...and yet.....maybe years after, mean y'always goin'...we had to pay for that. Ye know...tae think, for heaven's sake we did it. (FG: ...yes...)

50 No, it's em...(indistinguishable)...interestin' but...in fact, ah mean there's all sorts of  
videos an' bits of stuff that we have...em.... I mean, in my archives I've got...it's  
a....I can tell some the...videos that we've done. We've been on the BBC. Eh, more  
than once, ye know, that they've done. Things like that..n'that puts a lot...but then  
again you've to think that, I mean...I've...uh...mean even, ye know...wi' doin' the  
55 archives way to the beginnin' of things, particularly some of the musicals an' we  
hadna a camera, we hadna any money. We'd nae cameras...ye know....we....when  
I'm lookin' at them, I'm thinkin', for God's sake why do we no...but we hadna the  
money, we'd nae cameras. So we don't have it, ye know? An' it's em... but, eh n'  
(indistinguishable) the videos came...first...eh...we'd one...I think I've got it (?) in  
one of those charities , and they in fact eh, but we very – HA! - nobly thought  
60 we'd give it right to the youths, they can do it. N' of course they didna (finish the  
damn thing?) , n' they just, anyway, ye know, but it's all that solemnness wi' the  
years that ye go on, ye know? N' it's em....n' of course the now we're workin' on  
that's what ( FG: ...yes...) we're filmin', it's a film, we're gonna do a film of the  
whole thing. Em, over the, em... Douglas Galbraith, who was the music director,  
was the minister in Richmond Church, but at one point he was the music director  
65 and you'll see some of the...

FG: Was he the writer of 'The People Play Their Part'?

HC: ...that's right. That's right, he written all bits of it, ye see. And em....so him and I  
were writin' the film and we got to the stage, we got, what we call a sort of  
treatment film. Em...a draft.

70 FG: Yeah.

HC: And em....blood sweat and tears. I mean, it's one thing that I used to write the  
musical (FG:...yes...) ...so (there shouldna be any difference in writin' this?) and eh,  
ye know, we'll have to raise the money, to...ye need to...(indistinguishable)...em,  
we're at the processs as well, n' we're doin' a ...a...at the moment, big thing that I'm  
75 doin' is a heritage trail of the area. And eh... it's all the em...local landmarks, the  
local sculptures...tryin' to trace it, ye know, back to the days that em...

FG: There are certain landmarks that just vanish with everything else going up round. I  
think there's a – a marker, a mile marker, or something at Greendykes, which is  
almost buried under grass now, and most of the markings have rubbed off it – um -  
80 there's a little cemetery...

HC: Oh that's the Wauchope Cemetery.

FG: Aha. And then just outside those walls, beside the bus terminus there's a little rock,  
almost buried in the grass and apparently that used to be a sort of marker (of) so  
many miles left to Edinburgh, or something. Somebody told me that, but...

85 HC: Well, I don't know that one, but I know there's a stone there....

FG: Uh-huh...

HC: ...and it's em...an' we put down em...(long pause, indistinguishable remark)...I've  
got a son that's an archaeologist, n' he had a lot of discussion about this... But  
he..eh...it's either boundary stone or a um...uh...that's right...it had to be a boundary  
90 stone. But some folk say...but I couldna find any (figures?), it was  
eh...some...eh...battle to mark...some..ba..eh...(confused)...I dunno...but I've written  
that into the thing...but you're right, that's what we've...and we've gone round all  
the sort of sculpture and some of the buildings and telling the history of it. An' it's  
eh...eh...we're startin'...eh...as I say you've got to write the...eh...n' tryin' to show

95 (with a map?) an' then linkin' to all the books. If anybody's really interested they could pick up a book and you'll see the history

HC: cont'd:(indistinguishable). Mine a Rich Vein – is a history o' the area, ye know...I mean again it's sort of...mmm...(magish??)...we should know that...(FG...laugh)...I mean, already Andrew keeps pinching bits n' puttin' it on the - the internet...an' it gets somebody...um..looks like..Klondike Pen...he's arguin' with me. Eh, he, but ye see...eh..when I start...see again...when I started this...I didna realise ...ye had to put the source in, so away at the beginnin'...a lot of the stuff...I don't know where I got it...?

100 FG: Yes.

105 HC: So you're now at the stage when, in fact, em...I don't know where to go to – n' folk will say...oh, so-and-so...and THEY can produce somethin' that's (???)...(FG...right...)...but it's different for yours – right? And we should know this from the – this thing gets.....I think we're gonnae..em...publish it as well, ye see.

FG: Yes.

110 HC: An, em...we might have had it ready for the festival but in fact, uh, regeneration and all these...they're all lookin' at it, ye see?

FG: Yes.

115 HC: An' they...well, ye know history helps to sell the area (FG...of course...)...sell your houses n' things like that.....an' it's over (??) n' like that, an' he'd say....(??), but as you say, I mean this man in particular...but Klondike Pen... He knows his father worked on it for...(indistinguishable)...he knows, n' he saying, an I'm t-talking to Davie Brown who...he's the author, eh a miner, he's ex-councillor and...ohh(!) he...he's..I mean, I think (this/his f...man) really got a lot of this... he says his is right,never mind him, ye know... But this is how it goes...

120 FG: It's amazing to me, just in the last couple of weeks, helping Carlos with this project, what I've learned about this area I hadn't a clue about. I didn't realise until, it was actually today, Mike mentioned just how many breweries had been in Craigmillar...

HC: Seven.

125 FG: .. seven...

HC: That's right.

FG: ...we knew about the mining community round about here, we knew there had been mines – we didn't realise that there had been so MANY – and until, you know, reasonably recently. But the brewery thing I hadn't a clue about that.

130 HC: Oh, when (I was a kid?) I mean there were...beside Craigmillar eh, village..mmm an' eh..oor..and then the...I mean, I've lived in Craigmillar since I was ten. When y'used to go to school, you could smell the hops...

FG: Yes.

135 HC: ...and eh...em, and of course all the clatter of the men with their clogs in the morning, going to the....brewery...

FG: Yes.

140 HC: ..ye know...and the their kids grew up, ye know – their father worked n' they wanted to work in it.....mmm..ye know...it's eh... No it's a fascinating history em...and I tend (chuckles)...(mumbles). My oldest son, as I say..archeologist - he'll (read?) a lot of the stuff I do – he's always at me because (laughs).. I tend to be – I'm political ye see – n' I see it like that – he keeps arguin' with me...no arguin' with me...sayin'...so this heritage thing – I've changed it a bit – I mean...because at the end of it, ye see 'im – we're tryin' to say that...having learned all this – what the regeneration WE think should in fact...em...

145 FG: Yes.

HC: ...take into consideration.

FG: We discussed that with Mike actually, that most of the regeneration – it's all market forces, it's money led.

HC: But...it...uh...you've got to accept that...

150 FG: Yeah.

HC: An' EDI, that's what EDI about.

FG: Yes.

HC: N' the truth is – when I read it first – EDI – that was, ye know, Ian Walls?

FG: Yes.

155 HC: When he...eh...retired... there was a bit on the internet about – when I read it first (I thought), oh my God, ye know – this thing, it'll be at...he was on about profit, ye see. Regeneration – profit led. An' I'm thinkin' there... there's the developers and the contractors makin' a – a - a killin' there (FG ...mmm...) ...with what they get. But really, when you read what he's doin' – I'm now gonna see the

160 planning...uh...see the council about the planning bit... that's NO what he's sayin'. He's sayin' – how the community would get some of this – but - see, there's lot of this we don't know - you don't know how...what the conditions are laid down by the plan – planning. Right? You're never told and it's...and of course now the information act gets you a BIT more of it...

165 FG: Yeah.

HC: But I mean, before...mmm...so there it is.

FG: But I, as I say, um, when I started helping Carlos with this project - I knew little bit and pieces about – Craigmillar, Festival Arts, um... I've learned a lot more in the last couple of weeks. I – it's been quite inspiring in some ways... and it's...it's... it's bizarre, because there is the ongoing...history thing, the regeneration at the

170 moment. So it's been quite a lesson, to go back and see what Craigmillar was LIKE – and how it started off...so it would be really cool if...(to CM)...have you done your sound checks and everything?

CM: Yeah, yeah.

175 FG: Basically, it would be wonderful if you could take us back to the beginnings of it. We know the...the basic premise of ...Andrew wanting to learn to play the violin...

CM: We...we have to think that we don't know...

FG: We have to pretend that we don't know- so...it would be really nice if you...could

CM: If you could actually...

180 FG: ...retell that to us, because we've learned that from doing research, but this is, as I say for a broadcast and they might not know anything about it.

HC: But you'll no want it ... (coughs) from the time of the Festival...(?)

CM: Well, anything is actually interesting...(FG...yes...)

185 HC: ...well, cos I was saying...I mean...if ye talk Craigmillar – it gets it's name from the Gaels – Cragmillard (see Gaelic for spelling), and if you, eh....and in 1397, Robert the third gave the lands of Niddrie ...em...to a French mercenary, Gilbert...Gilbert (aye, that's right) Wauchope... Gilbert Wauchope (coughs). Although I think they were here, there before, probably even before the Norman eh... I think they...but the fact is...at's how...he...was given these lands. The rich, fertile...mind

190 you...you'll see this in what I've written...the rich, fertile lands of Niddrie...with their vast reserves of coal – to the Wauchopes. Now, of course... and then of course...the history is of how they exploited them...ye know, eh...em...the terrible conditions and they were, in fact slave...but they'll no...Scotland – sixteen hundred and six (1606) to seventeen six (1706), they were in fact – serfs - eh...the property

195 of the Wauchopes and the other land owners that ca...co-owners that came up...bought and sold as THEIR property. And they were sold at their baptism. And the song...they..ye're lookin' at... music, one of the...which to me.. is one of the best songs of all, I think – the (Arled?) Bairn...have you seen that? Heard that? Arled(?) means sold. And it's one of the kids, in fact...em...worked at the...kids –

200 woman and children, but children, probably as young as six.. were in the pits. N' they worked sixteen hours a day. An' they were – em...s' horrendous. Well, when I was doin' one of the – eh...way at the beginnin', when I was doin' one of the 'em...it was in fact, um...(p)Pageant of(in?) Craigmillar Castle -an' I...by this time I'd come very much interested in the miners (by their)... part of the thing is...we, eh..diverse a bit.... This house...was derelict...wi' the rest of the place..n' Davie Brown- they were gonnæ knock it down...(mumbles) pits were closin' – and David Brown - unknown to anybody...got them listed...so they had to keep them. An' eh...as

205 Andrew did with the mural and the Maxwell – same story...an...anyway...eh...an' of course...he tried to make it housing association – only two of us interested...an' then they put them on the market. But mind ye...were derelict...they hudna' been lived in for about two years...anyway, to cut a long story – my family...and me... my husband, my three sons – we renovated it. But while I was doin' it – I was writin' a diary...i' cos...we took a lot of photographs...Uh, I was gonnæ show it to my grandsons, right? An' this is when I started to get interested in the history of

210 the miners, right? An' this is how we started tracin' all...em... right up 'til...today. 'Til the Wauchopes...s'...just sold Kinnaird Park ...(mumbles..before)... the land for it...ye know...got millions for it...

215 FG: Yes.

HC: An' the colliers in Craigmillar, by this time was... because it's national statistics -

220 was the fifth most deprived area in Scotland.

FG: Yes.

HC: Right? An' it's eh...an' of course that runs through it with me – cos I'm just sayin' – how did it go from THERE – to...to... fif...with all this...mineral wealth? An' it's eh... eh, that in itself a whole fascinatin' story of this thing. Right – oh, but that

225 ..(Arled) Bairn, as I say was doin' this...eh... pageant thing. An' em...it was fascinatin' with this...how these kids are...at their baptism... was sold...I think their father got a shillin' and that was the...uh...at the font. The minister and the (Wauchope) (mumbles).. and these, they was sold – for life – to him. Right? So

230 this is the...and this wee girl...em...what...I was gonnae show that in the  
pageant...and eh...I said to Davy Brown – have you got...anybody  
that...eh...em.....could write a song about th....n'...I was sayin' how in fact - this  
wee girl is askin' her father why she's (arled) to the pit...ss... He came...a man  
235 called George Montgomery – ye'll see (mumbles) in the book... mind...he was a  
miner, but by this time he was in the unions and what have you...great guy... n' he  
came back on the Friday...(mumble) and he'd written it. N' he...eh...it's called the  
(Arled) Bairn, you'll see it...and they...there's been a lot of different tunes to it, you  
know? And they're still selling it, if fact Castleview's had that thing...just a  
wee..couple of weeks ago...and the wee girl sung it – she sung it yesterday on the  
Leith thing...

240 FG: Leith FM...yesterday...

HC: That's right, but... I mean, she hadnae ...it's better when it's...the father 's in it, ye  
know? And she's askin' him...ye know... An' I.. .it – to me, of all the songs we've  
ever done – I love that one...an' it's eh...but ye might like that one...say, when ye  
understand...what the (Arled)...

245 FG: . ..now, now that we know the history behind it...it adds to the fascination,  
(HC...that's right...)..now that we actually know what it's about...

HC: An' it's no only that...but..even the evidence I've got for that...eh... em...cos...these  
were the kids that in the 1842...eh...the Shaftesbury Commission was lookin'  
250 at...eh...children in the mines and in manufacture, right? An' they came to  
Newcraighall. An' they gave it – now...and we went to the National Library so I'm  
no...one source, I've got this right...an' em...this..one of them...there was  
two..sisters there , but one of them – Agnes Moffat – is in fact...I talk about  
her...I've actually written a novel...an' I've used her...and eh... (mumbles)...and a  
sculptor in the Edinburgh..eh...Parliament...for a hundred Scottish women...an' I'm  
255 in it. An' what was...somebody nominates you...and then you..you're asked, if fact,  
who inspires YOU, ye see?

FG: Yes.

HC: N' the sculptor came to the house and she was standin' there an' goin' away...an'  
then she said to me did....gone through all the story...n' who would you say  
260 inspired you? N' at the top of my head..I really had nae time to think...but,  
obviously, I said – Agnes Moffat. So her name.. Agnes Moffat's...in the...Scottish  
Parliament – on the sculpture. An' I've also..dedicated my novel ..to Agnes Moffat.  
Yeah. An' I say they should call, one of the streets after Agnes Moffat.

FG: Yes, they're renaming them, aren't they? Asking for suggestions.

265 HC: Well, that's the...I mean, she no...she – she lived...I DON'T say in my novel – that  
they lived in these houses...these houses are two hundred years...n'... they, in  
fact...I...but in my imagination...this is where she lived. I think, she could... must  
have, could have... lived here... So, there you are...

FG: I didn't realise HALF of that about, about um, Craigmillar and Newcraighall.  
270 Obviously, I've heard the name Wauchope – I'd no idea that there was a French  
origin there, um, I knew that one of the schools um, I've seen certain dedications  
round, like General Wauchope, (HC...mumbles...yes..)..and Wauchope House and  
things like that.

HC: Yes.

275 FG I didn't realise ANY of that...



## **Part 2:        Craigmillar MD02 - Janet Howie, .. Mark Carr interviews**

- FG:    Tell us how you got involved with Craigmillar arts and what it means to you in your life.
- Janet: I got involved in Craigmillar arts about well nearly 30 yrs ago. I started singing., and Helen Crummy was the one that really got me involved like..and the TV people from BBC television came down to the Craigmillar festival and recorded me singing the people play their part and it was on television. Ehm I've really loved working... I love music, I love singing. As you see I wrote the carol myself but my friend here, this is Betty, I said to her what will we name it. I couldnae think a name to give it. Betty suggested "A Bright new star". That was just excellent. She just sat there and she said why not name it "A Bright new star". So she's partly involved with the carol that I wrote, I wrote it but she helped me to name it. Cause I couldn't think what to name it. And eh.. I've done a lot of singing in the Craigmillar festivals, been at music halls in the drama and different things like that but now I sell tickets for the pantomime and things like that, but I don't do that anymore. I like singing though, I used to sing solos at the Richmond church. Didn't I Betty? I sang solos at Richmond, quite a few solos.
- FG:    How much of your time is here now Janet, you're here quite a lot.
- JH:    Well I am here every Monday. And Wednesday. Eh.. I am on dialysis 3 days a week so I can't come Tuesday, Thursday ... and Friday, though I devote Friday to my friends and that. And then Saturday they are closed anyway, they are closed on a Friday anyway.
- FG:    But you're here a lot of the time.
- JH:    Yea I'm here...I'm here from after 9 o'clock, sometimes til 6 at night on a Monday and a Wednesday, well next week there will be a board meeting so I'll be here till about nine at night.
- FG:    so you're still involved with the board.
- JH:    Yes, aye I'm on the board, yea
- FG:    So apart from dealing with your illness, I mean, Craigmillar Arts is still a huge part of your life.
- JH:    (eagerly) Oh yea it means a lot to me, oh yea, I like my job here. I like doing the phones, a part time receptionist. (light laugh) I like doing the reception and the phones. It gives me something to do in my life. Cause I could be sitting brooding in the house, getting dialysis 3 days a week, it's...you're living your life in the hospital, but I have to do it, it's for my own good I do it, you know what I mean, and they're very good to me in the hospital. They all help me.
- FG:    And you also know a lot of people here.
- JH:    Oh yea all my friends are here.. in the Arts centre.. I've got a lot of good friends, kind friends, like, which you are one Fiona.
- FG:    (gentle laugh).
- JH:    And you Betty, you know that.
- B:    (quietly) yea, yea.
- JH:    I've got loads of friends. If it wasn't for my friends I probably wouldn't do as much. They've helped me a lot.

FG: What do you want to do, do you want to write any more carols.

JH: Yes I do, I'm thinking about it, but I have nay got round to doing it Fiona, I was thinking about trying to write something else, but I haven't got round to doing it yet, but I will do it. I will do it. Cause I like I like, music and singing, ocht, I like everything and I like everybody here.

FG: And you have even been on the radio recently.

JH: Yea I was on the radio, yea, I forgot bout that. Yea, you were with me, you helped with the interview, you spoke and everything for the interview, yea I was on the radio and I did "the people play their part"

FG: Live on air

JH: Yea, Live on air. But eh, we were to get a copy from the radio which we haven't got yet... and they want a copy of my carol, they want me to do a copy of the carol so they could play it at Christmas time.

FG: I believe you were also on a website...

JH: Yes I am on the website, yea I'm on that too... yea Mark let me hear it... and there's a thousand people wanting the song, all..

FG: Yea a thousand hits.

JH: All over the world

FG: That's for World Community...

JH: World Community Arts. So...

CM: Would you like to sing for us?

JH: Oh.

CM: You feel shy today?

JH: No, No I'm not really but...

B: (gently) she no shy.

JH: What will I do just do the carol eh Fiona?

FG: (Enthusiastic) Yes, if you want to do the carol.

JH: Would you like to hear the carol that I wrote then.

CM: Oh I would love it.

JH: Baby Jesus born in a... (too high) aw dear...  
 Baby Jesus born in a manger there lying in a stable bare.  
 Angels keeping watch by night and day.  
 With Mary in the soft warm hay.  
 Glory, Glory, Halleluiah. Glory to the new born King.  
 Glory, Glory, Halleluiah let us trust and obey him.

I'll just do the one verse today.

(Applause)

FG: Thank you very much Janet

JH: (Talking over F.) I'll maybe do it for you, the whole carol, another time.

CM: That's great

FG: She's been very well behaved at the moment, because she's been quite cheeky today. Haven't you. (laugh.)

JH: Yea I've been cheeky but I don't mean it.

B: She doesn't mean it.

JH: I just torment everybody, I just torment Brian, but I don't torment Brian now so I torment David, Ricky and Fiona and Linda, in their place.

B: (softly) She does.

JH: It's just all fun.

B: I've known you for over 30 years, 30 years, 'ave always seen you, seen you were wasted, wasted with your granny

JH: I was, I was wasted with me granny.

B: She used to ... was at school all week

JH: I was in b'ling school, and when I came home, I used to scream to get to my granny, I would nee stay with my mum and I love my mum but I wanted my granny.

B: cos she wasted her. (chortles)

JH: ... cos she wasted me. (Betty laughs)

JH: She used to put my ringlets in everynight. My ringlets in my hair and I went back to school, the boys pulled them out. .. Cheeky boys. (laugh) But I'll do the whole carol for you another time if you would like me to do it for you ....( concerned about taking the next interviewees time)

CM: It's okay, we've got the full version anyway.

JH: You've got the carol, ay.

CM: It's on the internet.

B: Ay that's right..

CM: You two've known each other for a long time.

JH: '89.

B: 30 years, O it must be 30 years..

JH: We worked in Richmond church at Craigmillar, the two of us voluntary work, 3 days a week. And then I had board meetings and session meetings. I was here sometimes til 11 o'clock at night.

B: I did the board but no session.

JH: And my husband used to say to me, I think you should leave your photo on the mantlepiece, we ne'er see ye.

B: There were three of us. Mags,

JH: Mags, (muffled) Betty and myself.

B: There was Janet and me.

JH: We did a lot of work for the ...

B: We had very good husbands cos we were away from ten o'clock in the morning till half past two in the afternoon.

JH: and I was away at nights at meetings.

B: Quite enjoyed it, quite enjoyed it. Had a lot of fun too. But eh.. (gentle laugh) Yes we'd often get row... rowed (embarrassed laughter) with our husbands.

JH: That's why I have to keep going and doing something with my life Fiona, I wouldn't like to sit back and brood and everything. As long as I'm able I'll be here... as long as I'm able.

B: An she went bout a dog! She passed that.

JH: I passed for a dog. But.

B: She passed it but she had far too many friends.

JH: And... I didn't want to take it because you took it to the office or the kitchen where I worked in Craigmillar where I worked and they would all feed it. And you're not allowed to let them feed it.

B: (Approving murmurs)

JH: And it's not fair to the dog, and it's not fair to you, cause your dog could take a turn in the street just getting over fed you know what I mean? And they agreed with me in the centre and said I was doing the right thing.

B: So you were.

JH: And the main, I used to go everywhere myself, Fiona, buses myself, away to Perth on my own and everything. Now I can't do it, I mean I got to depend on someone taking me now. It's my kidneys now you know what I mean that are the bother.

FG: I mean you still meet lots of...

JH: Oh I've got lots of friends.

FG: ..at the centre.

JH: I've got lots of friends aye.

FG: You're always reliable you're always here.

JH: I'm always here. When I, oh aye. Coa I like my job though. And it's worth it you know, everyday of my life is worth it. I can say I'm happy and contented.

FG: Well continue with your writing as well...

- JH: I would like to, but it's just the thought eh, getting round to doing it. I just wrote the carol and I thought, och... maybe try and do another one... I have to name it a different name and everything, you'll be help me wi'that, . Betty, eh to name it.
- B: We'll see (light laugh) we'll see.
- JH: I'd like to do it again. In fact they wanted me to do a drama of my life story as a child, growing up and that, but I never thought about it yet, y'know to make it a play sort of thing. Just to let people see what blind people can do. Did you read about the lady that's blind and she takes photographs and everything ...her husband is partially blind but they take photographs, I mean... I'd be keen on that, she takes it.. like she.. she does it.. she puts it on her chest, they point a camera and she can take pictures like that.
- FG: But you've actually, you've exhibited art as well.
- JH: Well I did a painting.
- FG: You painted a painting for last years "This is my life" project.
- JH: Yea.my hands haven't been right, and that's why I canae do it anymore, til I get my hands sorted. I've got carpel tunnel in my hands you see. I can go a week on Friday and see what they're gonnae do. Cos I have to have. My hands I couldnae do without them. .. That's all I can tell ye.
- FG: Brilliant, thanks a lot for all of that.

### Mark Carr interview

- MC: I'm Mark Carr arts environment co-ordinator for the arts environment project which is the little brother of Craigmillar arts. Sitting in the office inside the arts centre. People often wonder what's behind that door but nothing really just letters and phone calls .. eh. The bigger project actually happens in the greater community which is Craigmillar and all its boundaries. We try to do projects, artistic projects which can take any sort of mediums and try to put an environemntal slant on them. It could be anything from large environmental sculptures to sound works or ... The word environment meaning the place that you are in as well as the buzzword that's on about, the environment as in saving the earth. Not quite the same thing in some ways.

### (Technical adjustment)

Well something about what I've done this week. This being Wednesday or Monday or was it Tuesday in fact. I was down at Children's house, we were building a scarecrow from recycled materials with toddlers which is always great fun. Today I was working with a neighbourhood group with learning disabilities, forest school thing, doing shelters and campfires and knots, sheep shanks in fact if you want the exact knot. Apart from that, the project gets a wee bit of admin around it, working alongside Craigmillar community Arts, so the bigger projects could be like organising the Halloween events and the calvalcade events which is part of the Edinburgh festival, it's the parade that opens the Edinburgh festival in fact so.. since I've come 2 years ago almost, we've had a float on that calvacade twice and I full intend to do that again this year. Halloween eh..celebration takes in, I think we had about a 100 last year, previously we had about 150, so the whole community come out, big uns and young uns, and eh.. those are two of our biggest...

- FG: How does Craigmillar's community measure up to other places where you have worked in the past? You've been here nearly 2 years now, do you feel there have been changes here? I mean it does have a long tradition, what are your feelings about Craigmillar now?
- MC: Quite the same really, places that you work, it is the people that matter first off. Getting in touch with people or getting them to take an interest. It can be harder as today's society isn't geared towards big groups. People, they encourage you to stay indoors and play your computer games, all this physical activity and socialising and these sort of things I think ... are actively discouraged by the government you know. Although they say obese children, we need more outdoor stuff, then they cut sports facilities, so without getting too political and that, it is actually approaching people with things that they want to do, which can be a big eh you know, hardest job. Once you got people, I find that it's not even that you are going to keep them it's only as long as they are interested, so everything is on their terms. So but definitely Craigmillar doesn't measure up any better or worse than the likes of places of Rutherglen where I've worked that was fabulous you know.
- FG: What would you like to see happening in this area?
- MC: Uhm... What would I like to see. Hmmm. Maybe less red tape, you know, that's not really Craigmillar's fault. That's the current climate, the Americanisation of our society, where everything is like, basically got to be mega insured and somebody is going to sue you cos they stubbed their toe, no one can take a risk. Kids might get stolen away, kids might fall and cut themselves y'know. I mean you know. Growing up under that kind of huge responsibilities is quite difficult y'know for people to do what they really want to do. I read an example of something that used to happen on the isle of Arran, it was a kind of a go kart race, and people used to construct these crazy motorised go kart things. I saw one that was a centipede made of oil barrels and basically somebody sitting on top of this thing its total suicide right, but this is what they were up for y'know and they got to do it. Those people who are (deep voice) O ye can't do that or ye can't do this, somebody could get killed. I don't think anybody actually got killed. But y'know there...there is that amount of blocking something really crazy y'know, so... not that I am advocating we should do anything dangerous but this all knocks on to things that aren't really dangerous, such as start up a welding program where we are doing a sculpture camp, uh project with kids on an early intervention course to stop them getting into trouble cos there is nothing for them to do or... That's forthcoming, but it should be up and running by now, but its dragging on but people are like humming and hawing y'know and just basically not doing the jobs that they maybe ought to do and a lot of that is probably cos they're nervous about the safety element but this extensive. I was mentioning on the phone you know the risk assessment you've got to. put in things like electrocution, now the risk of electrocution is like minor to none at all in this project cause you know we are going to have circuit breakers, we're not going to have any water about or not gonna weld in the rain or anything like that. The risk isn't really there, it is all controlled but you have to add that into risk assessment but then that doesn't mean that the people reading the risk assessment are going to actually read it properly. They go aw that's alright that's not really gonna happen, they go ARgk (panic shout) we are gonna die and that's that. Stop me and keep me on the straight and narrow, if I go into a cul de sac or something.
- CM: Let's get back to... What is arts and environment, what's this project? Is this MC with the community was the journey?
- MC: I suppose in a way, in that, my predecessor Becky Plunkett was much the same, I know Becky a long time, she's a really good worker and I would say that the

project does tend to be an extension of the person who is running it, you do your expertise and things like sculptures heavily intermix with that's what I do. There's lots of other things as well, like filmmaking, so it's pretty very well documented project because of that, so it's been interesting filmmaking, especially as a documentation of work. But ehm... The trouble with it, y'know because this organisation is so small staff, you got Mike is the arts coordinator, me as the arts and environment co-ordinator, We got Ricky who is a half time caretaker, y'know on something very small in the arts centre timewise. That...that's it matey that's your lot...and there's ... I have to put in quarterly reports saying about the numbers who've worked in, there is a limit on how much impact you can make on your own. Getting back to your earlier question what would I like to see happening... I wouldn't mind a few project workers full time to work with, they wouldn't have to be subordinate just collaborators you know. We could probably get a few other things done that way. (Laughs distant noise) As I said, that would be kind of good. As I said there is a limit on the impact you can make on your own. I don't think I do too bad. School children are often really keen about doing stuff. There's a whole sort of other procedures about working with schools, cos they have to have everything in writing and have to get permissions, parents and...so there is a lot of red tape to get through on all these things. And eh child protection laws as they are you've got to get all your forms in order y'know just as a matter of course there's that. I just like to just think that perhaps I give people opportunities to do stuff that perhaps they might not do otherwise y'know. As I said, I do believe the modern inventions like the playstation perhaps, or any video game eh the mobile phone particularly, the ipod, all these things have a huge bearing in life because they.. they.. they cannae in some ways limit people's ability, y'know there is a mass communication that sometimes gets in the way of people being themselves, and not being disturbed and things like that or maybe y'know ipods and that, I use what's called music all the time, great fan of music, but you shut yourself off from the rest of the world you're not listening to the environment around you, that's particularly bad if you're in the countryside, there's groups I have worked with in the middle of nowhere, and this guy keeps putting his headphones in . . . I keep saying we don't want that, turn your phone off as well will you would you cos it's gonna be 5 minutes and there is a pheasant going (imitates a pheasant), in the background, that was a rubbish impersonation of one, but and then eh he goes that bird is really nipping my head I wish that it would shut up. I was going like whao wait a minute I think you may have to turn this around a wee bit we are here to listen to stuff like that, not play on your phone and listen to music.

FG: Lot to do with stimulation a lot of it is false very artificial and people seem to be missing artistic or physical stimulation and...

MC: No...I don't think the stimulation is false or anything, it is just entirely just data electronic kind of stuff sent out, totally different medium, it's very real, the whole network, communications and internet it is all fabulous, talk to people on the other side of the world. This whole thing is going out as a podcast for instance y'know that's all amazing sort of stuff, at the same point rate the example of going to Glastonbury festival back in the old days, I am talking about 10 yrs ago right, everybody wasn't running around with mobile phones, there was people going there, the big story was always I lost my friends on Friday I couldn't find them til I was going home on Sunday, yea. They had to go out into the festival on their own and interact and that's what that festival was all about, was interaction, and I believe that's what every festival should be about. But and this goes to things like parties, you see people hogging on their phone, just hugging their phone and "(Posh voice) I'm at this party and I don't know anyone." That's it, get and meet some folk you know. That's what I mean, I'm not, I'm not slamming the

technology at all, cos it's got its uses, but the same point it can be quite crippling, especially if you are growing under that technology heavy environment and you've never experienced anything else you know. I remember this guy that was a festival, as in Edinburgh festival, one of the directors and he was at this big event, standing there in a tartan suit going eh ah "Um yea we are in a field." "Yea we're camping." "Oh Uhm I see right." Where's the hotel sort of thing y'know. So when you lift people out of their normal situation and plant them in something quite alien to experience something else that's quite good. Don't know if that was the best example to make Like a fish out of water, that phrase, that's quite good. (Phone rings) Technology rules again eh. (Still rings) I should probably get that. Pause for a sec...Sorry about that actually

CM: I was thinking there was something missing, like kind of very rough painting of all the activities run in the art and environment project.

MC: Our first annual report, there is a copy up here. That one over there... Well okay I'll just run through some of these. You recording. Right examples of the projects just for the diversity of the project, we can do anything like we work with nurseries, water sculptures, kids love to play with water anywhere, we built some of those. At the same nursery we had a wormery which is recycling, which is our main ethos is actually recycling. Which is Reuse, recycle, y'know it can mean like getting a fast food carton and using it as a paint tray, it doesn't actually mean just putting it in a resuer bucket that's just putting that in the hands of the council and we don't really know what it is. It is small level reuse recycle we try to do. At the same point of that we had an experimental music workshop, which was basically what we called circuit bending and circuit crashing which we took electronic toys and fried their brain so they came up with all these amazing sounds. We used this to make up music. We had a wee group come up in the summer to make really strange noises , very successful, unfortunately everyone was too talented and had to move to other places.

FG: Do you have any examples we could hear.

MC: We have actually, we'll do that in a bit. Robot building is always bills big, do them from recycled materials with schools. That can happen down at the beaches, we go down to the beaches and build large sculptures out of driftwood, Gosford bay is really good for that, it is just a total catch point for anything flotsam jetsam, flotsam, floating in, Jetsam being jettisoned from ships as the meaning. That's where it all turns up. Lately, we did an anti-video... anti - litter video with Niddrie Mills school and eh, murals at Avenchi (?), as I said bout Halloween and redecorated castle view community centre and partly started on the art centre itself. We've done a lot of woodwork projects like building big marimbas which havereally good sound, wildlife pond at the arts centre getting other organisations together to do a big sculpture project, like the royal mail, and Enable, Bridgehead allotment. Always good to do things like that. The other thing we got to do is exhibitions, we've had two exhibitions in the current year. One being the depressionists, and other Burt Torrance(?), long standing artist at the art centre who I think is very talented and decided he should have a show cause he is very modest and he would have never swaggered off and done it himself y'know. He was very good. And... just environmental projects like uhm, we did a kind of compost worm, made of chicken wide, stuffed it with leaves and leaves break down and turns it into compost. I think that's that...There'd be some samples of sounds now.

(Samples of sounds 42:04 -4 )



This is a folded metal tube, round it is mounted doorstops, some of them with washers extended, looks a bit like a slug and this is what it sounds like

42:51 – 43:12

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FG: Could you describe the design of the idea for this instrument.

MC: This is a carnyx which is a Celtic battlehorn and I didn't know there were any in existence so I decided to build one. I have since found out that there is another artist who actually made one that much more to the original design, but my design is more slapdash. Imagine if you will like 50 B.C, don't quote me on the dates, marching up, it's raining, It's like ... Scotland, you wishing you'd never left Naples, you got piles and the rest of and you got told you've got to fight these blue men and you're thoroughly miserable you're with your mates trampling along, they got be around here somewhere, then suddenly you hear this...

44:21-44:49.

So Celtic battlehorns striking fear into the roman legions. ...

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CM: How long have you been c

MC: First came here in 2006 project called "the next step" with the national galleries, came up here and largely Mike gave me a list of phone numbers for that, but that's about it. I basically invaded the community and harassed people to work with me. A lot of the people I met there are a lot of the people I still work with quite a lot. Three months there is a lot of really good projects happen. About a year later I found out the job was going on here, applied and got it. So that will be 2 years in may coming.

CM: So is that like a full time job

MC: Yea 36 and quarter hours a week.... flexible of course you know.

CM: We'd like to know something about yourself.

MC: I just, I just like art and music, when I was a kid I wanted to be an inventor, I have a creative imagination just the ability to be able to use that. Ah.. There is quite a lot of dogma that plagues you in things like community arts and things, just working with communities that... it never runs quite that smooth, but just really just being able to use creativity's good. Always good when that rubs off and people start coming up with their own stuff, especially when it is better than yours, y'know, like wow I never thought of that, there's been occasions, actually in the Next Steps, I ran into a guy, cos I've been doing this sort of work with communities for a long time, I kind of went into it by accident, music and art were the kind of things I did, but when I discovered metal as a medium it took on a new slant, I was doing a lot of things like playgrounds and sound sculptures for children the like, I met a guy years ago, place called Scotland yard adventure centre now called the yard, don't know why they dropped the Scotland. He was called Chris and he made his own gramophones out of paper cones and nails. I said that'll not work, hahah and he said yes it will. It was great, it was brilliant, and ah, in the next steps project I met him 5 years later and he was up with the Peffer bank people and he totally refined his design into a tube a, paper tube plugged at either end with a pen at one end it was fabulous he developed that project. I was asked to film him, as long as he got to say about how it was his idea. I said it was brilliant I want you to do that.

It was great we sat, I put a delayed pedal through a microphone and he played stuff and we made a big din. I can remember that quite well. Cos the group was in much like any other Wednesday, there was a guy down there playing his rebel songs, and we were plugging against it y'know. So things like that are really exciting. Kids come up to you years later, they go "You're that artist bloke y'know, I really liked what we did. I did this because of it." That's really the rewards cos generally speaking you don't get much feedback in a lot of ways y'know, so you never really know, but it's good when kids actually specially come up and say that thing you did was really exciting, and I've gone on to do this because of it y'know. That can be environmental or artistic y'know cos sometimes they do just come for things like anti-litter, rather you know than painting or whatever. So... Personal ambitions I don't know just keep going, play music at better gigs and ah.. get to do some more big sculptures, that's with Nukes but also do solo stuff for sculpture in theatre, worked with quite a few companies, but it comes up every so often that's all quite exciting. If you're in London or something you get big media behind you and people get to know about you quicker, but y'know here it's a bit smaller scale where a lot of people see it and do come back, you see familiar faces at your shows which is nice...but ... y'know so.. just enough, its quite difficult keep it going if you don't get any feedback at all cos... it's a lot of work to do and you don't get a lot of comeback you definitely don't get any money half the time, right, (awkward laugh) so it is for the love so uhm, be nice just to get onto bigger and better things but as long as it keeps going that's good. Bigger cos more people get to see it, get to make up their own mind what they think of it picture paints a thousand words you know. It's better than sitting in the house (Scottish accent) doing nothing.