

12:37:57	Interviewer: Tell me about your childhood
12:37:58	Su Braden: I was born in a Hertfordshire and my early memories are being under one of those reinforced tables while the doodlebugs came down. So that's where I started life, and, um, lived there for my first six years, and then we moved to Sussex, and um I went to school in Sussex, and er in the countryside, and I had two brothers and, er that was it really. Anything? I find it very difficult to talk about myself
12:38:40	Interviewer: What did you enjoy as a child and a young person? What subjects or what experiences did you enjoy when you were younger?
12:38:50	Su Braden: I enjoyed being by the sea, and, um when we moved to Brighton that was fantastic because we went swimming every morning before school. Um, and I enjoyed I think I enjoyed art and English at school as far as I can remember. I wasn't particularly bright at anything, um, but that's what I liked doing. And I was the only non-Catholic in a Catholic convent for six years and I stupidly thought I could convert everybody not to be Catholic. So I spent a lot of time arguing in doctrine lessons about Catholic doctrine.
12:39:20	Interviewer: So did you continue to test your peers and friends in that way?
12:39:32	SB: I think I think it was very I think looking back now you were asking me about it. I think that being the only non Catholic was quite a huge thing to ask of us of a young child actually and I wasn't really prepared for it at all. I can remember going in and my first day and seeing these huge statues of the Sacred Heart with its bleeding heart and things and thinking where have they sent me? You know what is this? Um, and then of course I because I didn't really believe in any of it, um, I was probably quite a nuisance but I did think that I could convince most of my class that that you know the transubstantiation and things like that were obviously mythical. And I think that was quite a difficult stage to go through really (laughs).
12:40:21	Interviewer: So after school what did you go on to do? What interests and studies?
12:40:32	SB: Well I didn't go straight to university because I didn't have the money to go to university, um and I had to really wait until I was a mature student to be able to get a mature student's grant. So I worked to begin with and I worked as a.. I wanted to be a journalist first of all, um, and I was in an in-between stage in that I had got A-levels but not a degree and to get a NUJ student... um card you had to have, you had to not have A-levels as as a junior journalist. I think that was the problem, if I can remember rightly.
12:41:10	SB: Um, so I eventually got a job on something called Clay Craft which is about the clay industry (laughs). And, um, I worked on that for a while and then I worked for Jane Drew and Maxwell Fry the architects and that was really where I got into thinking I definitely wanted to do sculpture and I got to Leicester School of Art and did my pre-dip there, and then I went to um Goldsmiths eventually. So that was my art career.
12:41:44	SB: But I was there, I was at art school in '68 which was of course a time when there wasn't any teaching and in '67 I'd been to New York for my summer vacation and worked its Skidmore, Owings and Merrell another Architects firm and met everybody you've probably ever heard of in the Pop Art and, just by, by luck I had one introduction to one person who was an artist and, um, he introduced me to everybody else, and so I had a great time sort of actually you know meeting Roy Lichtenstein and Andy Warhol and all those kinds of people in between work at this very busy architectural firm on Park Avenue. And it was an eye opener that people in different genres were working together so that somebody, you know, musicians were working with painters and that's something that hadn't really happened in my experience in England at that stage.

<p>12:42:40</p>	<p>SB: So um I came back from that full of energy and realising that, you know you could speak out you could do things you could change things. It just was an, I mean, the 50s was a very dull time, very grey time in England. The early 60s weren't that brilliant but the late 60s of course were were blossoming. So I came back and with a group of friends from art school we started something called Pavilions in the Parks which was a whole set of domes in parks, in public places, this was the idea anyway. We gave a press conference at the ICA and um raised money and raised a site which turned out to be the corner of the Albert Bridge Embankment where Waites the builders, had um, had a site for development which they were weren't to develop that summer of 68. And we got it and we persuaded them to fence it for us to bring in water to level it and so on. We persuaded architects to design us these inflatable domes and Geodesic domes and we got, um lots and lots of support from all sorts of people and we had, um, a dome which was a sort of Information Dome where we sold waffles and ice cream because we actually didn't have any money at all to live on and we lived on waffles and ice cream for three months really. The night guards were all people who came, because it was open to eleven 'o clock at night and then we left it for until the next day obviously, and it was quite a public sight, so we had, um, draft dodgers from, not dodgers. What was it called when people leave the army in... I just can't think of the word for it. You know people who come from Vietnam from, out, and escaped. American servicemen. And we passed them through to a camp in Wales so they did one night of night guarding and then they went through to a camp in Wales. There was lot of engagement with all kinds of different things going on. And so that's really where I started, um, changing the way I worked very much more public than before. Um and from that I got the job of art correspondent on Time Out and I never went back to art school.</p>
<p>12:45:08</p>	<p>Interviewer: So did you actually go to art school and what years did you go?</p>
<p>12:45:12</p>	<p>SB: I went to art school from... I went for three years, I went to for four years rather. I went to art school and at Leicester and Goldsmiths with I think a year in Maidstone at some point. Yeah.</p>
<p>12:45:30</p>	<p>Interviewer: You said obviously in 1968 there was no teaching, and it's a great picture you've painted of that period so tell me more about that and why there were no teachers.</p>
<p>12:45:40</p>	<p>SB: The staff were all on strike. So there was no teaching in art schools and... lots of grumbling going on about the way art was being taught amongst the staff, um, and the result was that we actually didn't get any teaching at all so it was a complete waste of time being there really. Um and that's how we got together to do our own thing, and I think it was sort of in the same spirit really of opening up art to, um, random art to random audiences is what we thought of it as and it was, um, the art was selected by random selection. Which meant that we put adverts in the paper saying, you know, are you a musician, a dancer, a choreographer, a painter, a sculptor? Put in your application for for, um, a pavilion for a week or two weeks, during summer and...sorry just let me collect my thoughts.</p>
<p>12:46:50</p>	<p>Interviewer: So tell me tell about the summer of '68.</p>

12:46:55	<p>SB: So the summer of 1968, the arts the arts staff were on strike, the art students were pretty fed up because they weren't being taught, and we had this idea of Pavilions in the Parks. So we advertised random art....random artists for random audiences. The idea was that people would come across something in the park and they didn't know it was art but could decide whether it was art or not. And so we had all these people applying and we had a tombola, literally, that we took out tickets for a pavilion for a week or two weeks, whichever they wanted. And they could have back projection for dance inside a dome, or they could have cardboard domes which were designed by somebody called Keith Critchlow after Buckminster Fuller which were geodesic domes that you hang pictures in. And we ran it for three months um and we raised money through charging television programmes to televise us and we had collection on site for, for money. We had three thousand pound debt at the beginning I think which was huge in 1968. As you can imagine. And so we had to wait for people to come into the pavilions to look around and sometimes somebody rich gave us a check which was very nice.</p>
12:48:10	<p>Interviewer: And you said that it changed your way of working. You were engaging people and the public unexpectedly. How did this project change the way you you worked?</p>
12:48:25	<p>Su Braden: It changed the way I worked because just humanly I hadn't met, you know, 'the general public' in that way where you have no role that you can... You don't have any kind of authority or and also working with a group of other artists having to negotiate, you know, how one was going to work, how it was going to go on and taking quite a lot of risk. So it was, you know, it was a I can do kind of situation for all of us I think. And I think also breaking the rules with the Arts Council um you know persuading Gulbenkian, Waites Foundation everybody to kind of come on board with something that was so fanciful in lots of ways and, you know, un-prestigious for them, possibly. But you must remember that the arts lab was also going on at same time there was there was a lot of movement. It wasn't the only one but I think they kind of spontaneously burst open in 1968 really, or came into flower.</p>
12:49:33	<p>Interviewer: So what happened next? You mentioned that you went on to become an art critic.</p>
	<p>SB: Yes well, I needed money, I needed to earn my living. So that was one of the things that helped me. And, I taught a bit here and there, from the centre, that sort of thing and some art schools. And I had exhibitions. I mean that's, that was my sort of life, it was very sort of quite hairy but we managed, as you do.</p>
12:50:12	<p>Interviewer: What kind of art did you make?</p>
12:50:15	<p>SB: I made...quite big sculptures...of sort of... I should have brought some of my for reference (laughs)</p>
12:50:25	<p>Interviewer: Describe them to me.</p>
12:50:27	<p>SB: One that I showed at the first pavilions in the parks, was a bridge that was made with flags. I mean it had, it was a form that had flags that so that the, that echoed the... parts of the bridge. So that a part would move with the wind, if you like. And...you know various sort of objects. It's very difficult to describe one's own sculpture (laughs)</p>
12:51:03	<p>Interviewer: But they were sculptures?</p>
12:51:05	<p>SB: They were sculptures at the stage yes.</p>
12:51:07	<p>SB: So explain to me at that stage what you created.</p>

12:51:16	<p>SB: I was making objects which had to be constructed on site. So you know I was making them and then construction them on site. So the bridge was one I showed at pavilion's in the parks and which I also did a series of drawings from which were sort of published in various places. And later on I did more installation stuff I did a big installation at the serpentine gallery for example and things like that. And actually I suppose it wasn't... There is a connection between the Aylesbury which we're going on onto and 'bridges' because that's really why the Aylesbury came about was that I was going over the flyover one day. Shall I just jump to this?</p>
12:52:04	<p>Interviewer: Yes</p>
12:52:05	<p>SB: I was just going over the fly one day on the Old Kent Road and I realised that he could see the river from the top but of course you can't see it from below. And I was talking to kids around that area and saying did you know the river was down the road and none of them did. And so I sort of thought it would be a really good idea, to.... no it didn't happen like that, it happened that yes, this is right so I'd noticed that and then, er, a competition was was announced by the Arts Council for art into landscape and I decided to put in a proposal to turn the old road, that flyover, into a rollerskating ramp on Sundays. And so we, you know, we got it through 33 committees of the GLC in fact, and one day the local police said we could do it, just for a trial. So we actually had a trial going down it. And of course by this time I started to talk to all the local youth workers tenants association for people like that on the Heygate and on the Aylesbury, and on the Aylesbury the youth worker who worked there said "Do you realise there are three youth workers here who are going to have to look after 4000 children this summer." And so I said "No of course I didn't realise that. But why don't we train the parents and set up some workshops." And so that's really how WACAT started, out of the bridge, plus the contacts.</p>
12:53:35	<p>Interviewer: So WACAT, what is that?</p>
12:53:45	<p>SB: Well out of this discussion with the youth workers, I can't, I'm really hazy on the detail, I was trying to remember it and, you know, it is four decades ago, I can't really remember that much so you've probably talked to Tony and other people, but, yeah,</p>
12:54:00	<p>SB: I think that what happened was that I had this conversation with youth workers and we walked around the estate and discovered that in that there were walkways in the air that meant that basically people had people walking over their bedrooms all or most of the night. And they, and then doors opened... doors that were side by side, front doors, opened so that one family lived upstairs and one family lived downstairs. So there was no common ground by a doorstep, which I thought was a major reason why people weren't meeting each other. And as we were walking along these walkways we discovered that there was actually a planning fault every so many hundred feet where there were little flats that weren't used by anybody that were actually heated and painted up and were empty.</p>
12:55:01	<p>SB: And so we decided that we could run perhaps workshops from these little flats if we could persuade the council to let us have them, which is what we did. And I can't remember how we put together the group and how we said, none of us actually had any money to begin with we literally were doing it, I think voluntarily. And we certainly trained people.</p>
12:55:22	<p>SB: I'd met Tony and I can't remember how I met Tony now, whether I met him before or... I know he had a, he lived down the road from me so it wasn't that far away. And he'd got a video camera which I had never seen before, which I thought was very exciting because I thought I could learn video if I called him to teach other people video. That was quite an nice thing. And then we obviously thought sort of inflatables and we thought you know various kinds of activities that drama and things that we could get parents to be involved in with their kids.</p>

12:55:51	SB: And that's how it started. In a very haphazard sort of way and gradually over time we thought much more about the structure of the thing because we realised that they were not only the tenants and the tenants were themselves divided in that there were different tenants associations for different blocks and they didn't necessarily have any link between them.
12:56:20	SB: We also realised that there were lot of other workers on the estate who, you know, were like us pretty isolated. I mean there was the school which had been there forever. The Faraday school. But there were home school liaison officers who'd been put in because of this huge increase in the population. Um there were police who also were patrolling. There was health workers there were you know there were dozens of different people who were all working in isolation. So I think one of the quite important things that we did quite early on was to call a meeting monthly of all these different workers at different levels. And the tenants association organisers so that we could actually coordinate a bit what everybody was thinking, what everybody was trying to do. I don't mean we coordinate it but we together could coordinate it.
12:57:17	SB: And looking back although I didn't think of it then I think that's sort of been a constant in my way of working with what's called community whatever it's called video, or art, or whatever, is this whole idea that you need to build alliances up and down the system. That if you don't have alliances you don't get anywhere really. And, you know, so that it is about representation, but it's also about how people are responding and getting the networks of representation and response working. But I don't think I realised that consciously then I think we did it, but I didn't actually give it a name.
12:57:59	Interviewer: Could you expand on what you mean about creating alliances?
12:58:10	SB: Between groups and between people. I mean but most I mean people who, you know, people are individuals obviously and they are isolated individuals very often on an estate like the Aylesbury. But there are also links that, you know, people are going to school, they've got kids going to school. They, you know, the school was incredibly open to involving parents and including parents in school. So that's one layer if you like, but within that layer there are obviously very isolated people too who who don't really make the connection. And it's also really important for it to work that the headmasters on board the teachers are on board. There's a homeschool liaison thats really trying to bring it together as well, so that unless you've got all of that working together you are just going to be hitting your head through a brick wall. It's really really important to have those links. Lively interesting friendly you know operating. So does that explain it?
12:59:11	Interviewer: Yes. So could you tell me what was WACAT and how it came into being?
12:59:26	SB: It was called the Walworth and Aylesbury Community Arts Trust and it came gradually into being I think and I it's so difficult to remember the different stages. We, as I say that, we formed these links we gradually realised that we were going to have to raise money and employ people, and I think that made us think very seriously about what is the trust? And who runs it? And it wasn't going to be us. Because it was very important if we were going to "empower" people which is one of the words that you think about. That those people were, had ownership and yet that also didn't make it any easier because you've got 30,000 people you've got these different... tenants associations which aren't necessarily getting on or in contact. So we called in the chair of Stepney Council who I happened to know quite well. Beasley I cant remember what his first name was which is awful but he'd had quite an lot of experience with community arts over there. And he became our chairman. And we then called in on the the tenants associations to put up people as well to be the board. So we were not actually the board we were the employees.
13:00:56	Interviewer: But who were we? Who was this group of people?
13:01:00	SB: We were this group of people who started off with Tony me and then was it Dermot next? I can't actually remember, er Leslie. I can remember some of the names and I can't remember exactly who came when.

13:01:14	SB: Well we had a print maker. We had Tony who... me who was a sort of general artist, there was Tony who's definitely video, and knew about video which I didn't know at all at that stage. And I think that was it. That was the sort of core at the beginning, in the end there were about nine people. After about five years.
13:01:39	Interviewer: Just so I have it can you repeat what WACAT was.
13:01:52	SB: Yes so Walworth and Aylesbury Community Arts Trust started with I think just three of us. Tony and Leslie and I Tony. Tony was really involved in video. I was just a sort of general artist, and Leslie was particularly involved with youth, and I was a youth worker in fact. So that was how it started. And gradually, by the time we got the trust set up with the tenants associations, the chair from Stepney council, we had we became the employees of the trust. We were never to trust ourselves.
13:02:31	Interviewer: So then how did you come to be interested in video. What happened in this time for you to be interested in film and video?
13:02:46	SB: I think I just thought it was fascinating. I think you know I was a visual artist and I thought it was a really interesting way of working with people. And I could see the immediate attraction and immediate return attraction for children and young people, that, you know, they could have a result in a night of something that they'd made, and that was incredibly important on an estate like that where there was a lot of diversity, there was a lot of problems with kids, or for kids being there and very little for them to do. And so we could actually run these workshops where sometimes things were achieved in one evening. Other times they took longer that were more elaborate. But basically it was a way of involving people very, very importantly letting them see themselves. And so coming back to this idea about representation it was actually a representative material that people made of themselves, and whether it was imaginary representation or real didn't really matter in a way because understanding that you've got your own imagination is a very important stage in development.
13:03:58	Interviewer: So how did you use video with this community?
13:04:05	SB: Well in several different levels. I mean we made films with kids and Tony's probably spoken, has he about making space movies with the kids and demystifying space movie in 'Journey Into Space' and things like that which were very very pertinent at the time, but also showing people their own lives and exploring with people their own history and with the, Michael Faraday a film about the school that was being knocked down and that was being rebuilt as a new school where most kids on the estate had their infancy and primary experience. It was very important in a way that they knew that their grandparents had been there because one of the interesting things about the Aylesbury Estate that we learned through a work as education class documentation, was that in 1927 that whole area had been lived in by Dockers. When the docks were at southwark docks were open. And so in fact there hadn't been very much additional housing as a result of building... the knocking down all the back-to-back houses and building the Aylesbury Estate. But what they had lost was any semi private space, any little workshops, and all those means of communication that people have between each other, which the 'Corbusian' sort of design of the Aylesbury, just didn't succeed in doing at all. I mean the idea of having common open space, which was actually terrifying, or the walkways in the air which were extremely noisy and and where front doors didn't actually meet in a common space, was was very very damaging for social relationships. And so people looking at their own history and realising that there had been a history and that you know some of the older people actually remembered going to the Michael Faraday school, and could talk about it, and had seen it change and were seeing it change yet again was all sort of an important part of people's historic continuity and sense of continuity.
13:06:21	Interviewer: Tell me about the Michael Faraday school film. How were you using video? Where were you filming or was somebody else? Were you asking questions? How much were the community themselves filming or involved in decisions about making the film?

13:06:41	SB: I can't remember very much about it. I have to say I can remember it going on for ages. For the fact that you know we were waiting for the film for bits to be knocked down and other bits to be built. I can see by watching it that various key characters like the school secretary, the homeschool liaison officer, the headmaster were obviously very involved because they're completely sort of opened up to the whole thing. But I honestly can't enlighten you that much about how, how it was made or... I really can't remember. It was so tricky using. I mean at that stage we were all so new to video, and I can't remember, you know, I think we just handed people the microphone and they handed it around, and obviously the kids did a lot of the interviewing as well. But whether they were behind the camera or not I just can't remember at all.
13:07:38	Interviewer: Do you remember when you first used a video camera?
13:07:42	SB: Yes... um... can I? (laughs) I think I think I just learned to use it with Tony and you know sort of picked it up from there like you do.
13:07:57	Interviewer: How did Tony have this camera?
13:07:59	SB: He'd been to film school after Oxford and um had sort of learnt properly. And he was very casual about it you know handing it over and I think he taught us how to focus and things like that and I think he taught me how to edit at some point. And we didn't get our own equipment until quite a lot later. Which we got it through the Gulbenkian. I don't... I was writing a book for the Gulbenkian at the same time as doing the Aylesbury about Community Arts so I was kind of like quite in contact with Community Arts around the country. Um and um so they very kindly, I was sort of, I had a nice in with the Gulbenkian, they gave us the equipment which was stolen a week later. Have you heard this story before? It's quite interesting because...
13:08:50	SB: We had these little lock up rooms as I explained and we put the equipment, brand new equipment in to one of these rooms and had the lock, locked it, double locked it etc etc. And we came back one morning and somebody had been, had made hole right through the wall from next door and it was stolen, er and it little bits were left behind because whoever stole it didn't realise you needed all the cables and all this and all that you know. So we decided that what we'd do, we sort of I think Tony had a clue of somebody who might have been involved and we started with that and we sat there for 3 days and 3 nights and we got the whole lot back. Because we explained to them that we wouldn't be able to sell it, and they hadn't got enough of it to make it work and I think we had a little tip off from somebody in the newsagent as well. But that was very important I think in terms of our relationships with the estate, that we weren't actually that foolish and we weren't also going to lob them in.
13:10:06	Interviewer: So your first hard won video camera was stolen
13:10:11	SB: And editing suite, I think there were bits of editing as well.
13:10:19	Interviewer: Where did the cameras come from before that?
13:10:21	SB: On the Michael Farady thing I noticed we borrowed it from the LEA, London Education Authority because they were interested in having the history of the old and new school.
13:10:40	Interviewer: So could you talk about discovering video as a tool?

13:10:54	<p>SB: It was very much off the top of ones head, I mean you know because one of the things was that we had to run these workshops mostly in the term time at night, in the winter you know. And it was quite scary going on there actually because these walkways were scary and also because you've got mobs of kids trying to break in to the mob that were already on the inside, because they all wanted something to do, so you were sort of dealing with all that stuff. But the... I worked for quite a long time with particularly groups of girls and Tony worked with groups of boys, because some of the things that they were talking about it was quite important they were separate. And I can remember them re-inventing within the room you know their father in prison behind the bars of a chair. And it was all at that sort of level. The idea that within this room, within this huge place, you were actually making another space which was quite real to them and that they could imagine within that space a whole lot of different scenarios, some of which were true and some which were complete fantasy and they often liked to mix that too. Um so the idea of the camera as a group imaginary was what was it was really about I think and was very interesting and exciting. And I mean one was inventing al the time how to do it because you had very few resources and it wasn't like you could go out and wander around at night, you know you couldn't do that. I mean obviously there were some things we did at weekends or at different times but as a regular do it was you know these night workshops with these kids.</p>
13:12:47	<p>Interviewer: How important was the video play back facility for these workshops?</p>
13:13:05	<p>SB: I think it was very good because it meant that we could call in their parents, and of course the parents loved to come and see it. So we would have you know showback evenings with all the parents and rellies and it was all quite jolly and quite exciting and so that was a sense of achievement for everybody as well, and a meeting place another expansion of the idea that we could talk about ourselves.</p>
13:13:31	<p>Interviewer: Video screenings became a meeting place for the community then?</p>
13:13:41	<p>SB: And I mean the whole enterprise did really because I mean another a clear memory I have of nights on the Aylesbury was that we of course had to do a lot of fund raising, we were always having visits from the Arts Council or Gulbenkian or whoever it was. And we had a really good system of doing it in the end where we could kind of um the kids were very involved and you needed to time it so something was happening in every workshop as the visitors came down the walkways you know. So you'd have these scouts and lookouts and um so that as you arrived at the silkscreen workshop you know a print was just happened to be being rolled out and so on I mean this would happen right through the estate. And you know all of that was very unifying in a way that it was a joint enterprise that we were getting these big wigs to come down and give us the money (laughs) so we could get more equipment and things.</p>
13:14:45	<p>Interviewer: The scouts were children you worked with?</p>
13:14:53	<p>SB: These scouts were the kids who would be on a walkway and they would signal to each other with a whistle or whatever they did or they would run down and you know prepare the next workshop so just as the visitors came in it was very exciting to see a print being pulled from and that you know that sort of thing was very important. It made transparent the fundraising business and um presumably the funders knew exactly what we were doing but again it was quite fun for them and it made the whole thing a joint enterprise.</p>
13:15:34	<p>Interviewer: How long were you working at the Aylesbury?</p>

13:15:40	<p>SB: About 5 years I think. I mean well we're talking about, I mean none of us were there all the time everyday, we had our workshops and we had we might go in for the afternoon or to do some business or fundraising. But certainly to begin with we all had to work at other things as well in order to pay for being there. I can't remember when we first got, I would have thought it probably it took us 2.5 years before we actually got any funding for salaries in and could expand the working group. But we then got also we got quite a big shop, I can't remember now the name of that estate now, that part of it, where we set up the print shop as a much bigger thing that ran all day and also serviced other organisations. (Coughs) That was quite important because again we had more links. And we ran things like, I mean there was a heating strike on the estate I remember because the Aylesbury flats were all heated by electricity only so there were no open fires or anything like that and people had come from houses where they'd had you know if they had run out of electricity money they could light a fire. So people were really freezing if they were falling down on their electricity bills. So we had a march on the town hall with prints of electric fires that we plugged in to the town hall to raise the issue of the fact that people were having their electricity cut off and they had no alternative means of heating.</p>
13:17:30	<p>Interviewer: What were the dates you were at WACAT and what you did next?</p>
13:17:48	<p>SB: Oh God... do I know... I can look that up for you but I think... I think I was there from '72 coughs to '76 I'd say</p>
13:18:19	<p>(Coughs and cut for glass of water) END OF CLIP 1</p>
	<p>START OF CLIP 2 - directions</p>
13:20:42	<p>SB: So I think we founded it the Walworth and Aylesbury Community Arts Trust in about '72 and I left by '76 to go to Cameroon (laughs)</p>
13:20:55	<p>Interviewer: What did you do in Cameroon?</p>
13:21:00	<p>SB: Lived with hunters and gatherers in the rainforest. My husband was an anthropologist and um our daughter came with us and we lived and walked in the rainforest for two years.</p>
13:21:20	<p>Interviewer: Was it a hard decision to make to give up your life and projects in London?</p>
13:21:37	<p>SB: It was quite a difficult decision to make, to go to Cameroon because obviously I was working in London and you know very busy with all sorts of things as well as Walworth & Aylesbury. But it would have been I think to have not gone and for Alice our daughter not to have gone er it would have been a very huge gap. Two years is a long time for a child, and also a long time for a marriage. I think it was really important that we went and we had contact because otherwise I mean there was no email in those days and there was no telephones in the rainforest anyway, so we wouldn't have had contact at all. And it was a life changing experience. I mean there's nothing like being completely out of your norms and living with people who you don't know at all and who's language you don't speak and having to be dependent on them for food and housing and everything. It's a very good experience and we certainly enjoyed it immensely.</p>
13:22:45	<p>Interviewer: Did you take any of your Community Video skills and documentary tools with you?</p>

13:22:59	SB: Yes I think definitely, I think you can't not do that really. And we were also working for the BBC Schools Programmes we made er what were called radio-vision programmes which meant that you had some slides to go with them. We made 5 programmes on different aspects of hunting and gathering and ceremonies and life with the Baka really. And one of the interesting things was that Alice was the best Baka speaker of the 3 of us, so she did most of the translation. Um because Baka was a tonal language so very, and unwritten, and so it was very difficult for us as adults to learn it well. We were understood by the end within our group but I don't think we were ever understood by a wider group because our accents were so appalling. (Laughs)
13:23:58	Interviewer: Who was Alice and how old was she?
13:24:00	SB: Alice was my daughter, is my daughter, and she was 7 when we went and 9 when we came home. And um she learnt Baka very quickly partly because um children over the age of 5 could choose which hearth they lived with and she chose very quickly her best friend amongst the Baka to live with in her family and we had 2 little boys who chose to live with us, because they liked our food. (laughs)
13:24:38	Interviewer: What happened when you came back from Cameroon?
13:24:42	SB: We were very broke (laughs) and we had no idea what we were going to do at all, and neither of us had jobs um and it was quite tricky to begin with. Partly because I don't think it was the 3 day week but there was a huge financial crisis going on in England and Robert had been, my husband had been promised a job at the LSE which suddenly got to be 2 weeks rather than 5 day I mean 2 days rather than 5 days sorry I'll say that again...
13:25:16	Interviewer: Tell me the date you came back from Cameroon
13:25:21	SB: We came back from Cameroon in 1979, to unemployment virtually. Robert had been promised a full-time job at the LSE which turned out to be only 2 days a week because they'd had their money cut. And I hadn't got anything to do really. I'd just got "Artists and People" had just come out but while I was in the Rainforest so I hadn't actually really benefitted that much from that either. And um so I'd thought then that's really when I began working with video in Brighton, which is where we lived.
13:25:57	Interviewer: What did you do in Brighton?
13:26:00	SB: Well I didn't start straight away because I don't think you do start straight away. I started to meet people who worked a bit with video and who and we started to talk about perhaps doing something. Um and it was quite some time before, in fact I wrote another book before we finally got it going. Um and then we set up Barefoot video in I think 1983, something like that. So it was quite a few years, I think it was a gradual build in to it so it didn't become Barefoot video overnight, we had to do quite a lot of negotiations and getting things together.
13:26:43	Interviewer: What was Barefoot Video?
13:26:45	SB: Barefoot video was eventually a franchise workshop with Channel 4 but it started off just being a video workshop. And loosely what... I know I hate the Community Video but it was Community Video yes.
13:27:03	Interviewer: Why do you hate the word Community Video?
13:27:06	SB: Because I think it means all things to nobody. You know it's just one of those terms that is so loose and people had such different ideas about what they were doing like Community Arts. I used all those terms in my time but I think actually we had quite different trajectories within it in what we were intending to do and what we were trying to achieve. And I think you know certainly in my terms, I had sort of I had wanted to work with communities closely, I wanted to look at alliance building and representation, and that was really my key interest in it.

13:27:48	<p>SB: And in a sense I suppose influenced by people I was reading at the time like Paula Ferreira talking about you know how people represent themselves through their words um and I don't know. We were all brought up at that period on cultural studies and on you know those kinds of, the idea of analysing codes of speech, of looking at what the subject, who was the subject and who was the object of a film for example, and that's I mean I think that was one of the key things that really interested me was the whole idea of um the subject becoming the object, and the object becoming the subject. And how that worked with video in the way we were working, I mean that you know people weren't just plonked in front of the camera but were representing themselves through the camera and humanising themselves in a way um through their representation to another group. So you know if you're... What we're going to talk about in a minute about Health and Human rights which was a film that was made by the elderly and by doctors and nurses in Brighton & Hove District to talk about the problems of care of the elderly, and you know we taught a whole group of elderly people to go out with cameras, and to make their own film. And it took a year to do that process, but it meant that at the end of it they weren't being talked about, they were talking to other people through the camera in their own way. And that seems to me a very important issue in terms of why we're doing Community Video, if that's what it's going to be called, and quite often that doesn't really get dealt with, you know that there isn't that of sense of alliance building and representation. And for me that was the beginning of that idea the idea that the people who are usually looked after can speak back and can talk about their own needs, and persuade through the camera, not only through it but by doing it can make alliances with doctors and nurses and health workers who then come on side and then again the objective of the film changes in that then you're talking to government. And this is a process which I've really developed over most of my life since then and to me is the most powerful thing of the coming of video.</p>
13:30:49	<p>Interviewer: What was "Health and Human rights"?</p>
13:31:09	<p>SB: Well it sort of started with us running workshops to teach people how to use video and working in Brunswick which is an area of Hove, where as it happened there were a lot of elderly people. But also of course a lot of workshops are attended by people who have got time so that we probably had a mixture of unemployed people and elderly people. And through discussing with them what their concerns were it became obvious that a key issue in the area was the care of the elderly and this huge amount of private nursing homes and people being very scared of being put in to them. And at the same time I think, I don't remember if she actually attended a workshop, but we met a district nurse who was very lively and who you've seen on the tape and she was very positive about this work as well. So that's how the whole thing began, with one of our regular, we ran montly workshops teaching people how to use video and out of those workshops this group emerged that really wanted to do something about the care of the elderly.</p>
13:32:24	<p>Interviewer: What was Barefoot video?</p>
13:32:33	<p>SB: It started off with me and a bloke called David who didn't stay very long actually but who he'd had he got a camera? I think he had a camera yes. And we were just doing bits and pieces around Brighton. then we got some money from Southern Arts and he didn't really want to make a formal workshop so then we it was actually formed as a formal workshop with 2 other women and that's how that's what developed from it. And then from that we got the Channel 4 I think about a year later.</p>
13:33:20	<p>Interviewer: Who set up Barefoot Video?</p>

13:33:30	<p>SB: So it started off with 3 women and we had, we got an office in Hove, just across the border from Brighton, um we worked full-time and we had funding from Southern Arts and probably some other people who I can't remember. And eventually we got, a little bit later at least, we got Channel 4 workshop funding through Alan Fountain. And that gave us three years security basically, but meant that we had to produce 1 broadcast film a year. Which was quite a big demand particularly when we started with, the film we started with was Health & Human Rights which actually took 2 years to make because of training vast numbers of people and going through a whole set of steps of what I call alliance building between different agencies concerned with health - hospitals, doctors, district nurses and so on and the elderly themselves who were all concerned in making the film at different levels. But the key level was probably the elderly group who were actually able to spend much more time and be behind the camera themselves. The health workers were really an editorial group, the didn't learn to use cameras, it wasn't practical.</p>
13:35:15	<p>Interviewer: What was Channel 4 like then and why was it interested in video?</p>
13:35:17	<p>SB: Well Channel 4 had just opened and I'm afraid I haven't really got the political background at my fingertips. Alan Fountain was running Eleventh Hour and had a certain amount of money I think for, to put in to workshops and I think he probably initiated that um you know cornering the money for that I can't really remember or was particularly interested in...</p>
13:36:00	<p>Interviewer: What was it about that moment then? Why was Channel 4 interested in video and people recording their own lives?</p>
13:36:15	<p>SB: I think you'll have to ask somebody else because I can't really remember and it really interest me that much I was interested in the money!</p>
13:36:40	<p>Interviewer: What was the impact of Health & Human Rights?</p>
13:36:43	<p>SB: Well um I think it had an impact in terms of linking people up certainly because the health professionals were very aware of they were being filmed by the elderly and that was very revealing to them I think in lots of ways. And at the same time a lot of health professionals felt under threat as well because it was a moment where funding for the NHS was in great danger and they had very good gerontologists in Brighton um and they had health wards where people were still on the ward as a way of life. Which is either, potentially it's a very bad thing that, but if you have extremely bad arthritis or something like that and you really can't look after yourself at home, the choice if you haven't got private money is to go in to hospital or to go in to a home and there weren't many good homes around although there were lots of private homes opening up and making money and I think everyone was worried about that right through the health service and obviously the elderly themselves. And so there was real alliance of interest between the elderly and these different layers of caring um organisations from the district nurses through to the hospital itself and the social workers and all those sorts of people.</p>
13:38:20	<p>SB: So I think the really big plus of working with the elderly at the beginning part of it, which is where we started er was that they knew from their side of things what it was like and they could describe it, they could visit it, they could you know pull out lots of information that we wouldn't have had as younger people. Likewise once we got to the on-street health workers like the district nurse and the health visitors and people like that. They felt confidence in us because the elderly people felt confidence in us and so that was again a very good liaison that worked and alliance that grew. And through them getting in to the hospitals was of course much easier because the district nurse gave us links in. But we also had an outlying range of contacts in Brighton & Hove through other films we had been making.</p>

13:39:21	SB: And one of the very important ones was a group of people who we worked with several times who were originally complaining about their housing, and lived on a big housing estate in Brighton, where their gardens were polluted by some kind of previous building work. And we worked with them and discovered that they were all illiterate, or the vast majority of them were illiterate, so we had to work a way of making a script with them where they didn't actually have to write anything down but they could work together. And that made some great bonds between us and we had a very good outcome from that film.
13:40:00	SB: And so when we started working with the elderly we were talking to that group at some point and one of the younger women said actually I work in a private care home and they're very... I would like to expose it to you. And she got us in to this home where there were 8 national health patients in the attics sharing 1 flannel, and it was a pretty horrific scene. So we had that kind of co-operation from you know from a sort of on going relationship with other groups in the town as well.
13:40:39	Interviewer: Is that the lady who speaks so openly about the home, did she loose her job?
13:40:54	SB: She did loose her job yes she was prepared to
13:41:00	Interviewer: Tell me about her and that literacy group
13:41:15	SB: Exactly she was on the housing one and they the, can I just do a little side story about this film. <i>Interviewer: What was the name of the film by the way?</i> Moulescoombe by Sea. Moulsecoombe is a housing estate which isn't by sea at all which is why the film is called Moulescoombe by Sea because it was in Brighton. But um and it was a very poor housing estate actually and um the people we worked with as I say mostly couldn't read or write so we had to work a way of scripting that was quite unusual. And as a result of that two years later appeared on our doorstep again saying 'Hey Su we've joined Albsu' since we made our films and Albsu is the adult literacy organisation And they said we've been asked to make a film for Albsu now so can we make that with you? So that's kind of how we got back in contact with them. And this is what really happens in these sort of community workshops you know you sort of lay the ground people come in and out over time ... <i>(interruption about mic)</i>
13:42:20	<i>Directions - mic being moved around</i>
13:42:34	SB: So Mouslecoombe by Sea was a film about a housing estate which had got rubbish in their gardens, and they couldn't grow anything in their gardens and so they wanted to get the council to clear their gardens so they could grow things, which was fine, so we did that and they got their gardens cleared. But in doing it we realised that most of them were not literate and so we had to do a script which was by people telling stories and we recorded all that and then they used their storytelling script to make the script for the film. It was quite a strange way of doing it, so it was oral scripting. And two years later the same people appeared on our doorstep at Barefoot saying Hey Su we've now joined AlbSu the adult literacy organisation and they've asked us to make a film about adult literacy can we make it with you? <i>(interruption about mic)</i>
13:43:45	Mic Interruptions - END OF CLIP
	CLIP 0003
13:46:05	SB: So one of the girls who'd been in the original film we were talking, chatting away about the project the care of the elderly and she said actually I work in a private home and there are 6 or 8 national health patients in our attics sharing one flannel and maybe you'd like me to get you in there and of course we realised it would cost her her job but she insisted that she didn't mind and did it so you see her in the film.
13:46:40	Interviewer: And what is her role in the film?

13:46:41	SB: She talks about how little care they get and the way that they're treated in this very wealthy dentist's private care home and you know it wasn't the only one like that there were more of them quite a lot of them in fact. So that was a revelation to us and we certainly wouldn't have known about it or been able to get in there without her.
13:47:12	Interviewer: What were your roles at Barefoot?
13:47:33	SB: I tried not to be professional camera on a film for Channel 4 er I mean obviously I did the odd bit of and most of it was shot by the elderly people anyway but the things like the meeting and the stuff in the hospital was shot by us and we had one person who was a camera person and who did that and we did whatever we did sound or organising or producing I mean I think I was the producer of that film really.
13:48:07	Interviewer: Did you edit all your own films at Barefoot?
13:48:16	SB: For that film, for all the work we did for Channel 4 we had um external editors you know we went to London and edited. I mean we had in for Health & Human Rights because they were actually 3 films that were completely separate to begin with. No. Yes there were. There was the elderly people's film, there was the health workers' film and then there was the film of the meeting which all together formed the film for Channel 4 but were re-cut for Channel 4 because we had to make it so it sort of worked with the three of them, with the 3 bits, but I don't know if it reads like that does it?
13:49:08	Interviewer: And before Channel 4 what did you do at Barefoot video?
13:49:25	SB: Oh people came to us and we went out and we had sort of you know numerous projects around town like the Moulseccomb by Sea one that we were working on and the Newhaven project. And then we ran workshops I think about 5 times a year which were a week or two weeks where people actually learnt how to make films yeah and then hopefully came and borrowed the equipment and went and made films you know so we weren't involved closely with absolutely every single film.
13:49:59	SB: And then with Newhaven there was a very good youth worker in Newhaven and he had a huge problem with unemployed youth there and he, we sort of set him up really as a sort of independent person and he made films there with youth.
13:50:18	Interviewer: What was the background to the Newhaven film?
13:50:34	SB: I don't know why they've chosen that film, I couldn't remember it at all. We had quite a lot of links with Newhaven we later made a film between Newhaven and Dieppe with 27 crossings of the channel, looking at because they were threatening to close the channel ferry because they had some dredging problem with Dieppe harbour and it would have meant the end of the Renault factory in and the banana business that was keeping Dieppe alive and Newhaven because Newhaven would have lost their ferry so it was actually crucial to both communities and we worked with both communities on that film for Channel 4. Doing these 27 crossings following lorry drivers, school parties, tourists, the crews and just investigating what made the whole thing tick.
13:51:42	Interviewer: Can you explain the process of the video technology being used by participants and the interactions this encouraged?
13:52:30	SB: Well the technology was um I think we had a camera that was I can't remember a JVC that was sort of fairly bulky a bit like this one but heavier and bigger in those days and then we had lots of little handy cam things that we trained people on and I can't remember whether Brunswick group which were the elderly group went out with the big camera or just a VHS I think they must have gone out with the big camera to have managed to get it broadcast.
13:53:06	Interviewer: So this is the technology of 1982/3 so you were no longer on the Portapak?

13:53:17	<p>SB: No thank God! And we actually had so much more sophisticated editing for us then I mean it wasn't digital by any means but it was a hell of a lot more advanced than... I mean we're still in the days after Health & Human Rights when we were doing the Newhaven/Dieppe film I can remember somebody rang me from Dieppe and said can I send you a fax and I said 'What's a fax?' I'd never even heard of one. So we were at that kind of stage of pre being really digital or anything like that it, and it was very much reel to reel stuff and very dodgy you know always going wrong.</p>
13:53:55	<p>Interviewer: What was the video technology like to use and how did it develop?</p>
13:54:07	<p>SB: Certainly the days of the Aylesbury it was 2 big Umatic machines reel-to-reel and you had to literally count in your edit so you pressed on one machine on the left hand machine - <i>(interruption about mic)</i> END OF CLIP 0003</p>
	<p>Start of clip 0004</p>
13:56:37	<p>SB: We were using 2 big reel-to-reel machines that had to be timed together somehow. I don't think there was anything in the middle between them I think you had to press the button on one and count 7 seconds until it ran up to speed so you had your player and your recorder and because the recorder and the player had to match speed before you actually went in to edit mode that was the tricky part and we were always making mistakes and the tape was always breaking and it was a nightmare really. In fact you just dreaded editing.</p>
13:57:42	<p>SB: I don't think VHS was even in, I think it came during the time we were at Barefoot. I can't remember what we shot anything on actually umm I think we had a set of very small rather tatty cameras and then we had one camera that we bought with Channel 4 money that was just about broadcast level, and you know because they weren't all broadcast level by any means.</p>
13:58:15	<p>Interviewer: What was it like teaching people from all walks of life to use this equipment?</p>
13:58:27	<p>SB: I think it wasn't, the technology wasn't really very difficult you know it was more or less the same sort of thing you've obviously got to watch your lighting and that sort of thing. I think what we spent a lot of time teaching people and which is quite difficult to teach people is actually continuity and how you reverse shots and we used to do lots of little games like um filming making a cup of tea you know just something that which meant you've got to have your hands in the right place, working the right way round and all that type of thing. And then also sound I mean getting in close enough with sound was very important you didn't have these wireless microphones so you were literally dodging around with the microphone and a cable and so all of that was much more cranky.</p>
13:59:29	<p>Interviewer: And what impact did Health & Human rights have?</p>
13:59:40	<p>SB: I think in Brighton & Hove it created alliances between the different parts of the health service, um it got 27 private homes closed which was quite important and it created a sense of tremendous triumph amongst the elderly who had taken part, I mean they all got a terrific kick out of it. And I can remember the public meeting when the national health inspectorate came down and that's the meeting that was at the heart of the film as it was shown on Channel 4. Um and there was one woman who was in her 80s and the only room we could get hold of for that meeting that was big enough was up some stairs so she actually went up the stairs on her back side and then spoke energetically at the whole meeting and then crawled down again afterwards and that was just amazing that there was that commitment from people. And as I said you know the woman from the Mouslecoombe by Sea tape who had risked her job and lost her job from speaking out.</p>

14:00:51	<p>So there were a lot of small courageous acts that were very telling. And in fact you know the district nurse who's so softly spoken and sweet but she also had taken us a group of young women with cameras in to peoples homes and negotiated it for us and taken risks and done all that. And the gerontologist from consultant from Sussex from the Royal Sussex Hospital had challenged the health service over it and spoken out in public. So people because of their alliances, and this is why alliance building I go on and on about it, there's safety in numbers, there's safety in the cross referral of people at different stages in their careers and disciplines being together on something which is it's not the same as going on a demo it's actually much more considered and it's really worked out and people respect that and I think that was the value of it.</p>
14:01:53	<p>What films are most memorable for you about that time?</p>
14:02:05	<p>One before actually it was officially the Channel 4 workshop when I was still working with David and we did a lot of work on CND and some very and Nights at Greenham and things like that which I can remember filming and (Coughs) excuse me and that was very telling and interesting and sort of finding ways of making films about civil defence and how you resisted the police and things like that. <i>At Greenham?</i> Not always at Greenham, some were at Greenham some of them in Brighton with Brighton CND which we were involved with.</p>
14:03:15	<p>In the very early days of Barefoot when I was working with David it was just the 2 of us doing a lot of sort of stuff without an office or anything and we did a lot of work with CND and went to Greenham and filmed there and did some work on civil defence, resistance and things like that.</p>
14:03:40	<p>How did these experiences of making community video in the 70s & 80s impact you and your life since?</p>
14:03:48	<p>Well I went to teach at what was then Winchester and is now Winchester University and my initial job there was just working on a course of drama and television and I was on the television side of it obviously. Then I wrote an MA called Television for Development which was launched there and then went to Southampton and Reading and with that course people came from overseas as well from England and we worked with communities overseas and in the UK. But in between um actually I'm just getting this slightly out of kilter.</p>
14:04:35	<p>I made a film after the sort of Brighton part of Barefoot called Exceptional Leave to Remain which was about refugees in Britain and then made another film with BBC where we followed people who had been sent back to Turkey, Kurdish refugees we followed them back to Turkey and saw what happened to them that was quite interesting. So I suppose because of the Baka experience and that experience things I began to see um this whole idea of having representation and alliance building between very poor people in villages in rural Africa and Vietnam and all over the place, all over the world really, using video to make alliances with their local and then national government and between each other. And I worked in Vietnam with Oxfam for 3 months when I trained people from four um Eastern countries looking at how to work with communities and we did we made three films in North Vietnam and they were used sort of both locally and internationally as a way of looking at how people could represent themselves to their own governments, and that's really the thing that I developed right through to the early 2000s when I was working in Malawi and Sierra Leone.</p>
14:06:29	<p>Interviewer: So taking community video to rural isolated communities specifically?</p>

<p>14:06:53</p>	<p>In Malawi and in Sierra Leone I had 3 years of working in both countries simultaneously but travelling back and forwards all the time. And um what we did was to link up villages in rural areas so that you could work with 20,000 people in the end but not directly, you didn't have to work with them directly because they worked with each other. And it was very interesting how they did it because originally in Malawi for example I worked with or we worked with 3 villages along a river who were all cut off from markets and hospitals and any sort of education care and all that kind of thing. And they linked up with each other, they each made a film then they linked up with the surrounding villages so that we had I think by the end of the first process of filming the 3 films we had 10,000 people involved. I went back 2 years later after the whole thing was over and they had walked from their villages along a back road, a back way which none of us knew existed and involved a whole lot of new communities, so they were 20,000 people by the time we went back who were all talking about the same stuff and doing the same things which was quite impressive.</p> <p>But the process was that we made a film looking at the problems, exploring the problems of the first village um and showing it back at night cinemas every night so that this is how you get to editing communally so that they would cut out things they didn't want to go in and they'd add things they did want to go in. And then when they'd got to the rough edit stage they'd take it round to their surrounding villages and then there'd be another edit where they said we left out this or we should have said this or whatever and so that sort of becomes the film for that whole area. We then moved 10 miles further on and did the whole process again, and then 10 miles further on and did the whole process again.</p>
<p>14:09:05</p>	<p>Then we got them all together and we took them to their first public meeting with a rehearsal so we the first time most of these villagers had ever been in a public building, it was a huge thing and they came in a little bus and they were quite scared, and we did a whole days rehearsal and we said ok you know the administrators were going to be local at this stage they will want to sit on dias and are you going to let them do that or are you going to sit between them and in a circle? So we had a big discussion about that and what the advantages and disadvantages were. And then we're going to have lunch, or they're going to have lunch, will you have lunch with them? No we want the money? OK you can have the money but think about it because you can have another hour and a half to sit next to them if you have lunch with them, so what's that worth? OK so we go through this whole process in rehearsals and they present their films to these people who when they first come in and they find they are sitting next to a village woman who smells a bit of fire and sweat and this that and the other it's quite a shock and they're quite iffy but by the end of the day they are just amazed. And they've you know these women have talked, these men have talked, they've shown their film. They've had their representation of themselves, they're not the objects any longer they're the subjects and they've owned their own subjectivity yeah so it's a very different way of working.</p>
<p>14:10:40</p>	<p>So that's what we did there and then we did the same thing in Sierra Leone with three villages, three groups of people who were... we did it with a group of polio victims who were had become blacksmiths during the civil war and who had a whole settlement with their own children and adopted children and they were earning their livings and making a whole you know amazing life style. And then we went up to the north where the returnees of the children who'd been taken to fight and who'd been drugged up by the civil war during the civil war and killed their own families and things like that had been returned to their villages and we worked with them. So that was sort of again in the north they had all their public buildings destroyed during the war and there was a the British has just built a new council building for council meeting but it'd never been used and we used it for the first time to show the film to local councillors so we actually occupied it for the first time.</p>
<p>14:11:56</p>	<p>What broader themes have you examined and continued to work with during your work and career?</p>

14:12:33	<p>I've talked a bit about alliance building and I think that's very important that lead me I mean that's become a main theme for me this idea that communities can't represent themselves alone because they're part of a network, and that network has all different kinds of hierarchies within it from local government to national government and different agencies and all that sort of thing. And what you discover certainly and it becomes more apparent when you're in a strange place is that most of that is written down and illiterate people can't actually access it at all. So the meeting between, the face to face meeting between those people has to be negotiated in some way, and video is an amazing way for people to negotiate because it's quite impressive, you know it's exciting, people enjoy making it or you hope they enjoy making it, and then also people are impressed when shown it - unexpected filmmakers - village people you know, poor people, illiterate people it's unexpected and the fact that it gives them the confidence to speak out and then they get more confidence by seeing people watching them, um that's a very important process I thin that builds alliances because both sides come together there's a sort of mutual respect and a mutual understanding. Because in an edited film which we're talking about, people have thought out how they're going to say things and how they're going to express things and thought out how they sometimes make people laugh and sometimes make people cry and that's actually all very important stuff and it's to me that's why I find the term Community Video a bit vague. I think one has to talk about representation and alliance building and be very specific about what ones trying to do and you might start off with things which are you know just fun but people really want to achieve something with anything they do, we all do.</p>
14:14:53	<p>Interviewer: What is community video to you?</p>
14:15:03	<p>SB: Well it is about representation, it's about how to you represent what you want to say in a way that you consider will communicate to an audience, a specific audience. I think the specificness of it is what's important about community video, that communities want to talk to certain people about certain things and it gives them a channel and it also it can on quite a small level. I've told this story before to other people but it's quite interesting that I was in Malawi at one time when we were making maps of a village to show who used which resources and we asked a woman to do this with a came on a map on the ground quite pretty and show who owned the water, who owned which fields and so on and so forth and we were showing it back on the evening edit system where we'd show back and discuss what was going in. And this woman looked at herself on the screen and she said I know that's me but is that really me am I really a human being? And that is huge, you know that's I think to a lesser extent is what we all feel when we see ourselves doing something but it sort of gets imbibed in the end and we're not so conscious of it. But to see somebody having that consciousness that she is both object and subject and owns it, you know that's really important. 14:16:43</p>
14:17:16	<p>When I think about Community Video I sort of have to think about it in terms of a whole process and that process is about representation and about building alliances between different people, different groups of people, both within the community and between the community and the people they want to represent themselves to.</p>
14:17:46	<p>END OF CLIP</p>
14:22:21	<p>CLIP 00006 Su showing us some documents from WACAT Lists the people WACAT worked with including "Aylesbury tenants association, Open Door youth employment service, adventure playgrounds and school, Southwark play department, Southward youth offices"</p>
14:24:44	<p>CLIP 00007 Su showing us a booklet from Health & Human Rights This is a booklet that we put out at the same time as Health & Human Rights wa broadcast or we did it for the public meeting actually and all the elderly people plus all the health workers were there.</p>

14:25:48	<p>This is another project that we did on the Newhaven-Dieppe ferry which was about to be closed at the time because of something to do with the silting of the Dieppe Harbour which would have meant the closure of the Renault works there and the banana industry so the two towns supported us and the Channel 4 grant to make this film for Channel 4 about the Newhaven-Dieppe ferry, which was subsequently saved I'm not sure as a result of our film. Laughs</p>
14:27:22	<p>Shots of Barefoot pamphlets on table - "This is the Moulscoombe Parents, Turkey Town</p>
14:27:39	<p>SB: Access is this season's special word in Television circles - is it to be given or taken? Access - Do we want to broadcast television to the one or 2 spots that are available on public service channels or are independent video makers looking for an independent and more sociable no broadcast circuit where there programmes are seen as a trigger for debate instead of conversation stoppers. <i>Interviewer - why are you chuckling when you read that Su?</i> SB: I think it's quite funny that all these questions are still quite open.</p>
14:29:26	<p><i>Malawi & Sierra Leone DVD is shown</i> SB: So this was the project that took place in Sierra Leone and Malawi over 3 years with these different groups who all landed up showing their tapes both to local government and national government, which was quite a break through in somewhere like Malawi particularly I think because poor rural people are really invisible there they live so far from anywhere you go for miles on tiny motorbikes down tiny tracks. And we used a lot of the techniques for scripting that were really developed in Development Circles I don't know if you've heard of participant rural appraisal where people use mapping and drawings and things like that to work out which crops have succeeded when, which are the main shortage areas in terms of nutrition or any other facilities for that matter. So we used a lot of those because they are very visually based forms of research for them to actually decide which were the key issues and to rank them. And so they would sometimes come up with quite a major demand like we need a bridge over our river which would cost an arm and a leg and would never get done and you never said that they work it out using different techniques and they work out that maybe that isn't the priority whereas some things that could be got can be gone for immediately.</p>