

[00:00:02.805]
[Jingle]

[00:00:09.365] - Amanda Stanley

Hello and welcome back to the second instalment of You'll Have Had Yer Feminism, the podcast series exploring 25 years of Engender's history and the wider women's movement in Scotland. In the first episode, I, Amanda Stanley, caught up with some of the founding members of Engender to discuss the roots of the organisation and their memories of Engender's early years, from the agenda for the 90s conference, to the opening of the Scottish Parliament, and the creation of Engender's now infamous gender audit. If you've not yet listened to that first episode, I recommend you pause this one, head back to number one and then come back again once you've got that listened to.

[00:00:46.295] - Amanda Stanley

This next episode continues to build on the history of Engender and its place in the women's movement in Scotland by talking with some of the organisation's long-standing members, former colleagues and associates. When looking at the history of any movement, it is inevitable that there are people who are sadly no longer with us. In this episode, you'll hear people refer to Dr Sue Innes and Professor Ailsa McKay, both hugely influential figures in the women's movement in Scotland, and in the work of Engender. You can find links to more information and publications by both Sue and Ailsa in the show notes accompanying this episode. Coming up on this episode, we'll hear from former Engender board member and former convenor of the Scottish Women's Budget Group, Angela O'Hagan.

[00:01:26.775] - Angela O'Hagan

There's a classic example of feminists and equality, sort of, minded feminists, seeing the space and the necessity to do something and using that civil society action to push the institutional action.

[00:01:42.365] - Amanda Stanley

And I also talked with Petra Matthias and Fiona Forsyth, both of whom were involved in and around Engender as it formed, about their memories of the organisation. But before that, during my research for this project, I spent many hours sifting through the Engender archives held at Glasgow Women's Library in the East End of Glasgow. The women's library has played host to many an Engender event and conference over the years, as well as housing boxes of materials collected throughout the organisation's history. So whilst I was there, I took my time to talk with the archivist at the library, Nicola Maksymuik. I sat down with Nicola in the former Women and Children's Reading Room at the library, to talk more about the roots of the Glasgow Women's Library, how it has built up over the years, and the importance of archiving women's history.

[00:02:40.375]
[Jingle]

[00:02:41.355] - Nicola Maksymuik

The library started out as a grassroots organisation called Women and Profile. They established themselves in the late 80s when Glasgow was poised to be the European city of culture, in 1990. They were a group of artists, activists, writers and students, and they wanted to ensure that women were represented in some way during the European City of Culture. So they had lots of events and projects. One of their biggest projects was Castlemilk Womanhouse, which was loosely based on a feminist art project called Womanhouse from L.A. in the 70s. The Castlemilk Womanhouse basically saw women artists from across the UK work with women and children on Castlemilk Housing Estate in Glasgow. They took over a flat in a tenement block, an empty flat and they kind of turned it into a live-in artwork. So after 1990, Women and Profile found that they had lots of material documenting their activities. We've got a Women in Profile collection and the archive with the Castlemilk Womanhouse material in it. So, Women in Profile were also very aware that there was a lack of visibility of women's history in mainstream libraries and archives.

[00:03:55.485] - Nicola Maksymuik

So the library was opened in 1991. We've moved about five times now. We are now in Bridegeton and

we have a purpose-built archive store. The library and the collections of just basically grown from there, people have donated lots of different things. We don't have an acquisitions budget, so we rely solely on what people donate to us. And I think because of that, our collections are very varied. The museum collection, the objects, include all sorts of things banners, photographs, postcards, film footage, oral histories. We have a large and constantly growing collection of newsletters and magazines and journals, things like Spare Rib. We've also got things aren't overtly feminist, like Marie Claire and Vogue magazine, and more recent things like Bitch, and Bust. We've had a good donation recently of them. The archive collections range from small personal paper collections, so, we've got personal papers of women who worked in Glasgow during World War Two, or we've got peace activists papers. We also have organisational records like Engender, and then we've got bigger campaign archives like the Scottish Abortion Campaign.

[00:05:11.295] - Nicola Maksymuik

We are an accredited museum now, so we've grown from being like a volunteer-led organisation to being an accredited museum. So we meet all the standards met by Museums Galleries Scotland. We're also recognised collection of national significance, and we've had a museum curator since 2014. The stores were the built - the build was finished in 2015. So that's the first time that we have had stores, before the collections were on shelves in the library and we used to have a spot at the back of reception that we all called Archive Corner, which I could often be found sitting in. So now we have got purpose-built stores and it was really exciting when we could put all the collections into them. They're environmentally controlled and monitored, so we take the temperature and humidity readings every week. Humidity, light and temperature all contribute to the deterioration of collections. So humidity, for instance, will encourage pests. But if it's too dry, paper can get brittle. So you have to keep a balance. We aim to keep the temperatures between 30 and 20 degrees, and humidity between 35 and 60 percent.

[00:06:24.225] - Nicola Maksymuik

The collections, the most of, the majority of - 90 percent were in storage. So the all came out, one month in 2015, I think it was December. And Jenny and I, the curator, were working to make permanent locations. We've actually just adopted the library classification scheme. We have a feminist classification scheme in the library that Wendy, our librarian devised, like I think ten years ago. Basically a lot of archives will locate things by date, when it comes in. But we haven't always recorded, there's not always been collection staff. It was volunteer-led for the first ten years. So we are not able to do that, it's meaningless, so we're going to arrange it by feminist classification. And the reason Wendy devised that was, the standard library classifications are either too gender biased or too Eurocentric, and they didn't really fit our subjects.

[00:07:20.895] - Amanda Stanley

And so how is it classified? I mean, the books and library, and also the archives then, with the feminist system, how does that work? If somebody walks into the library, where would they go to look for certain things?

[00:07:30.255] - Nicola Maksymuik

Well, the library - I find the library arrangement really simple. So obviously fiction is by author, but in the library, the non-fiction is just in themes. So it's so easy to find. The archive and museum collections will be obviously different because people can't just go in and access them, but they will be arranged by classification. So in theory, in a couple of years maybe, our colleagues will be able to say, oh, this is reproductive rights. So the abortion campaign will be here, and the Repeal the 8th stuff will be here, and the family planning archive will all be in the same place.

[00:08:06.515] - Amanda Stanley

Some of the more interesting pieces that you've brought out today for us to have a look at, is including the Repeal work. And so I thought maybe we could have a look through some of the things that you've brought out, and maybe just talk a wee bit about why you decided to take them out for our conversation?

[00:08:20.375] - Nicola Maksymuik

So I picked a couple of things from the collection, that are my favourites. I'll talk about the Women Worker first if that's all right. I picked a kind of old thing and a new thing. The Woman Worker is one of our publications. We have, I think, nine issues from 1908 to 1909. It is, did I say this, it's one of our oldest publications. It was edited by a woman called Mary MacArthur, who was a trade unionist and a suffrage campaigner. She was from Ayr. She was the daughter of shopkeepers, so quite a conservative family. But she heard a speech by a trade unionist in her 20s and decided to become a trade unionist. And she moved to London and she set up the first trade union for women in the UK, the National Federation of Women Workers. She also was a suffrage campaigner, but she wasn't a suffragette because she didn't agree with this, only getting votes for middle and upper class women. She just believed that we should have been campaigning for all women to get the vote. The Women Worker is this publication, her publication. And what I like about it is, it's kind of got political insight. So it's got news about women in dangerous trades, and court cases, and women in - involving women obviously, and women in service and things like that. But it's also kind of it's got light-hearted stuff in it as well. So there's this little section here, I am a Woman and stupid, said a clever witness. It says they're at County Court last Wednesday, when a gentleman in a wig was asking questions [Laughter]. There's also a regular column about what to wear. So obviously she's quite sensible. She's into rational dress, and she is just not really into the corset. Yeah. So what to wear? So this article is prompted by a considerable number of letters that have reached me in reply to my remarks on the non-wearing of the corset. So it's an interesting item. And I think that Mary MacArthur's kind of quite in keeping with our values.

[00:10:31.445] - Nicola Maksymuik

So the other things that I have brought out are from, much more recent from the Repeal the 8th collection. So this is actually a museum collection. So we don't just collect historical things, basically. We collect things that relate to contemporary culture. The term is rapid response collecting. So we collect like newsworthy things that show how global events have kind of affected society. So the 8th Amendment is the legislation that meant that women in Ireland can't access abortion. And there was the campaign to repeal, which went through last year. So instead of just waiting for things to come in or collect the stuff ourselves, we actually put a call out on social media, and we got lots of amazing things. I think all the stuff I picked here is 'Yes', but we did get a couple of 'No' things as well, for balance. Stickers, this sticker says, Keep your laws off my body. Some pamphlets from the Yes campaign. And we also just got offered a banner, which is brilliant.

[00:11:33.965] - Amanda Stanley

So what are some of the struggles that you face with the archives here at the Women's Library? Because I've been in them and there's a lot of boxes [Laughter]. What are some of the struggles that you face in terms of, is it just space related or is it maybe not having enough of some things? You're seeing big gaps in areas?

[00:11:51.605] - Nicola Maksymuik

I think space is actually the thing that I thought of myself. It is a bit of a problem, our stores, as I said, were only completed in 2015. But well, we don't have room to grow. That's probably a nice problem to have. And I think it's quite a common problem in archives and museums, it just means that people have donated things to us. But yeah, we need a new archive store [Laughter]. The other one is, this balancing act between accessibility and preservation that Jenny and I are always in between. Do we want to be accessible? We want a wide audience to see this stuff. It shouldn't just sit in stores, but we also want it to still be here in 20 years and beyond.

[00:12:31.175] - Amanda Stanley

We've got the Engender press release that I thought would be quite nice to kind of talk about, because before we started, we were in the archives and you were saying that, I mean, the archives are home to a lot of correspondence and pieces of paper from various organisations, and Engender is one of them. But, I thought it would be quite interesting to kind of have a look at this, and have a look at like why it's important even that organisations are housed here as well.

[00:12:57.365] - Nicola Maksymuik

Well, Engender started, what, a year after the Women's Library. So I think it's like, it's quite interesting

that we have the collection and the 90s was a kind of time, the early 90s was a big time for women's activism. I think, because of like the lead up to devolution, and also, just the European City of Culture and the European influence. So obviously, Engender had a big part of feminist history in Glasgow - in Scotland. And the things that I picked out were the press release of Engender's first ever AGM, at Clyde Hall. And there's a photo here of the first ever steering group, with the names on the back, usually it's the top-right on pen on the back, but actually it's so helpful.

[00:13:49.445] - Amanda Stanley

It is helpful, yeah it is. At our 25th anniversary birthday at the Scottish Parliament, we had lots of old photos up and people were going up and seeing if they knew, like they knew a face, and to like mark it on, you know, on front of it. Which was really interesting because something about archives, especially I think women's history, is people just don't have the time to organise it and so like lots of photos have been taken. There's a photo of an Engender cat from the 90s, and like where's the office cat now? [Laughter] You know. But there's like never any work next to it to align names to faces or sometimes dates as well are missing. And so, I think it's really vital that, yeah, we can track down people as much as possible. Is that something that you've found as well going through the archives, that sometimes there's just no dates, or there's no, yeah there's not like enough links to put exactly where this something was made, or?

[00:14:43.145] - Nicola Maksymuik

Yeah. Quite often like posters will have no dates on it. And you're thinking, please put dates on things! People in the 70s! [Laughter] There was - obviously Engender is one of like, we've got a few different feminist organisation collections. We've got Scottish Women's Aid, Edinburgh Women's Centre, we've also got the Scottish Abortion Campaign that I mentioned. And when you just delve into them a little bit, you realise that there's lots of links and a lot of women were doing a lot of other things on top of their own jobs, I imagine.

[00:15:12.335] - Amanda Stanley

Yeah, that's so true. Perfect. Well, thank you so much for taking these pieces out. And for more broadly speaking, now in general, like, why do you think preserving women's history is so important?

[00:15:21.905] - Nicola Maksymuik

This is a topic I'm quite passionate about. I just had words with a taxi driver a couple of days ago who was like, why you got women's library? Or it's not really sexist. And I was just kind of like, here we go. But basically, women have largely been underrepresented in archives. I think The National Archives have something like 40,000 plus men's papers and 4000 women's papers. So it's quite a disparity there. And it's for various reasons, archivists historically not putting importance on women's papers, but also women not thinking their own stories are important, that's something that comes up and up, up again and again. I met an amazing woman called Janet Harvey, and I interviewed her actually. She's 96 and she was one of five women electricians working in the shipyards in World War Two. And when I spoke to her, I mean now she's been in the papers and she's got an honorary degree and everything. But the first time I spoke to her, she was like, Oh, I just didn't think anything of this, didn't think I did anything, really. So it is a common theme. Another thing I think about that is, if you think about archives, it's like a cultural memory. If women aren't represented in archives, we're not in the cultural memory.

[00:16:42.755] - Amanda Stanley

Nicola's discussion about the cultural memory and the importance of women's lives and stories being a part of that, stuck with me as I found myself heading around to Fiona Forsyth's house to meet with herself and Petra Matthias. Whilst sitting in Fiona's home, I was handed a stack of old diaries and event posters from the 90s that she had dug out specially, in preparation for my arrival. We discuss this and more, as you can hear now, as Fiona talks about her involvement in the women's sector throughout the years.

[00:17:08.675] - Fiona Forsyth

Most of us, would have all had, you know, quite a lot of experience of different organisations. I mean, I'd been involved in the Scottish Women's Liberation Journal which then became MSprint. And so I

would have known some people through that, like Sue Innes and Esther Breitenbach. And then I was down in England for a while, and was involved in the Scarlet Women, which was a socialist feminist magazine. And from that I got involved in the Women in Ireland group, and was quite involved the Armagh Women's Picket and various things like that. So, most of us had quite a lot of experience of you know, all different kinds of things I would say, you know, and - but there was groups I hadn't heard of like JAG, Scottish Joint Action Group, which once I got involved in Engender discovered about that, which they, I think, mainly worked on CEDAW, you know trying to make sure there was some sort of reporting about the position of Scotland at the UN level, you know. But personally, my involvement, I ended up being for the first couple of years of my involvement, I was involved in the Glasgow group. You know, I was quite keen to kind of get practical activity on the ground in Glasgow. And so we did things like, I was surprised that it seemed to be earlier than I remembered. Organised a Women and Jazz event, you know, because looking at the Jazz Fest, it was like predominantly, you know, male performers. And I got together with Olive, who's second name I can't remember, who did an awful lot of organising of the Jazz Fest in Glasgow, but you know I was saying to her, what about having a women and jazz night? And she was really up for that. So, that was in 96, I was surprised. And then later on we did, you know, women in film events, at Glasgow Film Theatre, basically, you know. Yeah. And then we were organising talks, monthly talks, and the Tron.

[00:19:07.935] - Amanda Stanley
Which you have some posters of as well?

[00:19:09.115] - Fiona Forsyth
Yeah, yeah, and also in the Ramshorn, and CCA, you know wherever we could get venues. And it was really, you know, relatively easy to get kind of interesting speakers that were quite keen. And you could certainly get an audience to turn out, you know. So I was involved in that kind of activity. I was quite keen to do that because I think I found the kind of main Engender work, a bit too sort of academic or, you know -

[00:19:35.940] - Petra Matthias
You liked doing, rather than sitting and talking about it.

[00:19:36.885] - Fiona Forsyth
Yeah, for me, it was a bit too much, so really. And there was always women out there that were, you know, could certainly, you know, like Olive at the Jazz Fest, for example, that the minute you start speaking to her about it - she really knew what you were talking about, she'd all the skills, was really up for doing it. And also Leanna, at Glasgow Film Theatre, you know, likewise. So, and we could get good speakers at the talks, I mean, we had all sorts of interesting people.

[00:20:02.865] - Petra Matthias
And they were all sold out.

[00:20:03.165] - Fiona Forsyth
They were sold out, yeah.

[00:20:03.165] - Amanda Stanley
They sold out? Yeah.

[00:20:06.825] - Petra Matthias
Because I came through the trade union movement and political parties and so, meetings were very small [Laughter] and poorly attended. And so that was one of my - I remember like The Tron, people couldn't get in, and we had to refuse

[00:20:22.635] - Fiona Forsyth
We had to turn people away.

[00:20:23.415] - Petra Matthias
Yeah - and they were quite shocked.

[00:20:26.425] - Fiona Forsyth
Yeah.

[00:20:27.285] - Amanda Stanley
Well, that's good. That's a good, you know, like -

[00:20:29.085] - Petra Matthias
But my memory of that is very positive, absolutely. [Sounds of agreement] It was a good thing. And I would support all that you said, and I think it was about like women, who were making things happen and so we weren't necessarily representing any particular organisation, which is again, was different for me. But yeah, it was about networking, getting it, getting things - and also thinking about things differently, maybe a little bit. I think that you did all of that, kind of saying well why not, use places that people use? You know like the CCA, or whatever, and the GFT. Yeah, brilliant. [Sounds of agreement]

[00:21:10.275] - Amanda Stanley
Of the speakers that you have on the poster there, do you have any information you can tell us a little bit about, about who was there?

[00:21:18.165] - Fiona Forsyth
Well, I think I was surprised these were later than I remembered, but sort of, '99 Autumn Talks at The Tron, with Lesley Riddoch, you know, in October, Fiona Knowles who was a comedian, writer and drama teacher. We did Rabbie Burns Your T's Oot - tells the history of the Western world. I don't remember her, actually, that was in November. And then with Lalaji Brown in December, 5th of December. Adult educators, talking about women and literacy. And then the following spring we had Elspeth King, and then Janice Galloway, and then Bea Campbell. So, you know, there's a real kind of range of different kinds of topics. And they were all sold out.

[00:22:08.385] - Petra Matthias
I think that was the joy of it, though, as well. There was variety, it was something different, you know.

[00:22:14.245] - Fiona Forsyth
All good speakers, yeah.

[00:22:14.245] - Amanda Stanley
Because before I left Fiona's house, she wanted to share one more story of Engender that has stuck with her since the 90s.

[00:22:21.195] - Fiona Forsyth
CHOGM, is the Commonwealth Heads of Government meeting, which took place in Edinburgh in October '97. So it was after there was a Labour Government, we were going to have a Scottish Parliament, we didn't have it yet. And there were these amazing women arrive, and they were called something like the Commonwealth Women's Network, some name like that. And they had got in touch with Engender and said they were coming to Edinburgh and could we put them up? So we said, yeah, of course, we can put you up. So I remember going to the airport to meet them, and they were mainly from Trinidad. There was a Trinidadian woman, you know, diaspora from Canada. Basically, there's maybe about six of them and I met them at the airport. And the first thing you know, was quiet late, you know, maybe nine, ten o'clock at night. They said, no, we want to go to the conference, first of all, to get our accreditation. And I was going, OK, you know, so we went to the conference. And they were just about to close up for the night. And it was a really quite a clever tactic because they didn't probably really have actual accreditation for the CHOGM conference. But by arriving at kind of 9.30 at night, and saying, oh we're here for our accreditation, our passes, and people were looking at the list, oh we can't find you. Oh, no, that's fine, we'll just wait! Oh that's okay. And so like the janny was trying to chuck everybody out, and then in the end they thought - och, just give them passes! So I ended up with a kind of laminated pass thing. I was a CHOGM delegate as well. You know, maybe not a fully fledged one. And so, they were saying to me, you girl, just look and learn.

[00:24:01.005] - Fiona Forsyth

So the next day, we had an Engender stall at this conference. So, you know, these people, all these really interesting meetings going on with all these Commonwealth people and then there's some Scottish Politicians kind of loitering about as well. And so, they weren't very interested in our stuff, obviously, they were far more interested in all the international stuff. But whenever there was a break, some of the Trinidadian women would come and sit on our stall, and then the Scottish Politicians would kind of gravitate over. And then at that point, the women would corner them and say - you! What party you're from? You're in Scotland. Are you in favour of 50/50 in the Scottish Parliament? What are you doing about? They were like, oh! [Laughter] You know, and you must buy this Gender Audit. It's normally, you know, five pound, but ten pound to you! You know, it was just hilarious! [Laughter] It was really excellent. So that was really quite an inspired moment. But I think generally we did try to do quite a bit at that time, about learning, from other organisations, you know. And, you know, from political skills training to kind of learning about zipping and all that kind of stuff, you know, it was - and about the budget, and how to influence that. So it was quite an exciting time, really. I think really, you know.

[00:25:19.155] - Amanda Stanley

As you'll be beginning to hear already, many of the women involved in Engender throughout the years were involved in multiple other organisations and groups. And the same still applies today. One such person who's been involved in Engender in some capacity for a long time now is Angela O'Hagan. I headed from Glasgow to Edinburgh to catch up with Angela, an Engender member and former board member of the organisation. As the former convenor of the Scottish Women's Budget Group also, I mostly wanted to ask her about how the Scottish Women's Budget Group was formed and its connection to Engender.

[00:25:50.535] - Angela O'Hagan

We came about at the time of 1999 / 2000, so as the Scottish Parliament was being created, a new finance system being introduced, a new budget process within a new institution. And it was that mixture of opportunity and opportunism, so feisty feminists being - I was going to do an awful alliteration there [Laughter] - flighty feminists fleet of foot - was what came to mind [Laughter] I hadn't intended to say that. So anyway, but that's exactly what it was, was seeing an opportunity because if we remember way, way back in 1995, Beijing Platform for Action, everybody started talking about gender mainstreaming and we were all getting a bit nervous, or a bit excited, or a bit of both, about what was this idea of gender mainstreaming? And the Platform for Action, talked about gender budgeting, talked about gender analysis in economic and fiscal processes. And Fiona Forsyth, based in Glasgow, saw the opportunity then and she said, what is this gender budgeting malarkey - what are they talking about? Looks like we might have a chance to influence the new system in Scotland. Now, I knew Fiona through, she was in economic development at Glasgow City Council, and I was at the Equal Opportunities Commission at the time. And Fiona said, there's this woman economist at Glasgow Caley, who sounds like a good thing. And her name's Ailsa Mackay - do you know her? And I said, oh, I've heard of her.

[00:27:10.995] - Angela O'Hagan

So, I talked to Ailsa Mackay and various other people were talked to, and round Ailsa's kitchen table, Scottish Women's Budget Group was born, kind of thing. There was various things, and because it was that time of everything was new and there was all that chat of the new politics. And so it was possible there was a lot of space to manoeuvre and to move. And so there were a couple of seminars and we brought in international people to speak, we brought up some of the women from London, from the UK group, and started to engage in the Scottish Government, and started to get a foot in the door at the Parliament. But it was really, really early days and I remember us giving evidence to different committees, and we would have met the night before, or read stuff up the night before you go in to committee, and go oh, this is gender budgeting, and this is what you have to do. Thinking, oh please God, don't ask me any more questions, any difficult questions, because I've only got this far in the Ladybird Guide to gender budgeting [Laughter], you know, but that was enough to get it on the agenda. And so 2000 / 2001, we've got statements from Jack McConnell as Finance Minister, then as First Minister. There's another Finance Minister who's name I can't remember at the moment. It's gone. Saying good stuff about their intent.

[00:28:22.395] - Angela O'Hagan

We had an opportunity and we took it. And I think that kind of characterises the women's movement then. And to certain extent, now, as well. Things have become more institutionalised now. But what we saw then was on the back of the 50/50 campaign around the Parliament, the campaign for the Parliament. That institutional and civil society, kind of, synergy. We had great leadership from Morag Alexander in the Equal Opportunities Commission at the time, I think we owe a huge amount, to Morag and our other foremothers. Morag, Esther Breitenbach, Alice Brown, Fiona Mackay, because - and I know you've talked to them about the Engender Gender Audit. That was absolutely crucial because at that time, and it's a classic example of feminists, and equality sort of minded feminists, seeing the space and the necessity to do something and using that civil society action to push the institutional action. Because nobody was doing any kind of auditing, there was no data, and the EOC data was poor. And the EOC was, and continues to be, a GB organisation. And that was massively problematic, and was massively problematic at the time, because we had through the 90s, we'd had a Tory government under John Major and a Tory appointed chair of the EOC.

[00:29:38.985] - Angela O'Hagan

So there was a lot of what we were doing in Scotland was kind of below the radar. I think when you've got no resources and you've got about five people doing the core, you need to focus somewhere. And so one of the things that has always, I think, been under-resourced has been outreach, and engagement with women across Scotland, and in different levels. That said, it our day jobs, some of us have the opportunity to do that anyway, and to talk about gender budgeting and to talk about the Women's Budget Group. And I've always made that a point in whatever formal role I've had, and I think that's where we are now, there's the cycle, you know, the dial has turned again and there's new folk coming in, new voices. And it's not a case of saying, oh, well, you know, we've done that before. Of course we've done it before. But there's new folk coming in who need to do it again now, and who need to do it in the ways that we - with the resources that you don't necessarily need money for in terms of social media and all of that kind of stuff that we didn't used to have. Because we're very old.

[00:30:39.435] - Angela O'Hagan

So, I think there's some quite exciting ideas and there's quite a bit of energy. But it's vulnerable. It's fragile just now. But again, in contrast with colleagues at the EOC, elsewhere in England, we were really connected in Scotland. And that's the other thing, that characterises not just the women's movement, but Scotland as what Fiona Mackay has called it, an associative society. Sometimes I think we need to be careful that we're not just talking to one another and that we're talking to wider people. But being that associative society meant that the 50/50 campaign for women in the Scottish Parliament, the character of the Parliament, was aligned - we were able to align the ideas around budgeting with that idea of not just the new politics, but of a new way of doing things, of a different way of doing things. And to point to examples from elsewhere. So again, that international connection, which is always, I think, characterised Scotland's civil society, was very much present there.

[00:31:41.755] - Amanda Stanley

When discussing work such as that done by the Scottish Women's Budget Group or Women 50/50 mentioned by Angela at the end there, the importance of connection to other women's organisations in Scotland cannot be underestimated. And these themes will carry into the next episode of You'll Have Had Yer Feminism, as I move forward, taking a look at today's Women 50/50 campaign. As well as talking to more fierce feminists about the work that they have done, and are continuing to do throughout Scotland.

[00:32:08.005] - Amanda Stanley

Thank you once again to Nicola from Glasgow Women's Library, Fiona Forsyth and Petra Matthias, and Angela O'Hagan, for all taking time out of their busy schedules to talk with me. You'll Have Had Yer Feminism is hosted and produced by me, Amanda Stanley, on behalf of Engender. And the music featured throughout was written and performed by Lauren Mayberry. You can follow Engender on Twitter, @EngenderScot. And be sure to click subscribe to the podcast so you don't miss the next episode. To find out more about Engender's Heritage Project, and the photography exhibition that

accompanies this podcast series, head to youllhavehadyerfeminism.com

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