TLC podcast jingle by Jackyn Elswyth plays: atmospheric banjo music

**Hannah Jones**

Welcome to T.L.C., a new podcast series featuring T.L.C. – trans-led and trans-loved cinema, creating a space for trans curators, writers and thinkers; a space for the trans community and for cis allies to celebrate, learn and share. This is an Inclusive Cinema project by Film Hub Wales using National Lottery funding through the British Film Institute. Over the next four episodes we’ll hear from a variety of trans and non-binary voices, speaking about films they love, films they programme and film’s they’ve made. Featuring four live events in cinemas from Kirkwall to Kensal Rise, we’ll be showcasing trans cinema from documentary to experimental film, from historical films to what’s being made right now.

Across in-depth intros, curious Q&As, friendly panels and engaged audience discussions, our amazing venues, programmers and speakers highlight the many ways to centre and celebrate trans cinema, through the rich insights and shared stories that emerge differently at each event.

At the start of the first episode, T.L.C. project consultant So Mayer, Trans+ on Screen founder Alice Blanc and Fringe! programmer Jaye Hudson share an overview of their experience and insights on great ways to create welcoming events and programmes that work for everyone. Offering a summary of those insights, there’s a screen-reader friendly written resource that accompanies this series, which can be found on the Inclusive Cinema website. So have a read, have a listen, and above all, have a great time with our fabulous programmers and speakers, with a big shout-out to them, the people who made T.L.C.: programmer Rebecca del Tufo and speakers Lillian Crawford, Juliet Jacques and Sarah Pucill at the Lexi Cinema; programmer Milo Clenshaw and speakers Rosanna Cade, Ivor McCaskill, Natalie Ferguson and Katie Somers in Hawick; and, for our 2023 bonus episode to come, programmer Bea Copland and her speakers at the Phoenix in Orkney. From all of us, welcome, with love and care, to T.L.C.

[TLC jingle by Jackyn Elswyth plays: atmospheric banjo music]

**So Mayer**

Hello, and welcome to T.L.C., a podcast presenting a series of trans-loved and trans-led cinema events. I’m So Mayer, and my pronouns are they/them, and I am proud to have worked as a consultant to Inclusive Cinema on T.L.C., with thanks to Toki Allison, pronouns she/her, and Megan Mitchell, pronouns she/her, and Film Hub Wales for managing this nationwide, multi-platform project.

So, what is T.L.C.? Well, Over the course of four episodes, we’ll transport you to four varied in-depth conversations about trans cinema, featuring trans and non-binary speakers, programmers and filmmakers, all sharing their own ideas, experiences and joy in trans cinema. Episodes 2, 3 and 4 all feature in-conversation events, following on from our first episode, which features film critic Lillian Crawford, pronouns she/her, giving a tour-de-force solo introduction to cult classic, Toshio Matsumoto’s (pronouns he/him) Bara no sôretu, Funeral Parade of Roses, from 1969. So we thought we’d add a conversational element to the opening of the episode, bringing in a variety of voices to celebrate the breadth and depth of film experience across the trans community, and to give a brief reflection on the hows and whys of best practice when working with trans creatives, programmers and audiences so everyone has a great experience.

I’m delighted to be joined by Alice Blanc, pronouns they/them, who is the founder of Trans+ on Screen, who have been one of our partners on creating this podcast series. With them today is Jaye Hudson, pronouns she/her, who is an experienced programmer with Fringe! Queer Film and Arts Festival London, and beyond.

Hi Alice and Jaye, thank you both so much for joining me! It’s awesome to have so much expertise in the room. I wonder if, to kick off, you each might want to say a little bit about what you’ve been working on this year, 2022, in terms of your work in and with trans cinema? Give us the big picture – and feel free to hype anything you have come up in 2023! Jaye, can I come to you first?

**Jaye Hudson**

Yeah, so obviously, as you mentioned, we had Fringe! Queer Film and Arts Festival. And that was really exciting because we moved to a September slot, so it's a little bit warmer. And we had loads of kind of trans-led cinema, we had the UK premiere of Travesti Odyssey at The Castle, and also Songs of The Standing Dead, a French trans horror, where we had like about ten French trans creatives all on the stage at the Rio. They were both really special because they were films that were both starring, but also crucially made by trans people. So that was kind of really exciting in 2022. And then I was also to collaborate with Alice on Trans in Horror Trans on Horror event at the BFI, which is really special, having four trans people mouth off about cinema in the British Institute. The British Institute also invited me back as well, to do a… to introduce a 4k edition of Flaming Ears. And I kind of hope that that will have a bit more of a future life into 2023. It's a really exciting kind of trans sci fi 90s film. And there's also been some really great queer screenings at the Rio Cinema with Pink Palace in the basement. And looking forward into the future, I'll be introducing a screening of The Crying Game there in the new year. So watch this space is all I can say

**So Mayer**

A great example of a film that gets recontextualized each time it's shown. It's twenty…

**Jaye Hudson**

I know, every two years.

**So Mayer**

It's thirty years now!

**Jaye Hudson**

Yeah.

**So Mayer**

So we're watching that space. And Alice, what about for you?

**Alice Blanc**

Just to follow up on what Jay said first, it was so good to work with Jay. I mean, she did such a great job at BFI. I mean, the British Film Institute. [All speakers laugh.] It went really well, like it was it was really good to be able to speak about, well, to hear people's opinion on, you know, trans, well, horror films. And actually, I put… Yeah, anyway, it was great. On my end, I will I started a new job in Jan, which is in TV, so not really in film, and more on the distribution side of things. And Trans+ on Screen was founded as well, earlier this year, which is a directory. Well, it started off as a directory for trans and non-binary professionals in film and TV. So we cover pre-production, production, distribution programming. And then we're slowly shifting into, you know, providing some advice as well as consultancy for people within the industry. And that's doing pretty well, you know, we've reached over 130 members. We've collaborated on lots of shorts, including one that's coming up, well in 2023, which was, you know, I would say 95% of the people on set and in front of the camera were trans. Yeah, pretty great.

**So Mayer**

Can you drop the name of the short or is it an industry secret?

**Alice Blanc**

Yes, but it's coming up soon. And then we'll make a full announcement once the project is finalised.

**So Mayer**

Wow, great. I'm already looking forward to 2023 and I'm sure after this podcast, a lot of people will be reaching out to Trans+ on Screen and to fringe because you can hear with really in expert company today. But before we get into, before we get your work experience, I first want to ask you a question about your experiences as audience members. Because even if we're programmers and filmmakers, we're also all viewers and listeners. And that's often what inspired us to get involved. So I wonder if you can think back, I mean, maybe it's not even that far, but to the first time, or one of the first times that you experienced joy, and maybe even gender euphoria, at a film event as a viewer. What was that moment? And what about the event brought out that emotion for you? I'm gonna go to Jay again.

**Jaye Hudson**

Hello. So I think there's gonna be a little less focus on first time from me, because my brain can't quite get back that far. I'll focus on the joy element of your question. And I think for me, it's whenever kind of what is usually a minority audience becomes the whole audience. So thinking of like a couple of events, there was a really nice, special event at the Genesis with Otherness Archive, where they showed a series of like, transmasc films. Yeah, and that was really special, because they were kind of like, laughs where there were meant to be laughs, and kind of like a feeling of like, of experience. And then also, just to talk about my work again. I showed AIDS Diva: The Legend of Connie Norman. And there was loads of like whooping and hollering when she's like attacking a far right news anchor and talking about straight people being boring. And that was a really emotional moment for me. Because my mum and dad were also in the audience. And my mum… I think it was a real success because my mum who is a proud heterosexual woman said that it was the first time she was able to like see – through being in that audience, she was like, That's how you must feel all the time! She was like, I felt like she was like I felt like a born-again Christian or something. She was like, it really made her feel really straight laced. And that was just quite funny. Not my intention, but maybe?

**So Mayer**

Maybe a little bit?

**Jaye Hudson**

A little bit! And that is quite special because it makes you be like right, okay, the right audience was pushed, and that always feels like joy. And actually even… what was already nice at the, I think that if you can get the audience reaction feeling really trans that's really nice. Because even at the BFI Trans on Horror screen event, when we showed clips of like, Glen or Glenda, there's clips in that where Edward is like, quote, unquote, cross-dressing, and to be in and I've been in an audience where there's been quote, unquote, cross dressing and has been quite uncomfortable cis laughter. And it was really nice that, for there to, for it to just be watched as a piece of cinema. And I think it's also like a kind of a quiet joy, when there's moments where trans people are allowed to be at their most vulnerable state and the audience treat it with respect and not ridicule.

**Alice Blanc**

That's a very good point. Yeah, same, likewise. Actually, I can't remember the first. Yeah…

**So Mayer**

We're all so old now!

**Alice Blanc**

Yeah, you know, I've been spending a lot of days on this planet. So I can't remember the first time I was, yeah, I experienced joy at the cinema. I can remember the last one, not the last time. But yes, I remember when I went to BFI Flare this year. I went to watch Framing Agnes. The director is Chase Joynt. And it is a – well, it's basically a hybrid documentary and film about the, well, Agnes, which is a study made at UCLA Gender Studies. And honestly, just being surrounded by so many trans people watching this movie felt so surreal and so good. I don't know, there's something quite special and unique when you know you're not the only one in the room watching something and you're understanding – or sometimes you're not because there was some, you know, there was some very… There were some experiences that were very, I would say, American that I could not relate to. But again, when there were moments which are meant to be, you know, when we're meant to laugh, I was able to, because I felt like I was not in a position where, if I thought I might be the only one in the room and people might look at me, you know, because everyone was. So yeah, that felt pretty good, I would say. And then another experience, another time? Yeah, I would say that that's, that's about it. Oh, and I know it's not related, but I felt very, very happy when I received a free membership for Cineworld this year. So I felt very gender euphoric, because I can go to cinema every day and not pay a penny.

**So Mayer**

The best kind of gender euphoria!

**Alice Blanc**

Right? I can go and see absolute nonsense, I just thought of that as, sort of, I get a ticket, and I'm just, I am watching whatever it was, I was like, Don't Worry, Darling. [Laughter] Yeah, I know.

**Jaye Hudson**

Avatar: Way of the Water. [Speakers laugh]

**So Mayer**

I think that is something the both of you have described, that experience of being in a community that is sharing an emotional experience that feels safe sharing, it's an emotional experience. And there's also something about being maybe the only person in the cinema or the only person in a group who's experiencing a film in a certain way. And it's, it can be painful, because it can feel like a secret that you're holding, but it can also tell you something about yourself. So I hold on to like both experiences, of like the first time I went to an LGBTQ film festival and felt that shared vibe in the room. But then also like going, when I was a teenager, I was 14 so many, many days on this planet ago, to see, it was just the film that was on near my friend's house. And it turned out to be Orlando directed by Sally Potter pronouns she/her, I had no expectations of what this film would be, just a regular screening in a regular cinema. And I absolutely loved the film. And my friends hated it. They left halfway through. And I was like, I'm gonna stay and watch this. And I was 14. I couldn't ‚Äì It was during section 28. I couldn't articulate what was exciting to me about the film or why I felt seen. And they couldn't articulate why they were angry, and walked out. But I was like, Okay, so for the rest of my life, I have to try and find films that make me feel like this. And also better friends, for sure. Yeah. And I might make friends by going to see those other films because there might be other people in the room. So cinemas have that like super social aspect. As much as we all love watching at home in our PJs or not in our PJs. There is that possibility at cinemas that we might meet people who share a passion with us. And I think that's maybe why we all work in this area. We want to make festivals, we want to make events, we want to make Trans+ on Screen.

So, Alice, I know, this might seem like a naive question. But why did you start Trans+ on Screen and from how you've been running it for nearly a year now, what have been the biggest practical lessons that you might share about doing trans inclusion.

**Alice Blanc**

So it's funny that you were talking about festivals, because that's actually where the idea came from. The idea of creating Trans+ On Screen when I was speaking to a lot of directors, producers, who made trans films, and, you know, the same thing kept coming up again and again, which was, it was so hard for us to hire, where to find a trans actor or to hire, you know, someone from the camera department who's trans. And for me, it just didn't make sense. Because I know so many trans people, and I know that if you just do like a big call-out, you can, I'm sure you can get a lot of people just wanting to be involved in this type of a project. So the idea of creating a website accessible to all came into place.

Now, when you talk about the biggest practical lessons that I've learned about trans inclusion, I've learned that the term itself trans inclusion, and like how we can see something inclusive or not, really varies from one person to another. And so when we get some really, really messy projects, or some projects that I'm not sure, you know, I feel a bit, you know, I don't know if this is the right thing, I always ask around me. I always ask, you know, whether they, it's, you know, people that are, that have 10 years’ experience or one month, people that have, you know, been within the trans scene, let's say, let's put it this way, for like many years, or someone that recently came out. And it's so interesting to have so many different opinions, because that helps you shape what trans inclusion means, and what can be seen as, yeah, ‘that's actually okay’ to something that is not. And that's why Trans+ on Screen can’t function, you know, with just, you know, one person but it’s actually everyone behind, because then you get also some sort of accountability on other people's perspective and opinions and experiences. And then you can also make sure that you take that into account when you run something. Like when you say, Okay, let's work on this script because it's actually not that bad, actually, you know, people will be like, no, it's actually terrible.

**So Mayer**

It's such a great point about community and accountability, and not being afraid to go and source multiple opinions and to listen intergenerationally, to listen to different experiences across multiple different gender positionalities, which also are inflected by class and race. And it just, it makes me think about how doing this work keeps expanding my world, and expanding our world. And that that's – it's joyful to hear different opinions and to grow in my learning and awareness.

And Jaye, that makes me think about the French horror film at the Rio, and having ten trans creatives on stage. And almost like that… it’s like a brilliant theatrical joke of: one person comes on stage, two, three, four… [Laughter] It’s like our world is so big. What the effect is that it has when there's mostly trans creatives working on a film? And then how, you know, when you're like writing up your marketing or doing an introduction, how do you convey that excitement to an audience?

**Jaye Hudson**

Yeah, so in terms of like, what connects me to a trans film, oftentimes, it's if the perspective is using cinema language to communicate something that's like distinctly trans. That's really exciting. Or just sometimes it is as simple as just seeing trans people on screen and making the films, whether it's on an issue stream or not. And obviously, trans people shouldn't be able to make films about anything that they like, but we are in the formative stages of seeing translates cinema. So sometimes even just seeing some girl make a little short about her day can be really exciting. Although don't get me wrong, I'm not letting anything in me on is if it's talking about something for trans people. So if it's trans people being really funny for trans people, or not caring about the SIS audience approval, I really love that. Often what can disconnect me from a film is if the narrative’s like really like zeitgeisty, or culture war-ry, like cis centric, or like, another play can be like stuff that's trying to replicate kind of Twitter trans jokes that that's not, I’m disconnected. But I'll get back into positivity. In terms of like, trying to get like, communicate that excitement, and trying to get like an audience down with it, when it comes to Fringe!, we're obviously really kind of community-based, so it's often to queer people. And that's really special. So often what you're kind of spearheading, and to get that excitement across is you're really pushing that it's like a unique, an unheard voice in terms of queer representation. And you really can focus on that queer rep. It's not about trying to get that specific audience member to kind of identity within the film, because often, it seems like cis gay boys really want to go on the Fringe! date to the trans film more than the cis gay boy film. So that can be really easy. It seems like yeah, that unheard, like newness can really push the film. And in terms of like context, when it's where the Fringe! audience, oftentimes, you can just focus on like the narrative of their life or the actual content of it, that's really exciting. Rather than kind of explaining any sort of trans identity.

The only time really that happens is – Because we don't really need to speak down to these people, these people have seen Disclosure, you know, they've seen all of the big hitters like it's a queer audience, you don't need to do that. The only time I can think of when we do do that is if it's more of a global issue. And it's a kind of trans identity that people in the West aren't associated with, that will help inform the kind of the way they're viewing the film. However, if it was like a, you know, LGBTQ history screening at FilmHub London, due to the audience being more diverse, and also going off of what I was saying about trying to make sure those laughs are coming in the right places that can sometimes be more difficult. When it's a cis audience. I think I'd find myself doing more of those kind of Disclosure 101s and talking about the importance of trans stories, and maybe even trans politics right now. To put less of a community mindset into the mindset of community, say, if that makes sense.

**So Mayer**

I really like that phrase. So you're bringing people into community, but you're also guiding them on what some of the, the history and the respectful ways of engaging are, you're not assuming they can't be part of the community, but saying, Okay, if you're coming to my house, you know, like, yeah, exactly. Please bring me. And then everyone has a great time. Jaye, what I get from what you're saying is that we all work between community spaces and non-community spaces. So some of the time when we're working, we are in conversations that are not just trans, inclusive, but often translated. They're nuanced. We're learning from them, we're sharing.

But then sometimes we're in public spaces where we can't assume as much what the audience is, we hope that they're trans inclusive, we hope that they're respectful. But sometimes, we might actually be worried that they're not. Or it might not be as easy to tell or to ask what the audience and what the venue is like. So sometimes, in my experience, that's because the venue doesn't know what best practice is about being inclusive, or sometimes they just haven't had a chance to think about it. This might be the first trans film that they're screening with a trans speaker introducing it. So I'm curious about what some of the welcoming things that a venue that isn't queer or trans-led or a festival that isn't queer or trans-led, might do to signal to you, whether you're being a guest speaker or a programmer or an audience member, that you're in the right place. So what are some of the things we might welcome seeing become standard across the screening sector?

**Jaye Hudson**

Well, I think beyond like, you know, oestrogen in the popcorn, and testosterone in the Tango…

**So Mayer**

Can you put signs on the popcorn and Tango, so we can get the right balance?

**Jaye Hudson**

Cat girl ears on the seats…

**So Mayer**

Sequins on the toilet paper. Terrible idea.

**Jaye Hudson**

Yeah, I think like, it's an obvious one, but it might actually not be as obvious as I think it's because I get that I can sometimes be in a bit of a kind of queer community echo chamber. But I think like pronouns across the board, both like when you enter the space, and like, not just on the panel, like when you walk through the door as well. I also think, kind of training your security staff not to use gendered language. So if you're kind of wanting to create the space for a trans audience, and also like, a trans programmer, but the audience as well, like, it can be really odd when you're coming to see a trans film and then the security are using, and also the staff are using, really gendered language. Also, gender neutral toilets, because there's, like, there's so many events where I've been there, and they've been pushing the gender liberation, and then there's a Men and Women. [Laughter]

**Alice Blanc**

The Rio Cinema…

**Jaye Hudson**

Exactly. And if you want a trans audience, you can't just begin and end with like putting on a screening of The Matrix. Like you said, we can always stream that from kind of the comfort of our own home. So like, if you're hiring trans people too like, if it's a trans guy, serving me my Coca Cola, I'm going to feel more at home. But you know, going into the future, not just serving the Coca Cola, but also programming these panels and events. And including, like trans-led cinema within the canon and pushing beyond just the usual the Andy Warhols and the usual suspects that can kind of really excite me as well, I know that's gone beyond the original question.

**So Mayer**

Not at all. Gender liberation is in every direction. And Alice, what advice would you share with venues when you're working with them as Trans+ on Screen? Do you have a kind of resource pack or sheet that you give them because I'm sure you've come across this, there are conscientious venues that don't want to tokenize, and they really want to get the best work from the best people by offering the best environment, but they don't know where to start. And sometimes the best way to do that is to ask an expert how to do it. So in your Trans+ on Screen persona, what advice do you give?

**Alice Blanc**

Well, first of all, I'm not an expert. Second of all, so the first thing I do is I always ask the venue or the – let's take the BFI. You know, when we did that Transness in Horror. I was like, just ask me all the questions you want. Now all of them, the weird one, the freaky one, maybe not freaky, but I just asked me questions, and then I'll be able to answer because you shouldn't be afraid to ask questions. I'd rather you do it now than after, then you mess up. Second, if someone says I'd like to hire a trans person, that's for me a red flag, why one? That's for me, that's I would say, that's when you enter this whole, like tokenism and you know, wanting to do this just for visibility.

And like, you have to see like trans inclusion as like an iceberg, the things that people can see. And then I know that's where people give, like, you know, their own pat on the shoulder. So like, they'll have trans people as, you know, let's see, speakers, programmers, etc. And then the things that you do and see, so are you making sure that they're pay good? Are you making sure that you know, if it's a there's a bunch of TERFs that just pull up one day in front of a cinema, do you have the money to, you know, make sure that the people that you've invited that are trans can get a cab home? Or you like, like Jaye said, you know, the security guard, the toilets, if you have gendered toilets, just put stickers, it's so easy, you know, it's just one thing. People will understand that, you know, your, your facilities were not, you know… Well, yeah, they will understand that this is what you're doing to make sure that trans people feel safe enough to go to the toilet.

But I think that's where, you know, it's not just about making one effort that is costless. It's actually about being okay with spending more money than you initially thought you would, to make sure that all of this can happen safely and efficiently for trans people and a trans audience.

**So Mayer**

I, to me this, especially sitting here in a cost of living crisis, which you know is affecting the most vulnerable people most – making sure that people are paid, making sure that you give them a heads up ahead of time if your HR are gonna ask for a legal name or banking name, and that could make people feel uncomfortable if it's their deadname. We all understand that these systems are in place and they're difficult, but just give people a heads up that that will be part of the situation. So this is just kind of it's like, it is advice for life, isn't it, and it's amazing that once you start being shared these strategies and insights you can see how it helps make a space a workplace better for everyone to have access to being paid properly, having safe transport, having usable facility it's so these we could call these like reaching out, listening, respect, literal signposting with stickers, and verbal signposting.

Jaye, like you were saying, making sure staff have the resources of language, if you're comfortable talking to every customer who comes through the door and every customer feeling comfortable with how they're being addressed. Because this could apply also to working with disabled filmmakers, programmers and audiences, to Black filmmakers, programmers and audiences, refugee filmmakers, programmers, audiences, who often also feel that signposting, listening, money and respect are not in place. And Alice, as you said, also making sure that the venue has a safety plan, and that it's not last minute or second hand thinking. Because we all want to be in the conversation.

So I'm, I'm actually a bit nervous about asking this next question, because I think this question makes people nervous. And I think that's why it's really important to talk about, is what's your advice for when something goes wrong? So Alice, you've mentioned the possibility of transphobic protesters showing up outside of a venue and I have been in events like that, and it is very unnerving. But also know that when staff pull together, they can ensure that audiences and speakers can get through it, and that these protesters are not – they don't get to take control of the event, or do any harm. But you know, what happens if you're hosting an event, and there's a transphobic question or comment from an audience member? Or if a trans audience member feels distressed by… Jaye, you mentioned The Crying Game. So sometimes with older films, it's hard to predict whether audience members might feel distressed by representation from a different area of the conversation.

In the second half of this episode, we'll hear Lillian give an example of a verbal content warning when she's introducing Funeral Parade of Roses, which is an example of a strategy I really like. So how do we prepare? How are we honest in our preparation for the fact that anything can happen in public space? Jaye, you've been programming across all these different spaces, what's been your experience? And what advice would you share?

**Jaye Hudson**

Yeah, I think these conversations obviously don't have, like you mentioned, a kind of clear cut answer. And I've kind of been lucky enough. I haven't had TERF response or protest. And I don't know whether that might just be luck, or because I've got involved in the last couple of years, and maybe they're finally kind of got the sense to go away for a bit.

**So Mayer**

I'm knocking on wood.

**Jaye Hudson**

But yeah, yeah, hopefully. But it is always it always pervades… Like, I also work as an actor as well. And it also pervades that as well. It's always a kind of conversation that needs to be had before. And I think that you said the content warnings, I think I'll always have before. I think also if you're going to have guests, it's really important to kind of tell them the content you're gonna discuss and give them the questions before, to make sure they feel comfortable. I think also just having a team with a shared agreement, whether it be your Trans+ on Screen team and then also the BFI team – your micro-team of Fringe or Trans+ on Screen, where you can like have little looks and signs prepared in case something's going wrong or kind of mutual agreement, and then also have that communicated with the venue and hope that your kind of values are then replicated with that venue.

Most of my experience in terms of kind of distress and more vulnerable moments have sometimes been with, when I've been hosting the panel, and the guest has maybe felt uncomfortable, or maybe been neurodivergent and had a bit of a moment where they're getting stuck in a kind of answer. And I think oftentimes, what I'll do then is ‚Äì and it can be difficult when you're, you know, a panel can also have kind of a bit of a quality of entertainment, and that you're putting on the show, and you can be very aware when you're hosting it, of that element, that people have paid. But I think sometimes when that starts to happen, whether it be a person on the panel or an audience member, I think you need to resume the right to kind of disregard all of that and just make sure that person is okay. And you can leave if you want to, or do you want some water?

**So Mayer**

100 %.

**Jaye Hudson**

I hope that answered the question.

**So Mayer**

Again, it's, you know, it expands into being such valuable advice for how we all interact with each other in public space, and how we're all attentive to situations in which people find distress. Because I think if we, if we're all doing it, then it starts to relieve the burden from it being one specific person or again, like, tokenizing, someone to take that responsibility.

And Alice, I was curious about from the other side, how would you support at Trans+ on Screen directory member who maybe came to you and says, in confidence, I experienced transphobia on a job? Especially because we're all freelancers, how can we look out for each other? And what kind of accountability would you like to see from bigger venues and festivals to have processes where this can be reported back and changed?

**Alice Blanc**

First, I'd like to follow up on what Jaye just said, this is the reason why having one trans person let's say that is hosting an event is not enough, because let's say someone asked a very odd or weird question to let's say, Jaye as a speaker, no-one else will be there to back them up. Right? Like, she will just be there to try to answer this question. But if you have someone else, more than one person that's actually paid to be there to make sure that, you know, let's just skip to the next question. Or, you know, let's just make sure that, you know, we're not going to answer this question, then it's not for Jaye, in this context, to answer that question, it's for someone else to take into, to be accountable or to take that responsibility off of her. Does that make sense?

And that's why, yeah, and that's why, when we when we have, you know, again, just to go back to when we have jobs, when people say, Hey, I'm looking for one person in this, we always push for more than one, just because this: because one will not ensure the safety of that trans person on set, onstage, in front of the camera, etc.

Now, what happens when someone experienced transphobia? So in terms of practicality, on one side, we have an in-house mental health advocate. So they have, you know, like a certified, they have a certificate, and they'll be able to have a conversation with the member and understand exactly what they want. Whether it's like, do they want to just speak about it? Cool. Okay, we can have that conversation. Do they want this advocate to become a mediator between the client and the member, then we can also do that.

When it comes to what kind of accountability can there be? Well, that's something that I really want to work on for next year. And maybe have, you know, at some point, members of Trans+ on Screen, who are mainly programmers are working with festivals and venues, to maybe one day, we can all talk about what we should do. And because I'm not an expert on that, I can't – my experience is completely different from, you know, other people's. And I'd like to know, what kind of accountability can they be like, and that's something I think we, I would like to reach out to other people to know, what do they want? Rather than just trying to impose something based on other people's experience, I want this to be like, yeah, a conversation. That's definitely a conversation I'd like to have with people. And to know what do they want from venues, yeah.

**So Mayer**

I think that's one reason why even though it's so difficult, it's important to have these conversations about negative experiences, because it's only through articulating them, sharing them, sometimes sharing things that feel shameful to us, that maybe we feel we should keep secrets. And a bit going back to what you're saying beginning these are shared experiences: you hear or someone else experienced that… oh, they experienced it from the same venue. That's how we start to build accountability because we have a record. And then we start to develop strategies that, like both of you who said, are care-led, that focus on the most vulnerable people first, both on what they want and what they need and what they, we, see as the solutions. So rather than it being set, you know, leadership of a big venue saying, Oh, this is what we're going to do. Listening to the people who are most affected.

And in some ways, it's not that those negative experiences then are positive, but positive experiences can come out of it. Because people have the experience of making change by being heard, by connecting, rethinking, learning, perhaps even taking or coming into leadership and facilitation positions, through articulating and through being supported. And for me, that's part of what makes space for gender euphoria. It's not as good as a free cinema card, 100% [Laughter]. I mean, in a way, it's just like a bit like a sort of wildcard. It's just like gender everydayness, like, why shouldn't we be in these discussions? Why shouldn't we be having these opportunities.

And that's why it's so exciting to see that there are more opportunities to see trans films and hear trans speakers, and that's happening within festivals such as Fringe! and Alchemy. And also in week in week out programming at local cinema such as the Lexi in London or the Phoenix in Orkney, our four partners on TLC. So now we're coming to the end of the podcast, and I want to look towards the future. Alice, you mentioned you've got a super-secret, very exciting, short film lined up. But I'm wondering what kind of new films are coming up that we should be excited about? How would you like to see cinemas and festivals support that emerging trans talent? And I know that we're also planning a TLC networking event that will happen in February. So why is it events like that, that support emerging filmmakers that support emerging talent, matter?

**Alice Blanc**

So first, when you asked the previous question, what kind of accountability there can be in what can we do for, you know, if someone experiences transphobia on job – having events where people can meet up can be quite beneficial, because a lot of people get to know and meet other trans folks in this industry. And, you know, it can be quite empowering for some to know that, not only you're not alone, but you get to meet other people, and why not, you know, next time you get a job, ask if that's possible, the decision-maker to also hire this person with you. So you have a you know, another trans body that works with you on a project. So that's why we really value, you know, networking, and, let's say, events.

In terms of what do we think cinemas and festival can do to support emerging trans talents? That's a very big one. But I would say, because now trans movies is becoming a bit of a trend for some festivals, my biggest advice would be, if that's something you really, you know, wholeheartedly believe in, you know, trans people do matter, then maybe the cost and the fee that you put for 'submit your film' should be either reduced or free for, you know, trans people, or those that have, you know, over 50% trans people that worked on that film. Because then you would see way more films coming from, you know, not the ‚Äì from all backgrounds, let's say, let's put it this way. I think it's kind of showing them, hey, we really value your work. Let's put, let's just reduce the fee for you. That's just my opinion, that maybe that's not affordable, you know, but that's how I would see things to also like make an effort, like giving them benefits, giving trans people benefits, and not just saying, hey, we want to provide you a space. I think it should also be like a win-win on both sides. But mainly a win on one side.

**So Mayer**

Totally, you cannot pay your bills with exposure, and you definitely cannot pay them with exploitation and extraction. So great advice. And, Jaye, you've already mentioned that you'd love to see a national tour of Flaming Ears, hosted by yourself, with live performance at every screening and gender liberation following from the amazing film by Ashley Hans Scheirl. What other projects are you excited about seeing happening? Or let's put some intention out into the universe? What would you like to be invited to work on? And what should podcast listeners be looking out for up ahead?

**Jaye Hudson**

Yeah, I mean, there is some good stuff out there. Like I'd love to see more like trans femme-focused events and that's really fun with them coming up in January, Oestrogeneration are doing a screening of Call Her Ganda with a panel of Filipino trans women and all the proceeds of that go to Filipino trans women. And I think that's really special. So I'm looking at, I just wanted to name check that. Yeah, that is I think really exciting and goes in my more trans femme-focused events plea. Also just like new stuff, stuff that pushes like trans cinema forward, I know I've spoken about like, I'd like people to be a bit more clever, and specific with like, finding stuff that's maybe…

I know, trans people are always in that moment of being rediscovered. But I think with cinema, there's loads of stuff from kind of the past 50 years that I think has often not been put through a trans lens that I think really needs to be put through a trans lens such as Glen or Glenda at the aforementioned BFI event. Like, so I think that would be fun, like a kind of rediscovery of stuff that we all know is trans but is often spoken about by gay men or cis people. I think having a claim on some of those older titles can be really exciting. But also, yeah, new stuff, I think would be really fun to see

**So Mayer**

I'm gonna put a title for your retrospective season out into the universe. Inspired by Glen or Glenda, Look Back in Angora.

**Jaye Hudson**

Lovely. We've all got to buy an angora sweater, funded by the BFI.

**So Mayer**

Funded by the BFI. Yeah, a branded one that says, you know, the season or the dates, but anyway, now it has a title, it has to happen. This is the perfect moment for my extremely small final follow-up question. Looking for a snappy, one line answer. It's a question I know you've been asked a lot, because I've been asked a lot. And I have a different answer every time. So this is just the, it's not a definitive answer, it's your right now answer. So here's the small question for you. What makes a film a trans film?

**Jaye Hudson**

Oh, no!!! I thought like, this is such a like, I remember in film studies, it was like, What is a British film? Is it Lord Of The Rings, hmmmm? I think it's complicated, like a trans storyline can make a film trans. But then stuff like The Danish Girl exists. And I'd say that's not trans because there's no trans people in it. But then also, there are films that don't have any trans content in it, but a trans audience will claim as core trans. So I guess a trans film is whatever. Going for the kind of Vito Russell, Celluloid Closet sort of answer. It's whatever, I think it's kind of like, on the onus of the trans audience.

**So Mayer**

I love it.

**Alice Blanc**

Yeah, I agree with Jaye, I'll just add, I think what makes a trans film is, you know, the storyline can be you know, whatever. Not necessarily trans. And if for me, there is people that worked behind the camera that were trans: whether, you know, there were people in sound postproduction, the way they edited, you know, they they made it trans, let's put it this way. I'm thinking of Joe Jackson, who is a sound remixer who worked on the latest James Bond, while I think he, you know, made James Bond trans. [Laughter]. And, you know, it's quite fascinating, when you think of it, I think, if people are involved in it in a way or another, then maybe it is, because I can feel like, it can be quite –

A lot of trans folks that I've spoken with who are behind the camera, sometimes feel like their identity are being overshadowed, let's say, by the project itself. So the project is, like I said, just a random storyline for cis audience as well as trans audience. People just assume that it's, you know, they're not going to talk about their trans identity, because obviously there in the back, they're behind the camera they're – In the credits, you're not going to put people's pronouns. But I think for them, it's like, oh, well, I worked on that film, my identity and the way I see things was poured into this project, and therefore, why is it not seen as trans? Is it because of what you see on screen? Or is it because the director and the above-the-line are not trans? And I think we need to forget about people below the line. When we talk about what makes a film X or Z or Y.

**So Mayer**

100%. And on that note, I really want to recommend that people check out Wendy Carlos's website.

**Jaye Hudson**

Oh my god, that's literally what I was just thinking of!

**So Mayer**

Listen to the music she composed for The Shining. But Kubrick stole her ideas and didn't use them, they'd worked together already on Clockwork Orange. And I like to think of a film that I call Wendy Carlos's The Shining. So you can create it in your mind and maybe one day we'll get to see it. And that seems like a fantastic point for us to start to move towards the Lexi, back in the hot summer of 2022, where we'll hear Lillian Crawford, pronouns she/her, being introduced by Rebecca del Tufo, pronouns she/her, and then Lillian will talk about why for her Funeral Parade of Roses is a trans film, and she will explore how to discuss the genders and sexualities of the subjects in the film, from… when they've come from a different historical and geographical frame to the one in which we're watching it now.

In subsequent episodes, we’ll hear Milo Clenshaw, pronouns he/him, the Programme Assistant at Alchemy, lead a conversation with members of the cast and crew of two of two films: a feature-length trans reimagining of Pinocchio called The Making of Pinocchio; and a short film called No Words, made by young Borders-based queer people in association with Alchemy; we’ll return to the Lexi, to hear Juliet Jacques, pronouns she/her, introduce the experimental film reflecting on Modernist artist Claude Cahun – whose pronouns Juliet will discuss! – called Magic Mirror, followed by a discussion between Juliet and the film’s maker Sarah Pucill, pronouns she/her. Finally, we’ll have a bonus episode featuring a documentary screening at New Phoenix in Kirkwall, programmed by Bea Copland, pronouns she/her. Listen out for that!

But for now, my hugest thanks and all the chocolates and cat ears go to Alice and Jaye for sharing so many brilliant insights with all of us. You can find them and show them some TLC at – Alice, where would we find you online?

**Alice Blanc**

www [dot] transonscreen [dot] com.

**So Mayer**

Sweet, and Jaye, how about you? Are you an international woman of mystery? Where is the best place to find you?

**Jaye Hudson**

No, no, no, no, I'm very available. [Laughter.] Yeah, so the socials for Fringe! Queer Film and Arts Fest are @FringeFilmFest on Twitter and Instagram. You can find me on tranne.boleyn on Instagram, if you want to follow all of my exploits. And I've also started a Instagram called T Girls on Film which shows clips of trans femmes on film.

**Alice Blanc**

Amazing! Look at you, Jaye!

**Jaye Hudson**

Yeah, I know, I know, I'm doing it.

**So Mayer**

You're both so Insta-ready. But for the moment you can find me @Such\_Mayer or Somayer [dot] net. Inclusive cinema is @InclusiveCinema. Thank you all for listening. And now let's go to the cinema for some TLC.

[TLC jingle by Jackyn Elswyth plays: atmospheric banjo music]

**Rebecca del Tufo**

Welcome to TLC, Trans Loved and Trans Led] Cinema, supported by Inclusive Cinema and the BFI. It's a space for trans curators, writers and thinkers, a space for the trans community and for cis allies to celebrate, learn and share. Cinema can offer representation to communities. It can also offer others – allies or potential allies perhaps – the chance to sit with someone else's experience, walk in their shoes and see life differently. If you enjoyed tonight's screening, do please look out for our screening of Magic Mirror, Sarah Pucill's reflection on the work of Surrealist artist Claude Cahun, which was postponed from last week, cancelled due to the heat, and we're looking for a date in September. So please keep an eye on the Lexi's social media, because that will be followed by a q&a with the director hosted by Juliet Jacques. A quick bit of housekeeping: the introduction tonight is being recorded for a future podcast, stemming from these screenings. So cough now, eat enough of your snack for now. And then maybe have a little pause as much as you can – exactly, demonstrating how to make noise now, and not later. And on that a huge thank you to this lovely cinema The Lexi for hosting these screenings, do continue to show it the love it deserves. And now I'm delighted to introduce tonight's curator who will give an extended introduction to the film. Lillian Crawford is a freelance film and culture writer for publications including Little White Lies, Sight and Sound, Plinth, Girls on Tops, Empire, GQ, Curzon Movie, Massive and BBC culture. She's a regular host of the Autism Food Cinema podcast, and her own subs substack blog and pod This Is Lilian, about queer and female representation in British cinema. So now I'm delighted to hand over to Lillian. Thank you.

**Lillian Crawford**

Good evening. Thank you, Rebecca. And also thank you to Rosie Greatorex, for organising this screening, thanks to the Lexi for inviting me to select a film, which not only resonates with me, and the forms of cinema that I'm interested in, in terms of queerness, and transness, but also something that I wanted to be able to share with others, and to show you a form of filmmaking that perhaps we don't often see. When I was first asked to present this screening, I was thinking of perhaps doing something quite modern, something which looks at transness within a contemporary context, but something that I find most frustrating perhaps in the way that we look at cinema and the history of cinema is how transness doesn't really have an established canon in the same way that we talk about other forms of of cinema was created predominantly by white cis heterosexual men. So Funeral Parade of Roses is the film that we are going to be watching this evening. And the thing that I'd particularly like us all to pay attention to, is the aesthetic of transness and the aesthetic of queerness that the film uses and invites us to, to look through. Just out of personal curiosity, how many of you have actually seen the film before? Okay, lovely. There are a few of you, but most of you haven't, which is what I was hoping for when I chose this film. Because it's a way of seeing that I would really like to share with you. And I hope that people who have seen the film floor are going to see it in a different light. This is a restored version from the BFI from a few years ago, so it's presented in glorious 4k. So I hope that you enjoy revisiting it in this lovely setting.

First of all, I'd like to issue a content warning for this film, this isn't something that is often done at these sorts of introductions, but this is quite an intense film, just to warn you. There's a lot of violence in it, particularly sort of, there are forms of, sort of, queerphobia and transphobia depicted within the film. There's also very dated forms of language. I mean, this comes with the territory, this is a 1969 film, and the translations of labels that we would use perhaps to define trans people are different now to how they would have been in the 1960s. So there are nightmarish ideas sort of within this film, but I also hope that it offers a form of queer utopia really, in in its use of imagery and the community that it depicts. So when I talk about labels, one of the main labels that you'll notice in the film that's used is a term of "gay boys" rather than trans women. And there's a series of interviews intercut throughout the film, which blurred these ideas of documentary and experimental cinema. But it's trans women from the 1960s talking about themselves, alongside this sort of mythologized form of narrative, which is taken directly from Sophocles' Oedipus Rex, which is the framework for the film. And if you're familiar with the story of that, then you'll be able to identify those themes throughout the film.

But here that desire is the desire to become the mother rather than necessarily to have sex with the mother, which is a sort of play around with Freud that's that sort of moves beyond Freudian analysis of Oedipus. Also, do be sure to look out for some posters for Pier Paolo, Pasolini's film, the Italian film version of Oedipus Rex, there's the film poster for the Japanese release of that film, which is in a scene, so do keep an eye out for that which establishes a connection to European cinema. Which is something that I think is particularly fascinating in this film is the influence of other modes of experimental cinema, to other forms of New Wave. This is a film in the late 60s of the Japanese new wave. There's references throughout to the French New Wave, to the Nouvelle Vague, the films of Jean-Luc Godard, for example, but also to films like Vera Chytilova's Daisies from three years before in 1966, particularly in sort of some of the use of phallic imagery and fruit.

So at the centre of the film, we have a character called Eddie, who is played by an actor called Peter. And she identifies in this film and at the time as one of these "gay boys", that she took her name from Peter Pan because of the tight clothing that she was wearing, and the way, the gendered form of presentation that she had at the time. And it's actually her and her friends sort of taking part within the film. So it's actually a real community within 1960s Tokyo that the film is set around. At the heart of this in the film is the bar Genet, which is named after the French gay poet and writer, Jean Genet, who – one of my favourite artworks that he created was a short film called Un Chant d'amour, which is about a prison with two gay men in two cells. I'm sure some of you have probably seen this film, it's something of a a queer classic. And there's this gorgeous scene where two of the prisoners are swinging a rose between the two cells outside of the window between them. And the term roses in the title, Funeral Parade of Roses is sort of a reference to, to the queer characters themselves. And the imagery that is used throughout the film is an explicit reference to France and the philosophical and literary scene within France at this time. The film was shot during 1968, when Communist ideas were particularly prevalent in Europe, and particularly in France, and the Existentialist ideas that were particularly prominent at the time.

The film opens with a quote from Charles Baudelaire's Les Fleurs du Mal, and it's a quote about how, when we harm others, we also harm ourselves. Which in French is "Je suis la plaie et le couteau! - Je suis le soufflet et la joue!", which translates differently in different versions. I'm not sure what the subtitle is going to say, but it roughly translates to "I am the wind and the blade, and the cheek and the slap." And I think that in terms of these screenings, and the the forms of sort of queer consciousness, and social consciousness for others that we want to, to think about and celebrate particularly in these screenings, is something that the film is going to be teaching to us in terms of how, when we don't protect our own, we ended up harming ourselves at large. That form of social consciousness is also prevalent throughout the film in other ways. You'll notice that there are scenes of a real street performance art group called Zero Jigen, who are performing these happenings about the climate crisis, very much sort of tying in with contemporary forms of art and contemporary consciousness around, in this case, around the clean air in Tokyo. And these were all shot without permit. These are real documentary scenes in the film, effectively, a guerilla form of filmmaking that, as I said earlier, comes out of the Nouvelle Vague in France and into the Japanese New Wave.

The experimental style that the director Toshio Matsumoto uses is developed from his earlier documentary films. So it's an inter-splicing of this sort of, as I said earlier, the mythology of Oedipus Rex, but also with the earlier films that he made about the stone injury – industry, rather – for example, and weaving industries. To try to reframe the way that we look from a community, with also the traditional style of talking heads documentary, which we also see in the film. And sort of the, it's sort of like a melting pot really is what I'm trying to get at in terms of how all of these aesthetics are brought together to create a new one, one that we haven't seen before – by taking established styles, but breaking them down to present a form of queer cinema or trans cinema. As I'm trying to argue, and ask you to reflect upon when you're watching the film is how, by breaking down, not just the binaries of, of society and social ideas, but also the binaries of filmmaking and the styles of filmmaking that we're accustomed to when we watch films.

The opening scene of the film particularly exemplifies this particularly in terms of modes of trans cinema and sort of the archetypes and stereotypes that we come to associate with sort of traditional, later forms of trans cinema, these close ups and interrogations of the body. We open with this shot and this scene after the Baudelaire quote, which is a very sensual act between Eddie and a male character. It reminds – it's very reminiscent of the 1964 adaptation of Kobo Abe's Woman in the Dunes. And the way that the camera cuts and and shows these close-ups of Eddie's secondary sexual characteristics is almost like a form of interrogation. And there are other cliches, I suppose, what we have come to know as cliches, such as the use of mirrors as a reflection of trans people looking at their bodies and sort of having this radical form of relatability that the film tries to depict. But in – by doing so, the idea is, as I said, to deselect that, and to take it apart, and there are the scenes in the Bar Genet when the bodies are blurring together, that these these these sexual characteristics no longer matter, that we're seeing bodies intertwining and creating the sense of euphoria that I think really comes across strongly during those sequences.

So these ideas are what I'd like you really to think about when we're watching the film now, the legacy of the film and its ties to contemporary forms of filmmaking, and the forms of filmmaking that we might see in depicting transness and queerness within cinema that we create today. There are scenes within the film which make mockery of gendered bathrooms, there are scenes – farcical scenes – of women cisgender women and trans women fighting against each other in sped up scenes, which went on to inspire Stanley Kubrick's A Clockwork Orange, particularly this sort of sped up threesome scene to the William Tell Overture, which was released two years after Funeral Parade of Roses. So I'd like you to think about those images and how we think about them in terms of trans cinema today. Thank you very much. I hope that you really enjoy the film. [Applause]

[TLC jingle by Jackyn Elswyth plays: atmospheric banjo music]

**Emeric Bernard-Jones**

You have been listening to T.L.C. This is an Inclusive Cinema project by Film Hub Wales using National Lottery funding through the British Film Institute. Thanks to our wonderful venue partners The Lexi Cinema, Kensal Rise, London; Alchemy Film and Arts in Hawick, in the Scottish Borders; and the New Phoenix Cinema in Kirkwall, Orkney.

Thanks also for their support to Trans+ on Screen, and to our fabulous intro and outro voice artists Emeric Bernard-Jones, pronouns they/them, and Hannah Jones, pronouns she/her. The music heard in each episode is by Jacken Elswyth, pronouns she/her. Thanks to our producer Daniel Fuller, pronouns he/him.  Remember, there are four episodes of T.L.C. to enjoy, with our final bonus episode arriving in March 2023, so don’t forget to subscribe! The written resources and social cards for T.L.C. were designed by jas calcitas, pronouns they/them.

You can find Inclusive Cinema, Film Hub Wales, the Lexi, Alchemy, Phoenix Cinema, Trans+ on Screen and many of our programmers and speakers on social media: if you’ve enjoyed the podcast, show them some T.L.C. for their amazing work. Please keep sharing this resource to increase the virtuous circle that brings together venues, audiences, programmers, filmmakers and critics to show some much-needed T.L.C.