

Hi - We're trying an auto transcript of the finished episode - and then editing - this below is the auto transcript - and while it's close, it's not perfect - Dr J

20:19:56

And I welcome once again to it is complicated, the podcast, where the answer to every single question is, it is complicated, including the title of the podcast which is, it is complicated.

20:20:07

Hello, Dr. J. And Hello, Dr. Joe! Have I this is very exciting.

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We have 2 doctors in the house, and one prospective doctor a doctor in waiting.

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Shall we say so? Very exciting as part of our queer voices?

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We have Dr. Joe Parser with us. Hi, Hi! Lovely to be here!

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Thanks for having me on this. It's lovely and dark outside. It's quite nice.

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It feels intimate. Oh, I like them oh, hmm! So do listen.

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If you're not in the dark right now, we recommend you get in the dark somewhere, cozy, so that you can listen to our Dulca towns.

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Also in the dusk of night

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Right because I'm in Sweden, and it gets dark in like 2 in the afternoon.

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So it's kind of cozy all the time. So yeah, isn't it, Hooky?

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Huggy. Isn't it the word that they use for coziness? H.

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You g g g e, why.

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Did I do too many? G's he could ever have too many cheese for Kinky, so I I would normally introduce you first.

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But would you like to go first? Yeah, I can go if you want, added to agree.

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You. Doctor Day, Joe right Dr. To who are you? My name is Dr. Joe Paslo.

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I am currently Electra in contemporary performance practice at the Roy Central School of speech and Drama, which is part of the University of London.

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Even if we might be resistant to the idea of Royal.

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It's there, whether we like it or not, and I do very certain things.

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I teach a lot on an undergraduate course in applied theater and education community theater work, where I direct shows as well as do theory classes, and I also their work on research, ethics and integrity. It's a big part my job is working around ethics which is interesting.

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If very policy driven, and compliance rivals at times, but it quite cool, and then another part of my kind of alter ego type of my job is coached my research.

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So all of my research is involved with drag performance and queer communities, and the ways in which communities come together around spaces where drag happens.

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So I've been a producer of drags, shows, and cabaret's in London for about a decade or more, I guess.

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Really on and off, in kind of nebulous ways. So yeah, I sort of spent my life in between the classroom and the drag show and the gay bar, and sometimes those are the same thing, and sometimes they are not oh, I want to talk to you about ethics. Now it's one of my particular favorite topics.

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We also went through a gigantic ethical review process just now, for my Phd. I'm designing a game called Euphoria, which is effectively a live action role play which reproduces a queer club space in a way that's supposed to give enough all alibi for people to play with

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Gender, and allow them to try out these things without feeling like they're doing it for real it's like, Oh, I'm putting on the car I'm playing it in a game.

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It's not real. So I guess the experience is okay.

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And I can sort of like have the alibi apply.

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And we did a giant anti-ethical review process with the Swedish Ethical board in which we had to tell them what we were doing.

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Why I want information. We were gonna ask of people. And we went through it flying colors.

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It was great. But yes, it's a passion of mind to ethics and ethical representation.

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Ethical epistemologies and slide my things. Yes, I guess that leads to me.

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Hi. My name is Josephine Beard. As I mentioned, I'm a doctor in waiting in that I'm doing a Phd.

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At the moment at the University of Vienna, which is not actually where I am I've never been to Vienna to do my Phd. Work.

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I've only ever been there to play Roller Derby.

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I actually teach at the University of Uppsala, and I work there at the Department of Game Design, where I teach on game design, and my Phd.

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Is on game design. Before that I used to be a performer.

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And actor. I trod the boards for many years and then I didn't tread them so often anymore and otherwise.

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I like to think of myself as a femme of international mystery, because

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Dr. Tay. Oh, who are they? I've also just realized we didn't do any pronouns at the start, and I don't know what Joe's pronouns are in the situation, because pronouns are always slightly different in situations and I know Joe I'm often she

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When Joe and I are out in spaces. So, yeah, I just thought I would double-check, because I just assumed that Joe would be she, because that's the pronoun I would have used in that space.

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And I thought a better check, because you're being Dr.

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Joe, which is slightly different to Joe, who's doing the door?

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And his hashtag, boyfriend, slash spouse, husband, Joe, Doctor Joe Paslo that is my yeah.

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My many complex titles in that. So that was it for context.

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There was a docu trauma filmed in around 2,013, called drag Queens of London, which was ironically about drag queens in London, and it's feature myself and a family of performers.

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I worked with at the time when we were putting on a show with some performers from ripples, drag race back in 2,013 before it was cool.

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To do that, you know, of course, and and the documentary whenever I got referred to, they would refer to me as boyfriend.

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Joe is in the kitchen. Making was auto, or whatever I was making results.

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At 1 point. But remember Twitter being like, what? Why are they showing this twink, making results so and they got picked up on actually for a slight name clang in some ways.

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But Manila Luzon, who's a drag?

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Race performer picked up on it and named me Hashtag.

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Boyfriend German it's all stuck. And then, when I became a husband, rather than boyfriend, it was hashtag, husband, boyfriend, Joe, and then doctor.

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So doctor has been boyfriend today became the full title, I was in a documentary in 2,004, where I also was making Rosato.

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Oh, wow! Queer is auto. It's clearly it was also the new queer thing. Sorry! Yes, that's what I didn't get anywhere near I didn't get anywhere near pronoun switches, which I quite like.

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Actually, it's some ways, I guess if I'm in a teaching setting, I tend to say I use they or he pronouns.

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I don't really mind. But the joke I always make is I don't mind what you call me as long as you're call me, which is not, joke.

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It's showing our ages in comparison to the drag youthful that we are hanging out.

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With that we are dads making dead jokes. Yes, yeah, Dad's on Daddy's.

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Whichever one you want, and I am, I mean I've had this conversation with students quite recently, and I kind of said it doesn't matter to me.

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Which is not say, it might not matter to you really, really, clearly, I started using.

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They! He? For 2 reasons rather than he, they the 2 reasons.

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One was when I put he day lots of people, just only use he.

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And so putting day first forces. The people who need to do the work to do the work and the second one is like, I guess, in a position now where I hold a level of authority, or quote unquote power.

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Then I guess you know it's nice for undergraduates to see are they? Pronounced? Person being a doctor like?

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That's a thing that they go. Oh, you can do that thing!

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And so like in many ways. I don't really mind, and I like a geishi.

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I like it, or when she bowls ain't she booshy?

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She's one of those things. I'm very happy with that, too.

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Yeah, they he! She whatever. Yes, yeah, I'm see her as usual.

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I don't really change. And so if we're doing bad jokes or daddy jokes, and allow me to be the mommy of the that's the group, although I never think of myself as the mommy, the only person I think of as the mommy is that they demetrius oh, yes.

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Big tall, stompy lady from who I've gotten to give a introduction to one of my I can't tell my classes.

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I comp it out until they have their lecture, but I've gotten her to give a little bit of an introduction to one of their exercises over Christmas.

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Oh, I got it the other day. Share it to me so like here, for your student sounds like, Thank you.

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That's amazing. So that's man. There you go.

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Sorry Random bullshit, are you? They? I am they in most situations.

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I'm they. I'm never he, but I am also the drag.

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Shi Emmet Way, and groups of Drake performers.

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I will often you. She because it's so much easier because it's been everyone's running by the same pronouns.

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So? Who am I? Hi! I'm Dr. Jay. You stay as a pronoun.

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I got to give myself the job title, habenger of change, because I work at a bespoke software consultancy called Thought.

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Works, where they allow people to do such crazy things. I also go by the Duchess, transgressive, non-binary gender queer because I was lucky in to be well burned to New Zealand and New Zealand allowed me to write a Saturday declaration to that effect

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And I, now have an official gender of transgressive non-binary genes, queer, which is brilliant, and this you're trying to fit it on most forms because it doesn't fit on most forms I'm a hashtag queer nuisance and a

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Troublemaker. Oh, and the other thing is I'm very much more dead joke than Daddy.

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Not too good star, rather enjoying. Listening back to the Cape Board Steve episode, and you know and there's, you know, generous and deep and beautiful conversations about hope and courage.

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And here we are, I'm all for this I'm so ready, for I love talking to Kate.

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Kate is one of my favorite people in the world. I enjoy we're deep conversations, but honestly, I don't think Kate would mind sharing this when we do meet, and we often meet like academic conferences or different things like that.

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We hide ourselves in a corner and giggle about whatever the house because because it's like really tired and like you know, like how.

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No, it's gonna talk shit. Yeah. So that was actually an intellectual best behavior.

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But nobody would have been introduced it. Most of the conversations that I have with Joe have either been when you've been doing the door, and you've been quietly practicing teaching me queer theory, because if I can understand that you've accepted it enough that your students will get it you using me

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as like the lowest common denominator for understanding queer theory or it's hanging out in the smoking area of a bar going. Oh, my God!

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What have we just seen? And how do we describe it? I can't think of anything more judicial than sitting in a drag for trying to explain.

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Chris to someone at the door to try to determine how you could communicate more accessibly.

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Yeah, it was my. For a long time I used to sit on the door and plan lessons for the next day, when I was doing my Phd.

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In teaching by the hour. Kind of live. I do lots of that.

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I just come and hang by the door and help out kind of also being a Smiley person, as people walk in smiling on threatening person.

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And then, the moment people win to be like. So the square theory thing, this, this Chrono, enormous something or other.

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How does that work again? How does that work again? There's a demystification that I think a lot of fields could do with, and one of them is academia, and the other is like like consultancy, or like working in certain industries or certain businesses or communities because you get into these things of like oh, I

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Couldn't possibly be that person I couldn't possibly do that thing, and actually, the truth is, you, there's no reason why you can't.

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It's just that we build up these sort of metal languages, these barriers to sort of somehow.

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Say, we're legitimate in you're not, you know.

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It's it's really weird. 20 years ago I started a Phd.

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And the weirdest thing was when I was a master student.

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They wouldn't let me teach a course they're like, Are you composite teacher, my student?

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And then the day I got a Phd. Plays they went.

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Oh, would you like to teach a course? And I was like, so what happened the day before and the day after?

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Nothing has changed. And yet now I'm more legitimate, and of course it is because I got a bit of paper that says I am, and so, therefore I must be.

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I remember the conversations I had with my Phd. Surprise.

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I really went for, like academic, called Stephen Farrier, who writes a lot about drag and queer performance, and is a kind of one of the best academic mentors I could have had really and queer working class academic and kind of modeled that behavior in a really beautiful way.

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And I'm gonna be him saying that the Phd. Vibr is one of the few experiences in your life.

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When you walk into a room and you leave it, and your name has changed, and at the same time, at like.

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Similarly to going from Ma to Phd. Going from Phd.

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To post Phd is often an experience of Oh suddenly I've got Doctor Influence my name, which means that when I send an email not always, but sometimes people read it in a way and respond to away.

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That I have the level of authority, and that's like weird and terrifying, but also really exciting and interesting.

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Because it it shows kind of how those hierarchies reperform themselves, really interestingly, part of my ethics.

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Work is that, I do administrative work, and so sometimes I am say, I'm called the Administrator.

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When I work for an organization called Conservative as Uk, and often the email address that I am going to do.

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And say, dear Mr. Parcel, because, of course, an administrator couldn't have a Phd.

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Right, you know, and of course, small name Je. Would be a Mr. Like. There's so many assumptions going on there in that moment of Mister, which is like properly fascinating and properly tells you everything you need to know about academia and it's and it's kind of

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hierarchies, all of those sorts of things, and whatever it happened, deferrier I worked with but often reply, saying, Dr.

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Paslo, and we're just, you know, in his jump he would out here that moment to be like as I was chatting to Dr.

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Paslo, and those things that those things are interesting. But when and where you use it, I think some times I'm like, no, I worked really hard on it.

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I want to use it, and sometimes I find it embarrassing weirdly.

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Sometimes this kind of slight embarrassment about it's a bit of a nerdy thing to tear in it.

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I'll go obsess over a thing before 4 years, and then 5 years, 6 years, and then, you know, anyway, just this is a very niche conversation I was. Gonna say, I think what's really interesting is that you're touching on a couple of things one is this notion of privilege and how to apply

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It when to use it? Who gets access to it? When and how is it communicated?

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And the other thing that's really interesting is this notion of titles, this thing of like using one's title strategically, or even like having it applied without even consulted in the process, like I was explaining just before we came on to the call that as a teacher to students from all kinds of places every

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Now and again a student will call me, ma'am, and they'll do it in email, or they'll do it in person.

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And part of me is immediately bristles with, no, it's really no that's that's not the title you apply to me.

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It's it's like the opposite. But I mean, okay, fair enough.

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But this thing of like well, no, they've used that title.

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This is what they're comfortable with. It's almost mean there to start saying, no, don't call me that.

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I could try to be really nice, and just be very super tail and call me Josephine.

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But it makes them those people who are using that title a little uncomfortable.

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And so it's like, okay for that. It's okay.

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But now that I have a job as a lecturer, I'm an authority figure in a way that I it's not really comfortable with.

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I've just been this sort of he library performer who occasionally writes an academic article when I was writing an academic article, and I wasn't doing a Phd.

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I would apply to conferences every now and again, and send in my article.

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I'd always ask, What is your affiliation, and what is your title?

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And so I'd be like, oh, my affiliation is Josephine enterprises!

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What would you want? But actually turned out that the official title I was supposed to use was, I would not title, but the official affiliation was in independent scholar.

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And then one is once I started calling myself an independent scholar.

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He was pretty weird, like all this sort of like kudos.

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So that was like it means someone who doesn't have a job or degree it's like means unemployed, because oh, freelance.

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Er free. They go freelancer. They never pay me today it's academic conference working, working for exposure.

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Now there's a good, queer topic, because how much work have we done for exposure, or to help somebody out?

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Or yeah? Hmm, yes, yes, yes. Interesting. I used to go to conferences.

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Academic conferences, and if I was performing as an artist, I get paid and I get a hotel room.

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If I went to speak as a scholar like you pay us to to show up.

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And it was weird. There was one academic conference in Sweden I went to, and I was speaking and performing, and I was in this hotel, and I was like you know, it was very nice and fancy, and then I was meeting some of the students afterwards, and they were like oh, hey?

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You know. Do you want to have a drink? And they're like, actually, we have to go back to our hotel room and I was like, Oh, you will stay in the same place, and they're like, No, we're in a hostile.

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That's 4 beds. We're all in the same place, and and I was like, Oh, okay, you're all coming to the bar.

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And I'm buying you drink really bad right now, because I'm like they're paying me, and they give me hotel because I'm doing 15 min of performance, and they're doing it at least an hour and a half of an intense academic presentation and it's just smiled

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So the presumption of privilege and access to funds or access to money, or this idea that you're supposed to pay your dues in certain environments, academics especially.

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I've never been funded for my academic work.

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I'm doing my Phd. Right now, whilst working 100%, because it's in any way I could do it same thing the first time around.

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But the presumption is always. That. If you're going to be in higher education, especially that kind of higher education, you're either getting funded by someone else, or you're independently wealthy.

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And so you should be able to pay your way in a problem.

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And so it's this horrible barrier to access. Yeah.

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And it's an interesting one, so that now I've started supervising Phd.

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Students. And and it is a really interesting like, and essentially, it's a pipeline issue, right?

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Which sounds really corporate. But it is. It's the privilege of getting people in.

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And one thing that we've just actually that I'm really pleased with.

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And I will toot my own horn slightly, or 2 institutions on slightly is that we are part of a consortium that gets funding, and we do collaborative, doctoral awards Cdas, where you's partner with organizations.

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And often. That means you get people applying for Phds with practice experience.

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But maybe less academic experience, or less traditionally likely, to go into Phd, so I've got an amazing Phd student who will be starting next year in a collaborative doctor award with contacted manager looking at queer youth theater practices and amazing shooting called Ella McCarthy who is just

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Kind, a really amazing community theater. Our system query community is artist.

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And so like. What's amazing is that if you can target that funding and part of that process was was going, how do we use the language of the Funder to get the funding and then we do the work we want to do then you can do those things.

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They're small and they're minimal. But those changes are really interesting and really important.

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But they take the labour of that was part of my job is to do things like that.

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But was 24 h worth of work. When you kind of add it all like, if not more, you know, and that's the time that I'm not planning, teaching or not planning other stuff or not ordering chairs for rooms or not thinking about syllabi or anything of all of those things

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It takes all of that work. But it is worth it. If you can kind of do those things.

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But yeah, that's great. Is it too late for me to transfer no, that's really great.

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And we. We talked about this idea of discussing space and creating space and holding space and using that to add voices for the longest time jail.

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Know this, we've been, we started this podcast whilst I was unemployed in the middle of the pandemic and feeling really, really fucked up.

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And it was like, Okay, I have no money. I have no source of creative outlet.

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I am really screwed, but weirdly enough, that was something I was kind of used to for several decades of just being like.

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No, I'm used to being on the outside. I'm used to that environment.

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I can kind of cope, and very recently, as in literally the last month, I've secured my job.

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I was a part-time lecturer for 2 years, and now I've just secured a full-time position there.

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So my job is now secure, which is really super exciting, but it's left me in this really odd position of like.

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Oh, I'm secure! I hold on. I have some measure of privilege and power.

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Now, what do I do with that? How can I use this now to help everybody else who's like me?

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And I can drag them along and create space for them, because that's as far as I'm concerned, the late motif of everything we've ever done, Jay and I, some of the work you can talk about, Joe.

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This idea of, you know, using your position strategically, being aware of the discourse that's around to make space for people who wouldn't normally have access to this, and especially from my experience, I didn't.

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And now I suddenly do, and it's really wild. I had to go about it really weird way.

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It's the Phd. In Vienna and working in Epsilon.

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But it's something that's on my mind. People from my town didn't do.

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Phds right or people from my family didn't do Phds I didn't do degrees, you know, and I think that we could probably all say that reflect.

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Actually the experience of doing that and having done one, and I got some partial funding for mine, and I was very lucky to have got partial funding, and that meant, you know, still ended up working loads and blah blah blah.

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But you know managed to get through, and suddenly means that the privilege that I have is not only a kind of financial, I mean technically stability and and because I'm not a fixed time contract, currently, but it's a longer one, but it means I have choices.

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Firstly so it means that I do have a set of choices that I can make about what I do, and options of available to me, and it means that I, on a really basic level, my life expectancy is probably higher than if I'd stayed in the town.

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That I grew up in right. And that's a really scary thing to think about in some ways that comes with responsibility.

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I think about it in 2 ways. One is about like, and that different metaphors.

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What is that? L is like? Elbow room, so like, if you can get into the room, are you elbowing out room for that other people to kind of.

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Also get there to get to the phone. Look, whatever that might be.

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So kind of how sharp do you need to have you make your elbows, which is interesting, because sometimes elbowing people out the way is the way to do it, and sometimes going.

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Hey? Would you mind? Just hey? Hi, yeah. Oh, yeah. You know me, aren't you?

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I'm the nice white boy. Yeah, yeah, yeah. Of course, we've ever moved.

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Very bad, and then other people come forward right, and this time, so you learn when I guess I feel like I'm getting better at knowing when to play that role and knowing when to use the things that I am red as to my advantage, even if I feel discomfort, when I'm red as those things it is an

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Important part. You know, I can take that privilege, and I can run with it, and I can do this.

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And I guess the other one. I was having a conversation recently with a colleague about.

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This is about. I don't always know what doors I get through, just because I could walk through them, and I think about it.

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Sarah armed, talks about this beautifully in an up text called an affinity of hammers.

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That's a text about. I think it's in Tsq.

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In transgender studies courtly are one of those ones.

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It's about kind of the coalition of transfeminist and feminist politics, and she talks about I don't know what walls I pass through that are put up for the people. So if part of a job of privilege is about becoming a

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Aware of those, and working to go. Oh, shit! I'm behind this door all right.

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I'm gonna open it right. And you come. That's discomforting because that confronted your own privilege is a discomforting experience.

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It has to be, because privilege shouldn't be a comfortable thing, but it shouldn't be a guilty thing, and I think that's the line right that I have to be really careful to trend.

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I don't feel guilt about that privilege.

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I, should feel uncomfortable about it, I should use it when I can, but I think it's a complex line to trend.

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I spin the notion of privilege into advantage, because privilege is so loaded, especially when I'm talking to technology people.

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They react to the concept. When I refer to it, as I've got a bit of an advantage, you know, I've managed to get in the room I've managed to get here, you know, why, is there a blue head non-binary person whose got me to half the shoe standing up in front of you talking about

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The stuff, but also using in the same way hopefully as Joe does, is finding ways to use the advantages that I've been given through having stable work in a job that values me.

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And and a job that Hi me relatively. Well, that allows me to do other things and open other doors for people and find ways to spread that out, convincing work to give me a webinar version of zoom so that we could run queer house party that was one of those things of recognizing there was a

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Little advantage there that I could play. I knew the people to ask the question of.

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I knew the way to frame it, that they would understand it.

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I knew the questions to ask. I knew what I could get away with, and what I couldn't get away with pretty much, and I could ask them for something that other people wouldn't have been to even know that they could ask for.

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And sometimes it's it's being. I don't know whether it's a when I say being cheeky, it feels like that working class thing of your cheeky.

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If you ask for something. Oh, you're so cheeky asking for that, whereas I don't think most of the people I work with grew up as middle class, so they don't have that reaction to being asked for something or to asking for something they're just like oh, I want to I can ask for.

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It. I'm like, oh, you could ask for that.

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Okay, could I ask for this thing it's kind of like, what they're asking for.

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But it's slightly different. And I want to use it for this and everyone.

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That I ask for things like that. Are you like? Yeah, of course.

20:45:54

Why, you even sound concerned about it growing up in an environment where asking for things is seen as being cheeky.

20:46:01

You, or putting yourself above your station, or doing something that you shouldn't be doing.

20:46:07

And I think that's an advantage that people with the middle class upbringing we get sucked behind walls that they don't even know that are there because they've just ghosted through them, or those walls don't even exist for them.

20:46:20

Because they just think, yeah, I should ask for there, I want it. I'll ask for it.

20:46:23

Resume like AD. Would. Could I please have some more? But it's also about what you're doing with those things, and what you're doing with those advantages.

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Are you using them to get space for other people, or are using them to profit?

20:46:38

And push yourself forward to me. That's always a question that I ask of myself when I'm doing those things, and maybe more critically than anyone else would, because Christian working-class kids get taught not to ask for things.

20:46:54

I also was taught. No, don't you dare ask for something, you know you will get punished for asking something that even that you you shouldn't ask for you.

20:47:03

You are, gonna be really dissuaded for that.

20:47:06

And I was really used to that being coming at his queer when I was really young.

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And then realizing that the usual paths just aren't available, so all these things that people go.

20:47:16

Oh, you know, when you apply for Phd. You go through these like, you know, a funding hard, or you go this way or go that way, you know.

20:47:22

Of course you have all these advantages. You have these things all ribs that ready to go because that part is available to you, and it's like it.

20:47:29

Just isn't for me. So I came up with the study of just doing these queer par course like through different kinds of like legislation or rules or things like that.

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You always just like shifting around. So my way of doing things is always find out what technically is allowed.

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And it's huge past it especially can't even better if you can find a loophole.

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And now, being on the other side of that is really weird, because it's literally a few weeks old.

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And I had a meeting with a colleague at the Department yesterday, and we were just talking about all sorts of things, part of it was me going. I kind of was shocked.

20:48:03

I'm here and that you're keeping me, and I'm really excited for that.

20:48:06

And then we started talking about why I was there, and I mentioned some of the people that had gotten me to that position, and I said, there are particular game designers.

20:48:18

I won't mention names because maybe they don't want me to.

20:48:20

But this particular person I have in mind, who is one of the key reasons why I'm there, and I was telling her about this person, and then she said, Well, can we get them to come to a lecture?

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And I was like well, sure, but wouldn't I have to pay for that?

20:48:34

And she just looked at me like I was an idiot, just like no, we would pay them to do that, in fact, actually, what about if we did a series?

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And there's like more than one person, and I don't have to pay them myself.

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But she was like, yes, we could make that happen. That would be very cool.

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Yeah, we might have to find some money. But and I was like, it doesn't compute.

20:48:57

I would never have even asked for it. It wouldn't even occur to me I would have come up with this idea of like right.

20:49:01

We'll do a fundraiser. Then we'll have a little bar on it, and then we'll do this, and then we'll do that, and then we'll get them in the country some weird way, and then we'll get some money from so-and-so, and it would never occur to me to say hey?

20:49:12

Can we maybe get some money from the department to bring in some really talented artists who work in the field?

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That's really relevant to our department. It just didn't occur to me that that's something you would ask.

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So I'm trying to get used to that, and I do have that privilege. Now.

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I do have that advantage, it should be the basic experience. But it's the advantage of some people over others.

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Some people have choices, and some people do not. We call that privilege and it's a real thing, Jay, you've talked about this before in terms of your position right now in your job.

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It's really interesting to hear that position from Utah, and how you're trying to use that to forward work by some really interesting people who wouldn't normally be able to access kind of education.

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Really exciting to hear that, and I genuinely wish I'd known that 2 years ago, when I was trying to find my Phd.

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Physician, as I was doing literally, that like, let me find a place where I can do my peg position.

20:50:01

Don't have to be there. Don't have to have funding can just show up.

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And yeah, so now, I'm really excited to do that.

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What I'll do is I'll try to use the opportunities I now have to do.

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That as well. Because, yeah, what else? Are you gonna do with that kind of authority?

20:50:17

Really great colleague of mine, called Dr. Sylvan Baker, who works a lot with children and young people with experience of the care system in some way in the UK.

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Whom, along with a few other academics, and Naginchley, who's a Queen Mary.

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I'm not remember the names of them all, but they ran a project called the Verbatim Formula.

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I think it's still ongoing. You can look at their website.

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It's really excellent about where people voiced and performed for baton performances of these testimonies of care, experience, youth, and they did it to people in Parliament.

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They did it. People who are making legislation around care experience, young people, and it is kind of a really amazing project to be aside from the idea that everyone said, Oh, you know, often there's a discourse of these basically people don't have a voice.

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You know they don't have a voice. And actually no, no, they would. They have a fucking voice.

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They are speaking. No one is listening, to them. Does it? And so the project was actually was not. How do I give a voice?

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To these people it was, how do I make them listen to them?

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And that's very subtle, but really important shift, I think.

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And I think about this in with students. But I also think about this in some ways in relation to kind of drag performers.

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It's about, how do we find space to listen to what people need?

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And then work towards that, but it's an ongoing project of finding ways to listen.

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There is often an understanding of being silenced as or being as a position of the oppression, and being able to speak as addition, power, and I often think it's the opposite of that.

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And if you don't have to speak often, that's a real sign that you occupy realist ability. If you're having to speak, to defend yourself, to articulate your position, to say what you need right?

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That's often a position of precarity. Stay with visibility.

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There are times when I pass by unscathed. There are times when I'm in an airport.

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It's not my body's being picked up on those scanners right?

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If I'm walking down a certain street. At a certain time of night, sometimes it is my body, but often I have a huge amount of privilege in not being seen being visible.

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I think about this in relation to Ocean Young, who, in a really beautiful book on earth, we're briefly gorgeous, says, to be gorgeous.

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You have to first be seen, but to be seen allows you to be hunted, and that idea is really important.

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I think I'm really profound, and really I mean beautiful.

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The book is amazing, but that sense of actually being really aware of what it means to listen, a practice as opposed to giving someone a voice.

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Is it really interesting thing for me? I was at a conference where somebody was talking about? Oh, my goodness!

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They were talking about. Glamour, this underrated form of expression that is often considered lower or near ridiculous.

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He was described as like, look, if you think about glamorous people, the people who are really glamorous, the ones who can pull it off for the ones who've got the money and the time to do it.

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But it's so easily falls into the ludicrous right if you don't do quite right, you'd become ludicrous, and he was arguing for this wonderful notion of like of using that.

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Noion of glamour, of like using the breadth of it, and he was like, you know, we need to glamorize the declining glamour.

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You know the glamour where you're just like really missed up, and you're reclining and died on the on the couch or the well.

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The glamour of the apples absolutely, horrendously harsh glamour.

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Goddesses who are fierce and mean. You know and he was talking about that visibility of queerness, of taking up space, of using the codes of a privileged visibility to take up space and be heard in another way, and I was just fascinated by this idea of trying to

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Claim those languages. But yes, this idea of becoming a target once you're visible, is just something that I think each of us has at some point or another dealt with recent.

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They are, or less recently. And you're absolutely right about voices.

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I think of the times I've been the most exhausted in my academic or activist and personal life. It's always been because I've been shouting and arguing for and claiming the most basic rights, the most basic privilege.

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Please let us, in my case, have a relationship, or have my gender identity recognized, or have a child?

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In one case I wrote an article for a journal about 4 year battle.

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We had to literally just have the opportunity to have a child, and it took 4 years.

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I'll fighting to do the thing that those people who don't have to do that would just do it without a second thought.

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And yeah, those are the times when I've been the most scared is not just that I'm fighting and exhausting myself.

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But then you become a target at the same time. And that's so true right now, in this current culture.

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Just, so scary. I've spent most of my life being out as a trans person.

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It's never been something that I've had to hide.

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I have that privilege. I've been really lucky.

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I've been able to just be out, and it has afforded me a certain amount of power.

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Because yes, I was out and very visible for for many, many years there was no one who didn't know I was.

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Trans. And for 20 years I was able to do that. No problem.

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And in the last couple years I've started a question whether or not I want to do that anymore.

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It's getting scary. Okay? And maybe I have the privilege to hide that.

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But don't think I will. I was discussing some of that with work when I got caught in a pile on the other way, because I like, are you going to be okay?

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And I'm like, okay, the things they could docks me on you.

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You know my work goes, and you support me. My family knows my brother, I probably doesn't care, but also, if somebody did say something he'd be righteously angry and go for them.

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So there is that my housing officer knows my doctor knows my mechanic knows, because we had a discussion about queerness the other day.

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You know, it's just like my neighbors know there is nobody in my life.

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So by being radically open. I've managed to make myself pretty much undoxable, but it's still a very scary thing to have to sit down and run through a checklist of okay, so I'm on my way to this particular client.

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If something happened I was lucky. Twitter couldn't decide if I was a man or a woman, so they didn't know whether to threaten to kill me or to threaten to rape me or both, so they're decided to do neither.

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At Disc Colby, Ronnie Corbett. But it's Edged horrifying that that's the standard of the discourse that you have when you're openly not of the binary gender on social media at the moment, and in the public spheres at the moment you I gave

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a talk at a conference called the Every Woman Conference.

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I had to preface my talk with. I'm not actually a woman, but I'm here at this conference and then continue on.

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I have no idea how many people clocked off then nobody kicked off at me, but I was sitting there going.

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How many people are going to kick off at that line, because that was a worry, no matter what reassurance the organizers had done.

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I was still worried that that was going to be a contentious moment, and that was going to override the content of what I was talking about, which was something completely different, was going to be overridden by a discussion of who I was and whether I was okay to speak at this conference there is that constant pressure on

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us, and either be visible, or be invisible, and I know that it's not a binary, because nothing's a binary, but it is also a constant tension of how visible do you need to be in the space?

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And you know, in queer spaces, I'm comfortable because I feel like in take up spaces this day.

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Glue dead joke, quoting hobby type thing.

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But in non queer spaces I've got to be something else.

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Do I continue to perform the same queerness or do I have to put it away?

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Do I need to bring it down a little bit where do I have to play it to keep myself safe and you're constantly having to kind of check the temperature in ways that I don't think people who are more normative have to do in the same way as I age?

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Slowly, even if I maintain a you are still a twink.

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Well, yes, potentially, as I get older, anyway, and I feel more kind of in my body.

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Anyway, whatever's happening, I feel closer to where I should be.

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I pass in loads of different ways. And so I've had this really interesting experience recently of being referred to as a Cis man in a professional setting as one of a group of gentlemen.

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I was asked, Are you? Were they when I had a badge on my, I think it's a really like little things, and I've been referring on it like the first 4 I had really it was a what gave me away.

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Actually in that kind of, you know, in which is it?

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The flamboyant? Is it the faggot tattoo?

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Yeah, I mean, we're exactly I wonder who. But with all of that, it's also like that.

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Those events have happened in moments where I'm in a position of relative power, so they happen to be modes where I'm kind of not the lowest realm of the ladder.

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In fact, moments where my opinion in that room, particularly in one of the cases, it was a position when I was in a little bit of power.

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And so it's really interesting that there's experiences for me have happened quite recently which have kind of led me to reflect on the fact that I in many ways I do totally pass, and I get the privilege of being a Cis man, even if my experience of my gender I don't think is

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Particularly Cis. So it's not simple, right? And I.

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And actually, I think for me, I am much less at risk than I have ever been.

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I think in some ways, and finding those realizations is quite important, but troubling, because what is it about the position that I'm starting to occupy where I feel comfortable, which is

actually relatively normative in some ways, even though my instinct is that inside I don't feel that like I was reflecting on the

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Cape, Bernstein episode to, you know, refer back to the universe of the podcast if I'm, that different between expression and identity and actually many ways my expression of my gender in some world is relative, you don't mind wearing a cardigan that is essentially like an HP and I'm one of

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The few quote unquote men at work who doesn't just wear black or white, or brown, or gray, or sometimes navy blue.

21:00:00

But that's about it. And yet my experience of my own gender is one which is hard to know, like a shifting constellation of messy practices.

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It's sloppy and unsophisticated.

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And all of those things, and it's been a really interesting, I guess what I'm waffling about is that it's been a really interesting set of realizations for me a kind of a disjunction between an internal experience and an external reading but that doesn't feel

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Oppressive is what I'm trying to get to like.

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I don't feel like I need to change something about what I'm doing, or change that.

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How I move in the world, but it does feel like I don't know like I'm being read like a nursery school picture book.

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But inside I feel like I'm a kind of multi-dimensional algorithm.

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And and I don't know what to do with that information, because, partly the Nursery School version of me gets into rooms.

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You know, and walks home at night is afforded access, and I guess it's that thing that we caught talking about again and again today, which is interesting, that this is where we this is.

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What's come up, which is like who gets to move? And how do we move?

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And once we're able to move, what do we do with that ability to move?

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It's that notion of space again from a room of one's own to social geographies, to queer geographies.

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This notion of who gets to move where and who gets to occupy that space?

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Who's visible in that space? And for what reason?

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Whose voice is heard, and whose voice is not, and who has to constantly speak in order to get even the most minor recognition.

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These are all the same kind of valid questions about who is afforded opportunity in space, in the work that I'm doing right now.

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We're talking about trying to create containers like containers of players.

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What we talk about this is my colleague, Cyril and Bowman, and Shell.

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Hughes wrote an excellent article on this idea of creating play contains containers were things can be played with that can be navigated in ways that don't have the same consequences as if you were doing it in other parts of the world which is why my Phd.

21:02:00

Is the simple idea of like you can play with gender and games. So let's make games where you can play with and do it in ways that are fun right?

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And also maybe allow someone the opportunity to do something. They might not be able to do anywhere else and learn something about themselves or each other.

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That's the idea. But in order to do that you have to create a safer container, you have to make a space for that to happen.

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You have to be aware of the spaces that we do, and do not have access to, who is required to express when and how, in those spaces, and how you then create an alternative for that that is accessible enough.

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Given the environment that we're in. So even if you create a safer container who has access to it, how do you create access for it in the culture that we currently live in?

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It's tremendously complicated. Question. And yet it's fundamental.

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This came up when we did curse to the queer.

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So all 3 of us were involved in it, just for the Lister to be aware, and there was always the question of Am I queer enough to come to queerest to the queer and our answer was, if you're asking the question you're queer enough.

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And it came up the other day I went to here. Dr.

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Julia Shaw Talk, who wrote the book by, she does.

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Bad people with Sophie Hagen that's a big BBC recorded podcast.

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So she's a proper podcaster, but and one of the questions that she was being asked afterwards, and the conversation was Am I bisexual enough to call myself by a lot of people, and it's like, if you're asking the question you're enough.

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And I think that's almost a notion about taking up that space of there is a sense of policing the space for do you know what type of night this is? Is?

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Often their question that's asked of people when they're coming in.

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And it's like, if people are asking, Should I come along to this night?

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It's like, if you're asking that question. Yes, you probably fit the demographic for that night, because you are queer enough, or buy enough or gay enough, or camp enough, or drag enough, or something enough, to go along and be in that space, and absorb it and and I do have that thing of every

21:04:10

Performance changes. You're life. But every time you step in that room every time you're in that space with other people, what something from the stage there is a huge transitive trend, transitional there's a huge stuff that goes on that interconnects because you as the audience connect with other members of the audience

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With what's been said on stage, and that sparks other ideas across everybody, and can create a sense of belonging or a sense of distance, or a sense of understanding, or a sense of conflict, all of that can be created played with and understood it, and by being in that space you become part of that space, even if

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You weren't sure that you were part of that space when you walked in the door. Hey?

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What you've articulated there really nicely is the argument that I had in my Phd.

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Which is that, you know? Like I always I as funny as talking about this to a group of Ma, and being a music fit students on Wednesday nights that, like actually my research, was.

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I was standing in these bars watching drag, and something was happening and the research was trying to find out what that something was.

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And you know, and really, actually, you'd Steve Farrier and Alison Campbell in their book Quadratic suggests that a quick dramaturg is the specific moment where it all comes together for that.

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And it might just be for 30 s of a performance, it might be, for to. And it's about who's in the space and who's on stage, and that interconnection between those things.

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And I guess my argument in my research is often these communities are fleeting and ephemeral.

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They come together in one venue, they appear for a second they move away, they disperse because they have to be able to duck and read and stay out of people's eyelines and stay in people's highlights, and all of those sorts of things, and at the same time, exactly part of

21:05:55

The desire to like, produce space or to develop spaces where things can happen, or to find containers.

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I love the idea of containers. Just so. That's such a lovely way of thinking about it is about a desire for me, anyway.

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For other people to experience the thing that I found to be so enabling so.

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When I'm making work, which is really rarely now that I produce shows.

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But when I am doing it, it's always about a kind of geeky desire to share don't know this thing like, try to like what you want to share your favorite film with someone, or share those sorts of things they come from that which is about a deep love for the work.

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And a deep care for the work in some ways, and always really reminded of.

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Actually, it's one of the first experiences I had of that moment.

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In some ways, although the the one that's the most articulate in my Phd.

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Is going to see Miss Kimberly performer. Pride in 2014, at the Rvt.

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When it was whatever, taking it over, and Miss Kimberly performed.

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And you were there, Jay, and it's when I think we first properly met.

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I took that photo of you and me. Yes, yeah. The lovely Phoenix that's there's we've got 2 versions of right now.

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House of of my husband, didn't try, and kissing in the cheek, and it's and I talk about a moment where Kim, who is is just one of the most profoundly wonderful performers in the in the world, sings.

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You make me feel like a natural woman and I think my memory of it.

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She sat on the edge of the stage and just looked at one person and that's the memory that I have.

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And and I talk about it in relation to Brett.

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I think that that moment in the night was a moment of breath, because it was the one moment where Kim wasn't doing a high energy number, but it was also a breath, for Kim.

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You know, can always is having to take these deep breaths to hit these technically challenging high notes and for us, as an audience men, we were breathing.

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And we had breath, and we had space to breathe, and I draw from Sarah.

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Armed for this, of course, because I always come back to Sarah armed and essentially a publicist at this point. I just referencing it all the time, but she has this beautiful idea of aspiration, and maybe the Latin root of the word esperant is to aspire is to breathe right and that maybe

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that's what queer hope is about. It's about having space to breathe, and it's such a beautifully profound experience, because actually, when you don't have space to breathe, you can't catch your breath, because you don't feel safe.

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You can't imagine. You can't get oxygen to your brain all of these sorts of things.

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And actually that sense of having space to free is just beautiful.

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And that's what I see in drag when it works at its best, or in queer performance work.

21:08:13

Queer popular performance is best. Is these opportunities to gasp and to take in a full breath, and when I can do that I can hope, and that's it.

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That's beautiful. And I think there's one extra piece on there.

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It's breathing together, me doing that perform at her, me and you you shall not.

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Yes, of doing raw, and everyone in the audience just roaring along with the song, singing the song, but also knowing all of the interstitial cuttuns, and just that final moment of for photo, just everyone screaming it.

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And I'm like there is a bar full of queer geeks performing to a drag.

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Queen, who's referring to a film that's now over 10 years old, almost 20 years old, yes, I know it's frightening, isn't it?

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And we're all turning around and just doing just one little line from it.

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But we're doing it to together. We all know exactly when that beat comes in, because we've seen or heard the performance enough times, but you also start to breathe along with it, and that was one of the things as a photographer I would always try and breathe along with the performer because I would know when

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they were gonna hit a note or hit a moment in their performance.

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But then as an audience doing that, it's so powerful to be breathing and yelling and screaming that same thing together, there's a notion of belonging and being seen, and seeing that all just ties in that just reflects backwards and forwards over and over and over and you yeah

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that's one of those nights I'm like, Wow!

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But I tear up slightly talking about it. I mean absolutely.

21:09:48

That breathing together. I talk about it as coming together. We might.

21:09:57

Yeah, like the pleasures of coming together for a show, and the pleasures of coming together right? Isn't it really fascinating in that?

21:10:04

But that center I'm bread is I'm fascinated with breadth, because also, when me, the track queen, is lip sinking, she breathes with the track as an act of performance.

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She's los she's often whispering ever so slightly, and a lot of performers talk about that.

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A good lips in his breath is it's all about breath.

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We know ourselves, or one knows that good performance is often any performance anywhere is about being on breath, finding your breath.

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All of that. And so breath is such an enabling thing in that sense.

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Yeah, I mean, I'm also love that we can be so emotional about.

21:10:33

For Frodo that it's stupid. It's silly it's playful.

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It's irreverent. And it's Kemp. Yeah, it's camp.

21:10:39

I for me, you know the highest compliment. I compare performer when they come off stages.

21:10:43

Oh, you silly bitch! And yet at the same time it can be silly and stupid.

21:10:53

And also, yeah, like, I've seen me do raw.

21:10:56

Do that act hundreds of times. But at this point, and I still get a little tingle that's a little tangle there's something about this.

21:11:07

I just love this idea of breath when I was doing my one real foray into the theatre.

21:11:12

I was invited to be in an opera here in Sweden.

21:11:15

It was completely bonkers. This idea of those really wild idea of like Josephine, can be in an opera.

21:11:21

You're a queer cavalry artist, so opera should be perfect for you, Bella.

21:11:25

Drama and weirdness, and in order to do it because there was no microphones on this stage in this giant room, I was afforded the lovely opportunity they paid for me to have some voice lessons on voice coaching to have the privilege of being taught how to measure your intake a

21:11:42

breath to the point where now, when I'm speaking for long periods of time, especially if I need to elevate my voice in a classroom, or speak for a long period of time, I've developed a skill to be able to do that to be able to use breath, to be able to breathe properly to be able

21:11:57

to you know. Brief them to stomach through the diaphragm, to be able to, you know not.

21:12:01

Strain your voice, to be able to project like that. He was one of the most profound skills I've learned as a performer is to learn to sustain your voice when you know you have to do it for a long time.

21:12:14

Yeah, and combining those 2 ideas of needing to speak constantly, but being afforded the opportunity that a little bit of training to be able to continue to breathe through it, because that's that's the other thing to breathe through the pain, to breathe through.

21:12:28

This is to get through it right. But in order to be able to do that, you need to have the opportunity you need to have the space you need to have the support and that idea of breathing together and coming together, I think it's just wonderful.

21:12:46

I think for once you've ripped this up, Josephine. Normally, it's me who does the beautiful wrapping of the topic up into a nice little sentence with a little bow on top.

21:12:56

But it looks like you've done it. By accident, entirely by accident.

21:13:00

I will not claim victory. This has been fabulous conversation when a wonderful one of the reasons I love doing this podcast.

21:13:07

For many reasons, but I always feel like I'm learning something.

21:13:11

And this notion of breath and aspiration is, I'm definitely taking that with me.

21:13:16

That's wonderful. Yeah, I have 5, Sarah. I met.

21:13:20

Thank for lots of things, but definitely, definitely, we all do that.

21:13:22

Yes, but at the silly bitch is the one I'm gonna thank you for.

21:13:26

That's what I'm definitely saying to everybody from now on, Sarah.

21:13:29

I'm it is one of the 2 queer lectures that I've been to, but from her I got the hashtag queer nuisance that came from that entire notion of being queer within a space you queer the space.

21:13:39

You're a nuisance, you transform the space by being within it.

21:13:41

And the idea of being a nuisance within the space became a whole thing.

21:13:46

So therefore, hashtag queer nuisance.

21:13:49

The thing that I love with armed as electron queer use, and in that, there's this beautiful bit about.

21:13:55

Birds, who have made a nest in a post-box you can't use the postbox, and that sometimes we have to break a thing to make it habitable, I think, is such a such a like perfect.

21:14:07

I've always so jealous of the metaphors, and oh, someone else got that first!

21:14:12

It's such a good, a silly bit

21:14:19

Oh, my God! Thank you so much for this conversation. What's really?

21:14:22

What is that? I've just realized that you were saying oh, you met in 2,014, and I was like I was gone for like 7 years to that point, and like am I a generation of queer performance before and it's just like, oh, my God, the feeling is this disconnect.

21:14:39

The last year I've been invited to hopefully perform again.

21:14:44

And it's gonna happen eventually. I've done 2 or 3 little things here and there at different conferences, but with any luck I'll perform again.

21:14:51

And I feel like I'm just gonna be able to take up some space in that environment.

21:14:54

But yeah, it's so wonderful to hear you talking about that again.

21:14:58

And you're really inspired some to take a deep inhale.

21:15:04

Perhaps I can say that. Thank you so much, Dr. Joe, and Dr.

21:15:09

Jane having this conversation, as part of a wrapping up, we always tried to talk about what we might talk about next time.

21:15:15

Which invariably involves the question of whether or not we, as a panel, believe that Canner reap is breathtaking, and I believe we have a common frame of reference for once Jay is only our resident expert on telling us why and how Canner reuse is breathtaking and speaking of breath

21:15:35

and and only things seem to coalesce together in a beautiful moment of inspiration and aspiration.

21:15:41

J. Would you introduce our moment of Zen, the John Wick for trailer?

21:15:48

I have never just been watching something and wanted a movie so much.

21:15:55

The play forwards, the playbacks, the play sideways just that moment where he turns and says, I need guns, and it's just like he says it with the same line that he says in the matrix to loans Fishbra, and you're just like, oh, there's just there's a there's

21:16:10

A universe of kiano that plays out in that moment.

21:16:15

It's shooty! Shui! Bang! Bang!

21:16:17

Yes, I love it oh, my God! I cannot wait for it, but I still need to say breathtaking okay, do listen. You can't see this.

21:16:28

A little bit of audio description as day was doing this I had to retrieve.

21:16:32

I actually have one of the gold coins from from the movie.

21:16:33

I'm a desperate nerd for things like this.

21:16:36

What you can't see, usually in one of my sort of zoom calls.

21:16:40

I have this sort of backdrop. It's very serene.

21:16:41

It's a stack of rocks on top of each other, but to the left and right of the screen that you can't see is a gigantic pile of ephemera and tat, but like one of them is this beautiful.

21:16:54

John Bitcoin. Don't work because I'm terrible nerd for those movies.

21:16:59

Yes, they're you're shooty! Bang! But the surprising amounts of decent representation, for example, the non-binary characters there's a def characters that are prominently featured.

21:17:12

There's there's all kinds of people in there, and it's just like, and it's so camp that world is so gay that's something.

21:17:20

I was just obsessed with this trailer that they had that they're playing seasons in the sun in the background.

21:17:25

Song? Is this weird imagination of seasons in the season, which is, which was amazing, and my dad was obsessed with that some weird.

21:17:32

He had this kind of weird like bad Daddy. Oh, God!

21:17:35

You know. Talking about coming together with Keanu, I think we could safely say we all came together is a really great, and this is the I was thinking about coming together is a great text called Speak bitterness by force.

21:17:53

Entertainment, and and and it may be, I think, about it, but there's a line they talk about how we slept together in the visionary position, each of us staring across the room from one another.

21:18:01

It was to think about like continuing hopeless in the idea that even if we come together we'll never come together at all.

21:18:15

As a game. Scholar. May I recommend, if you ever want to play a game that allows you to not only inhabit canneries and have canneries, and have it.

21:18:22

You play a game called cyberpunk 2,077.

21:18:26

It's kind of terrible. But at the same time you are a cyberpunk character.

21:18:31

Who this is. The plot. You have a chip inserted in your brain that just so happened to have the end.

21:18:38

Gram, the the mind and soul and memory all canneribes, or a character played by canner leaves inserted into your brain, and you are slowly becoming canneries and it's it is chef kiss what a thirsty way to end!

21:18:57

My feeling, my breath quicken, and on that note I think we should say goodbye.

21:19:06

Thank you again so much. Dr. J. And for myself, thank you, dear listener, for joining us once again.

21:19:14

If you would like to join us in other cyber spaces as long as that cyberspace exists, you might be able to find this on Twitter at the time of recording.

21:19:23

It still is something you can access in the Internet. If you were able to access us, you can find a tutor com slash.

21:19:30

It is complicated. The last E is removed for reasons if you don't want to find this there, you can also find this at Patreon com slash.

21:19:38

It is complicated, or one word, and if you really feel like sending us a little bit of money, that is a lovely thing, because then we use it to pay our guests.

21:19:46

People aren't too positive. We built money and keep an eye out, because we will be moving to Tumblr and mastered on or mustard on whichever way around you say it, because yes, because we need to exist on social media somewhere I've got to sit down and figure out what social media is

21:20:06

I can manage. I don't think we're quite the Instagram or Tiktok space given that we are a talkie, podcast.

21:20:11

That doesn't change its image at all. Apart from occasionally we put with and put the person's name on.

21:20:17

If we're doing a special episode, I can try and draw something first, Jay.

21:20:23

But in the meantime, dear listener, if you do not wish to join us on those social media, please do consider joining us once again next time, for it is complicated.

21:20:32

We're all good podcasts are sold anywhere in the cyberspace.

21:20:36

He might seek to find us. Thank you again. See you next time.

21:20:40

Bye, alright.

21:20:56

Okay, just why I said it like that. The whole thing again