

20240428

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Panoply panorama panpipe pansy aha pansexual: knowing no boundaries of sex or gender, sound interesting? Then join Sally on Sundays at noon for out of the pan. All those gender questions making you think too hard? Whether it's transgender bisexual polyamorous or beyond will throw those questions into the pan and cook up the answers for you. So go on push that gender envelope. Only on 3 CR 855 am digital and 3 CR dot org dot au.

3 CR 855 am 3 CR Digital 3 CR dot org Dot 3 CR on demand and and 855 am welcome to out of the pan. I'm Sally Goldner. I'm your host for the show for the next hour. I use the pronouns. She and her.

3 CR broadcasts from the lands of the Kulin Nations at the overlap of the Wurundjeri and Bunnerong peoples and we pay respect to Elder's past present and emerging. Hello to any Aboriginal and Torres Strait Islander people, First Nations people tuning in from whichever land you are on; most welcome to have you tuning in and we acknowledge that this always was always will be Aboriginal land.

And yes Out of the Pan a show covering well pansexual issues knowing no boundaries of sex gender or genre of music and well today genre of film. And you'll be able to feel feel your way into all the films with lots of good feelings because coming up on the front starting this Friday the 3rd of May through to Sunday the 5th tilde its back. Yay, the trans and gender diverse film festival and I'm joined in the studio by the CEO Ro Bright right row, welcome to Out of the Pan. Thank you for having me an absolute pleasure. And if it's okay to ask can I check in with which pronouns you use if any?

Yes, I use they/them pronouns keep busting those binaries. That's what we like and that's what well tilde has been doing. Let's go back. Let's go. Well not to way back as that sort of movie or whatever. It is goes. Go back some 18 2014 which is where tilde started and it's you know, we of course had two years of disruption, but tell us a bit about tilde how it Formed how we've got will say up to now before we launch into the festival for this year. Well,

We also have our Festival started 2014. I think there was a real strong feeling that we were not seeing or giving opportunity to see ourselves on screen enough and there wasn't kind of also an opportunity to showcase some of those International films in particular that might not be picked up or screened or find access onto our television screens and so a collective of community kind of came together.

With Incredible people such as serious Howard and there's Andrews and they all came together and did the very first Festival in 2014. And I wish I was there it I've seen photos from the events and it looked like everyone was having an incredible time and I think the spirit from that was so great that it then continued on and different artistic directors came on board and the festival kind of grew over multiple years until

Last one was in 2019. Then with the lockdowns. We kind of hit a bit of a pause. And what was really wonderful. We actually had footscray Community Arts. Yeah. I'm coming alongside us because we would them in started the festival started being there from 2017 and they did a big

review and they reached out to everyone and kind of got a lot of feedback about what was working and what wasn't working.

Working and from that our whole festival is kind of recreated a whole new model from the recommendations that have come from community and our goal this year is kind of this relaunch of how we're engaging with those recommendations. But also we spent a lot of time sitting and talking with filmmakers here in Australia and finding out what they need and what they're wanting to see with a film festival dedicated.

Headed to their work. And so that combo was kind of what tilde 2024 is. Yeah, I'm going to ask out of curiosity. Let's drill into those two things. First of all, recommendations from Community. What were some of the things that came out that's just dumb put them out there sort of expressly in the next level of detail. So to speak. Yes, so it was about a big part of it was you know, we'd been volunteer-led and run and one of the

Things about being entirely volunteer LED and run is that it can a lot of people go far and beyond their capacity and so they can become opportunities in which people feel exploited or they're not given necessarily the tools or the skills or opportunities within that space that really feels like their one being looked after that. There's kind of the HR systems or the kind of yeah. Also just the kind of good governance.

Stumps that kind of puts that safety net that everyone can feel safe and also so that I guess the power dynamics between Community can feel I can feel a bit funky depending on you know, who's running one-year or what's happening. So there was also a strong sense of they wanted one of the community responses was wanting a much deeper connection with just that best practice as a organization. So one of our from that recommendations what we did was we with an amazing filmmaker Jack Fitzgerald Jack reached out to kind of keep folk within our community who became a custodian group. Oh, yeah and the from that custodian Group which we had amazing representation across kind of all the leadership sectors here in nam that group then selected our board so we have four

First time a governance board who are all transgender diverse folks who are all in amazing different areas across our HR community who their focus is really about helping us put it in the policies and the kind of HR processes and all those kind of strategic thinking that gives us that kind of grounding in which we can run the festival out of so that was one of the recommendations another recommendation was

Around our engagement with the wider community. So how we engage with First Nations and trans artists of color and how we're seeing that represented not just enough films, but how we're engaging as a festival and how we're showing a wider representation across our community that was really important. So we've engaged very we've this year. We've got a model of curation.

We've bought in guest artists and guess filmmakers where we've really wanted to go deeply into what they want to say on screen and how they want to say. It's so this year. We're collaborating with Sapphic Flex which our Fascination filmmaking team and they're completely designed and curated our opening night in it and also our exhibition space and we've also created two micro commissions. So we've got to Fascination filmmakers and an entire Focus or

Also across our Festival as well with Trends filmmakers who are from different backgrounds. It's quite Central to the kind of films. We are showing and what we're celebrating how we are

engaging we also have will Premiere years by like black Trans Miracle by tonight, you know, he which is a phenomenal film which really details the experience of being black here in nam and

Being a trans man. So we have really dug deep into that another recommendation that we had was also around what how we're connecting with accessibility and inclusivity and how we supporting our disabled community and how we making this Festival something that all trans community and allies can be able to come and feel comfortable and feel that their needs are being met.

Met and so we're still on a journey with that one this year. We've managed to put in place some new things. We've been working with the one with disability LED access coordinator Christian who's also an artist, which is I think brings that next level of Engagement. And so we're you know, we're still pretty small. So we're still we're still definitely learning and still figuring out new ways of doing things and we still got a long way to go. But that is definitely also something that's core to what we're wanting to continue.

You can grow and develop as a festival. Wow lots in there on talking with robe, right the CEO of tilde the trans and gender diverse Film Festival. I really love first of all that you are open to learning. I mean so many thoughts came to me. I was I might I'm a ye oldie fashion D person. I'm jotting notes on my running sheet here in the studio. I love that you've looked at the governance carefully. I mean we have to take into account that our transgender diverse communities for have faced mental health and Trauma and that's

Tag, um through in our values strategy government's operations those sorts of things acknowledging. My privilege is someone who is white and these are Aboriginal Torres Strait Islander. I'm I like what you do know like yeah love fantastic of you know, what your what you've said about First Nations and people of color, you know, look I don't I think as a white person I've said this before I probably never understand the full extent of my privilege I can keep trying to learn and it's now I don't I take the approach of I just try to shut up and listen to those people in the fact that you're doing. That is great. No, you're not going to go from 0 to 100 on all of diversity the first going on yet to meet a one individual or an organization that does but the only way is to keep sort of going down the path and you're doing that which is so important and tie back in. I mean, I think you've sort of covered it because I asked first about the community side, but you sort of been linked to

It into the filmmaker part. Anyway that obviously by having all these films it's there. And I mean this film black Trans Miracle tell you there's so many things going through my mind. I'm having a neurodivergent bounce. Tell us a little about that one and I'll see if I can stop my mind bouncing and get it back to some degree of focus because that just sounds very very amazing and important about a black Trans man's experience in nam.

This is what I love about today has filmmaking. He was all he also stars in the short film as well. And we're so proud to have this as our as one of our world premieres at the festival and within his film. It's

What is so wonderful about filmmaking is that sometimes it's about these big epic things and sometimes it's about something so small that in so every day that within it you see every single Nuance of existing. Yeah, and that's what tonight does so beautifully so it is, you know a character who's going outside to buy a cake for their partner and or they've ordered it.

Cake for the birthday and the process of leaving the house of engaging with their partner going out and getting the cake experiencing the racism experiencing the the intense anxiety and everything that is going through the main characters. Just being an existing as a trans lack man, and you see it in all these tiny little nuanced moments and it's shot so

Flea and it's just that simple interaction with the partner and how they come together and why they're together and what this cake means and it kind of it has that kind of level of nuance that reminds me of films like past lives which is you know was such a beautiful film. We saw a relationship between two people have not seen each other for a long time and and in many moments of seems quite ordinary, but actually it's very deeply layered and that

It is the kind of filmmaking that to my Aid those and it's yeah, we're absolutely thrilled to be able to have that as one of our Premier years. Yeah, they look so absolutely. Yes. It just sounds just so powerful. And as you say there's you can do and these are my words sort of big big dramatic things. But you know, there is power in the day-to-day in inverted commas little stuff as well. And I think that that's that's so important.

Interesting. It reminds me. I am I had one of those Facebook memories come up about one of those memes what people think trans is about and it's the the pie chart thing I think about me I'm roughly half is bathrooms and the other half is sport or something like that. And then what our lives are really like doing the shopping cleaning the laundry or whatever it is. Yeah. I think that's just just you know, so important as well as will say in inverted commas are going exploring issues. So really really very very awesome. Well, that is

Is what is so beautiful about what filmmakers are doing right now from our community is you know, there's other films such as scaring women at night, which is also Kamara from the US with a trans man who's walking black Trans man walking at night and there is a woman in front of him and he goes through in the most beautiful poetic way the complexity of knowing what she has felt as her.

But now as him and what she thinks he represents as a potential predator and that change in experience and what that means is so unique to the trends mask experience and it is the way that that is told in film is so stunning and is so again deep and nuanced and I think that is largely because it is, you know directed and made by you know,

Trans Community transplant community and so it just has all these layers and it's not dramatic and intense what it is is it's deeply meaningful and very beautifully put together. Yeah. No, it's a great. It's a great thing. I have heard one transmitter and all I think in this case, I will say one assigned female non-binary person say that, you know, I'm and they see some Six Women cross the road when they you know, when those people are walking down the street and they can't really

Hi, it's alright, I was assigned female. I know what it's like and I think these are themes that we perhaps you know, these are this Nuance that would you get perhaps lost or somewhat buried and we've got to uncover it and work through it. And of course film and arts is such a great way to do all these things. So yeah, absolutely amazing. I want to come back to the access and inclusion this time on disability mental physical health

Neurodivergent saw that sort of thing. I want to drill into that because that you know as we know is so important for our communities, you know, we I am being too thick I'm beginning to wonder. I mean the conservative estimate on autism is loan is what is it? 29% was one research piece. I

remember and when that came out people said no, it's probably closer to 50. I'm being to think it's even bigger. So how do we how is till the the trans and gender diverse Film Festival catering for that row we're looking at

A disability and you're a diverging such that. Yeah. Well, I think the way that we look at it as for you know, as a film festival we want people to be able to engage with our films. And so what are the barriers that are stopping folks from being able to engage with our films and be able to also engage in see with each other? Like I've been to a few events recently where you know, we realize the design and the way that the party was set up as little

Literally meant anyone there was no chairs. It was no space like there was it literally stop people being able to see and engage with each other because it wasn't creating an opportunity for people to connect and so one part of our Festival is you know about making sure that the space is comfy that we've got bean bags. We've got different options for people to be able to physically be in the space. We also make sure that people know that they can get up they can leave they can you know, they can make noise.

You know that we're all here together and you don't have to be silent. You don't have you know, we've got quiet space. We've got spaces that you can go and engage and you know, leave and come back and that all of us understand that and love that. We're working at footscray Community Arts, which they have certain, you know accessibility things set up for our wheelchair Community this year we

Working with breaker finger, which is a auslan interpreting company and what's so great about them is because there's some there is some, you know, kind of like gnarly conversations to be had. Yes around working with our deaf community in regards to us doing it properly and deeply and meaningfully and how we Market how we spend time sharing information so that our interpreters are

Having enough time to really learn and engage and interpret the material that is being presented making sure that we have the right type of captions and you know big part of break a finger, which is I think what makes him so wonderful is that they also have deaf Community doing The Interpreter interpretation so that also it's got that level of nuance that is very specific for community.

Which goes beyond just interpreting? That's actually you know, engaging deeper in auslan. So it's been this Festival. I think it's also been a bit about us learning because it's it's actually how we connect with our wider Community is not just the accessibility things to make you feel comfortable, which is a big part of what we're trying to do this year and being able to engage with

The content but also a huge part of that is what we're doing were programming and how are our movies connected and made by those parts of our community. So this year we have a film The Beauty of being deaf by tell a man from the US which is he's a deaf transman stunning piece, which has played at every single one of our sessions. We want to go deeper with that and engage more

With that so in the future we want to be able to create more sessions that are really deeply connected with the filmmakers or so with our blind Community. There's so much for us to learn around audio description and how we do it and how we choose the films and what spaces that we go into that have the right kind of technology that we're using it. So the experience is all

about how can we ensure that everyone in that room has access to Liberation. And so that's we're still on a journey.

That we definitely don't have all those things yet. Oh gosh it but that's what we're it's very much on our mind. And so we're going how can we program this so that we create events in the future where that is Central to the entire experience. Well, look look look I again the main thing is that you are willing to learn curiosity all that sort of thing. And there comes a point where you can learn and learn and learn and then you've got to do something and see how it works and then modify and okay, we'll take that bit out and put

Something better in etc. Etc. So I just think it is great that you are trying and that there is this openness to learning which is so important. Let's come back to the you know to sort of let's see how you actually read my mind. I was going to understand what films if you got about disability and you've already said that and similar themes let's go with a couple more sort of films that cover the various any part of the

In the as I like to call it the huge intersection of track down with trans. There's just so much. I mean I'm sitting here looking program and I read it a couple of times during the week always looked over it and yeah, you know, there's just so much we could talk about but let's just go the random you do you do the Blues ping? Well what comes up one of our sessions and that's I'm really proud of and that was has been a wonderful discussion.

Every every part of it's been a beautiful Discovery and connection to all the different kinds of tissues of our community in here. But also overseas is our elders session which we have a collection of three films that really follow one generation. So we start with film that was an art film that was created in the 70s called behind me as black which is from Paul John's huzzah.

Incredible queer artist from aotearoa and he filmed a community part of the community in the 70s and they were kind of these private art videos. I think Paul was very much part of kind of the Billy Apple kind of cool art set of the 70s and 80s and so he filmed by the community in Christchurch. And that film was he kind of had it I think hidden away for quite a long time and then in the

Ts

Two filmmakers Kush the Dylan and Chris did Cameron contacted Paul to see if they could be able to edit the that footage into a short film and so in 1999 that was re-edited and did some of the International Film festival's back then and then it's been like had an away since then and it was only thanks to I'm as a filmmaker. I'm working with Krishna Dylan on a project at the moment.

I meant she's one of the most incredible editors in LT Uhura and you know, we were talking about tilde and she just mentioned. Oh, I have a film that involves Trends and talk at that boy. And so she shared it with me. I was just stunning. So I straightaway shared it with our programming team because we have a kind of collect collection of trans Community who are part of selecting this films. So that's our first film behind me is black.

Then we're bringing men into women, which is the very first Australian documentary about trans lives. Wow. And again, it's a film that was screened in 1983 in cinemas. And then it's had like one or two screenings sense, but hardly any screenings. So it's an absolute little it's a treasure. It's a very interesting film has just incredible icons like Roberto Perkins a common root Bay.

Who so it's just beautiful again connection Australia and are Terra and what is so unique and what kind of shock us when we watched it. And because this is all really thanks to next Nick Henderson at queer archives. Yep. And so as great that they reached out to us to you know, kind of say well this is what we have a now offering so we did a special screening with neck and it was really beautiful to watch because for a film that was made in the 80s.

Is it actually spends a lot of time just allowing? Each of these folks to speak for themselves and really brings you into their world. So you're getting a chance to hear about a talk about her life. And yes the challenges but also you see her at a party with their friends and you know, all her like saveloy is that she's handing out to folks and you know, it's in community that you see them or you see someone like no Lena who's you know fighting to be able to play bowls and be a

Of that community and so it's it's actually quite beautifully. It's quite gentle and quite intimate which feels quite surprising and so it's a beautiful it's just beautiful to hear from them about their world and what's important to them and you know to kind of stamp that is 1983. So we're really honored to be able to screen that and then the third final film is a short experimental film.

By Joe Clifford who is a radical author from the UK who I was a part of helping Joe come over she our last year. She wrote the play The Gospel According To Jesus Queen of Heaven, which is a stunning play and Joe was a phenomenal. I think she's probably one of the only or she's definitely the first trans Rider to have a play in the West End. She is an incredible force of nature of love.

Of just radicalness. And so she came we bought her over to work with trans Riders last year. And so it's a real honor to share her short experimental film which is a poem about her body her body. Now, as you know, a woman in her 70s and the hopes that her father had for her hands of what her hands would be used for as like a carpenter is this and how she ended up being a writer?

Handwriting millions of words and it's just this beautiful beautiful short film that kind of you. Literally she shows you every part of her body. And so there's something quite wonderful about seeing Community 70s that generation in the 80s, and now that Generation Now from I'll tell Dora Australia to the UK Scotland and that survival and Power in the change of that generation.

Ian and yeah, it's beautiful.

Certainly towns that I'm talking with rope, right the CEO of tilde the trans and gender diverse Film Festival. I'm going to change tax and tracks a bit. I'm going to ascribe right to talk about right bride and I'm just because the passion is just comes through. So naturally I'm I am I say very warmly. I'm getting some energy from across our panel here. I love it. Do you mind anything you want naturally, whatever you want to share.

Not want to ship it and tell us about it risk of sounding like this is your life tell us about another Oprah story because I just I love the passion and enthusiasm is just is I'm going to say is very much energizing me. Just I feel energies all that sort of thing neurodivergent to that at work. But please tell me about you know, they don't be modest tell us about tell us about yourself because I love hearing people's stories how they get to where they are.

What drives them and I'm sure our listeners in my honest opinion as much as I don't want to speak for other people. I think they'd be interested as well. Okay, I guess I think why I'm I feel so

passionate and I love the programming and the community that we've brought together for this Festival is because it also means a great deal to me to me personally as a as a non-binary trans person as a filmmaker in

Storyteller this kind of Festival in these films really kind of accumulate to a sense of

Finally finding my own authenticity. And so I think when you're living in that authenticity and you're surrounded by folks in their authenticity and you're creating art and showing art and creating events with that kind of authenticity. I think it's hard not to be passionate about it. But yeah, no I grew up in. I'll tell Dora I grew up. I actually and Australia I grew up in Far North Queensland.

I'm one of those kiwis that went back and forward between both. So I grew up in and Atherton tablelands right up in front of Queensland Wows. Yeah, which is very interesting part of the world. Yep. And then I grew up in a surf community in I'll Tiara and my ancestry goes back to Lively Scotland and England. So I'm parkia and in I'll take it off.

My dad quite young and my mom got very caught up in church also in the kind of Evangelical Circle. So I kind of grew up in that world actually went to a place called Bethlehem College which has been myself and a few others have been writing articles and speaking against that school in particular because of their they're very much like New Zealand version of centrepoinde and

Adds to being very anti-trans and antiquaria. So a group of us have been you know very much speaking out against what that school has done and has always done with conversion therapy, which is illegal in New Zealand, but they still continue to practice it. Oh goodness and publicly speak about practicing it. So definitely there was a so growing up in that world. It's been also a real blessing.

Seeing now because there's so many trans and queer folk that grow up through the culture that is evangelical or you know, that kind of christian-based faith of the 80's and 90's and 2000's and so I feel now that I'm meeting more of my trans Community. They have come through that or a lot of the young people that have come through that it's been really

Again, quite healing a powerful and meeting Elders like Joe Clifford who speaks about faith and religion in or through a translations is also being deeply healing. Yeah, but yeah, that was definitely not I think anyone who's grown up in that world the the amount of

Repression that you build and fear to be yourself is becomes pretty huge because of the expectations of who you're supposed to be in those spaces is can be quite overwhelming but very thankfully I found was that High School my out as it were was doing drama. And so I met a lot of drama kids nationally and that through that I found out I wanted to write I ended up going

Going to NYU and York University Tisch and studied writing there and spent quite a long time Seven Years in New York and really found my love for events and management and worked a lot on Broadway and different folks there and I discovered I really love screenwriting largely out of spiked hilariously because I'd always get feedback on notes on my theater stuff that you know, the writing was to filmic so I was like fine screw you

You I'll write a screenplay and then realized I loved writing screenplays. They knew more than it said I'll think people know sometimes who you are before you too. Yep, and then yes, I started



writing for film working in the film industry. I did a play that did really well that toward that then was turned into a film that I did the screenplay for and

The experience of that was as not being out was incredibly challenging and difficult. It was also not a particularly safe space and from that experience. I really learned that I couldn't go into any spaces not being myself. Well because it was like, I didn't feel safe not being non-binary. And I also I felt so disempowered in that space and

And so that's a big part of why Matilda was because I think in the process of making that film and coming out of that film and locks the film industry has a lot of toxic a lot of toxic kind of energy and behavior and systems. Yeah. And so I kind of came out of that going I do not want that for me. I do not want that for others like me. I don't want that. It's so restrictive to your creativity and your feelings.

Of someone tree over your own story and so it from that I've been taking time like there's a lot of recovery time afterwards and then moving here and being able to be around a much larger community and meeting people like Joe Clifford and you know getting to meet Elders meet folks like myself I met a good friend.

People who was much further on the road. Then I was in me now to engage in conversations around being non-binary just I kind of went on a process of healing and becoming myself. So it's been a journey over the last six seven years and then so it felt kind of perfect to bring one my experience in film and bring my experience life experience as myself and come to Tilda.

Wow, there is so much in there. I mean, you know from the one going to say for lack of a better word. The sort of wow Broadway Wells is called and I won't explore this a huge amount on air so we can stay relatively on topic but part of me is curious about the sort of healings things that you did if you're willing to share about that, but you have to super easy therapy therapy is a

Full thing I think because particularly in the community I grew up in there was never any counseling or therapy or like, you know, everything was everything was a Bible verse rather than being able to actually actively engage in conversation. And so I think being able to engage with therapy was a huge part of learning how to communicate and learning how to communicate meant that I could be able to start.

Creating better positive and like healthy relationships that were not based on the kind of relationships. I was brought up to engage with and so learning how to engage with ideas of consent and self-worth and all those sort of things was very much something that kind of started through therapy and engaging with Community. It's there's such a huge thing of just being around more trans folk and kind of going off actually if I'm not the only person

In the room. I am actually, you know part of a wider Collective of people and that's that's a huge healing thing. Yep. Yeah. No, I mean even today in this day and age of internet and social media, which does offer some connection there is that need for close connection as needed by each individual and we still need it very very much. So look, thank you for you know, truly

She ate you sharing all that and I do hope it reaches out to someone. I just do want to mention that if the mention of that certain practice that you undertook at that so-called school was triggering for anyone please contact Q Life on 1 800 1845 27 or rainbow door on one eight hundred seven to nine three, six seven or SMS rainbow door on 0 4 8 0 0 1 7 2 4 6 just to be ultra safe because we should I reckon we might just have a

Breather, and because I think because we be I just realized I've been going for almost 40 minutes and probably could do with it. So let's do that and appropriately with attract from a Dire Straits album called making movies, which seemed reasonable. Let's have well, I just picked one because I liked it. Let's have some solid rocks 3 CR 855 am 3 CR Digital 3 CR dot org dot are you and I

Earlier 3 CR on demand out of the pan with Sally and guests Tilda CEO Ro Bright.

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3 CR 855 am 3 CR Digital 3. CR dot org dot Tau 3 CR on demand out of the pan with Sally and my guest robe right CEO of tilde the trans and gender diverse Film Festival. We broadcast show this show broadcasts are known to one every Sunday afternoon Australian Eastern currently Standard Time. Just what it do a few announcement T things before we come back and complete the interview with Ro, first of all solidarity down to everyone at the enough is enough rally in the central business district today or the center of an arm must happen really is just everything locally and well say I think very disappointing news from America about a prominent celebrity theater in the week. We certainly want an end to gendered violence against women trans and gender diverse people.

Is simply just yeah definitely enough is enough. So you huge solidarity down there got to be a quick mention to the commons trivia night the common social celebrating five years of the common social change Library Tuesday the 30th of April 6 p.m. To 9:30 in the loading Bay at the Victorian trade tool corner of lygon and Victoria Parade that well-known building also things. What are coming up?

The shed is on this afternoon for talking transmasculine people a wonderful group. And also don't forget your dose of queer TV with Lads including Lads TV next Friday. Not it so lots going on, of course that will be rebroadcast because you'll be everyone will be at the opening of the tilde film festival and it's coming up on freedom of species at 1:00 as well. I talk to you now about ten and a half minutes away.

The Fabulous crew will have Emma Hawkinson who's the author and founding director of collective fashion Justice back on she was on last year that and they'll be discussing a her new book subhuman a 21st century ethics on animals Collective Liberation and an update on campaigns and also her other book Total fashion ethics rotations at 2:00 queering the air at

three PM Lots going on and just to mention that I will not be here. We know new out of the pan or even a repeat next week because we'll be having a made a special broadcast. So I get to sleep in next Sunday as much as I love you all and all that sort of thing. So I'll see you in two weeks and appropriately in his anyone to think there was Serendipity going on. My guests will be although not in this capacity one of the board members of tilts a milk and talking about Sam's new book. So it's all happening.

And of course we head into May which is IDAHOBIT month as well, which is a good time to have a celebratory trans Film Festival. Let's come back to row. We've got a few more things that we must cover overall. Let's bring it all together. The theme of the festival is really important. Tell us about that. Yeah. So the theme for the Festival this year is very much came from conversations with the crew from overflow, which was a by Travis alabanza, which came over to Naarm.

From Sydney earlier this year and we had a trans theater Forum with Dino and Jana and the entire team from overflow and Kiki Temple was there who's a phenomenal actress here in nam? And we had a discussion about what does it mean to be trans theater and part of that conversation really dug deep into this idea of how much harm is reduced when there is more than one trans person in the room and how when we are own the only person in the

Aim, that that opens up the opportunities for harm. But also it makes it makes it almost impossible for us to really tell our story and so taking that in and also being a collaborator with Kiki, you know, when she told her story it really strongly struck out to me how important we need to advocate for as many trans people working on our films and the impact that it has and how it reduces harm but also creates the best films and the best content overflow was an incredible play and I think that success is largely due to the fact that Dino and the team were entirely trans and gender diverse and so for our Festival, our theme is trans collectivism dismantling the culture of being the only trans person in the room. So all of our films - two of our archival directed produced and or collectively made by trans filmmakers, which is really important to us. And we also have a exhibition by Beauvais who's a young non-binary photographer who was taken Stills photography of our behind the scenes crew including the brilliant Bailey Turner who's also leading one of our sessions women on set who is one of Australia's leading intimacy coordinators and

And has an entire practice called create consent which we are celebrating at the festival. So essentially everything that we're pulling together comes from that space of how will we not been the only person in the room how we being a trans Collective and how as many of our voices coming together in order to create a lie creatively design curate be decision lead and create a

And that with embedded that in everything as an advocacy tool out to The Wider sector out to the film industry to say this is what it means to make trans films cool. I'll look it just yes. It is a yeah, I'll say very much can be a hard thing being the only trans person and sometimes the only trans and by person in the room on I think people know what I think about that. Yeah sometimes

Say no more otherwise will fall down a rabbit hole. And the other thing you wanted to talk about is the fabulous collaboration that you has been a part of the first woman. There's so many but there's one more that we need to cover as we cross the big ocean. Yes. So a big part of this year about that trans collectivism is also how we work in trans solidarity and one of our films so I reached out to an toasty Leo who is the artistic director of translations film

Seattle and so we came up with a sibling film exchange, which this year antos film is being screened as part of that our premieres. It's a world premier. So I will get the final version of it on Wednesday. They're still finishing it me. So we're premiering antos film then Exchange in June in Seattle our to first nation filmmakers the and

Stone their films will be screened as part of translations film festival Seattle. And what's so exciting is that will also have an tow here at the festival meeting our filmmakers engaging with our community as well. So it's a beautiful exchange which shows kind of the power of when we're working between communities. We can say yes and make things happen and create an opportunity for our filmmakers to have international premieres for their work.

Yep. Wow, so there's so many sponsors and supporters. I'm going to try and very quickly run through them all just because we are running out of time curation partner Sapphic flicks gay 24 Festival core partner The Fabulous footscray Community Arts core Thunder creative Victoria event funders maribyrnong city council and the Vic state government program Partners aftr s thought and have a health Crump Crumpler who are great supporters of 3 CR as well. See course Victoria transgender Victoria sibling Festival exchangers mentioned.

Translations film festival Seattle and venue Partners footscray Community Arts and Victorian Pride Center presented in partnership with footscray Community Arts talk about Community collaboration. Yeah, you gotta love it. There is that is the I almost forgot. I'd like wrestling reference as Booker T would have said you gotta love it and it will 56. So that's how running in joke on this show, but there's no joke about the seriousness and depth of your passion and commitment personally and professionally round to all it Tilda.

It's just been an absolute joy to have you here in the studio to hear about it all and just as they say in the answer. Well Chuckles for a huge festival and remember to breathe it helps it's useful and yeah that wraps us up for today. We'd better make way out of here and make way for Trevin Caroline with freedom of species talking ethical animal fashion stuff. And as I said, I'm not in

Next week. So if you wanted to get into thinking in the show next week this week and you can't do it next week. Well if you have to wait two weeks because it's to quote the title about outgoing track today from Cold Chisel. It's too late from their album no plans. Thanks for tuning in to out of the pan. Thanks. Once again to my Fabulous guest Ro Bright CEO of tilde trans and gender diverse Film Festival. I'm Sally Goldner. I will catch ya in two weeks.