

'Online Discourse & Social Media Advocacy' with Moya Lothian-Mclean

Tue, 9/7 9:44AM • 1:08:37

SUMMARY KEYWORDS

people, discourse, talking, online, instagram, infographics, feel, twitter, read, tweet, issue, conversation, podcast, person, influencer, point, episode, moya, listen, handing

SPEAKERS

Moya Lothian-Mclean, Isabelle Gray (Iszy), Charlotte 'Fozz' Forrester

Isabelle Gray (Iszy) 00:00

Welcome to Bite My Tongue the podcast where we invite our fave people from the creative industries to tell all on a topic we're so used to biting our tongue on.

Charlotte 'Fozz' Forrester 00:08

This week on the podcast me and Izzy were joined by Moya Lothian-Mclean, who is the politics editor at gal-dem, and I'm sure that many of you have read a piece of hers before. Most likely something like 'Keir Starmer is a wet wipe', that went viral. But yeah, we were talking about online discourse, which is, you know, the hellpit of the internet.

Isabelle Gray (Iszy) 00:35

Yeah, you're only real one if you've got the T shirt, just saying.

Charlotte 'Fozz' Forrester 00:40

Oh, yes, I have. I have the Keir Starmer t-shirt. This was another one like with Adele, when I was when I was like, should I wear the t-shirt? And then I was like, no, because you'll be too distracted by if you look cool or not.

Isabelle Gray (Iszy) 00:59

I'm sure she would have loved it. But no, this, this conversation was bloody brilliant in my opinion. I loved it. I feel like Moya is such a natural speaker. I feel like everything she says I feel like I'm growing a brain cell in my brain. As you can tell we're quite similar in the way that we're really good at speaking. Podcaster! Yeah, it was great. Yeah, she's just wonderful when she?

Charlotte 'Fozz' Forrester 01:34

Yeah, um, we have both followed her work for a long time. So getting her on the podcast was like, yeah, big deal for us. And also talking about something that is so messy in its nature, and sort of trying

to really come to terms with it and like decipher it and work it all out. And coming. I mean, I won't spoil it. But sometimes you don't always come to any conclusion with these things. So but yeah, it was a fun episode to make. And also, yeah, I love getting to the more philosophical moments of this podcast, so yeah, that's fucking go. Fucking here. We here we here we fucking go! I'm so sorry about my Jezza Corbyn moment there. But yeah, let's actually go. Let's have a listen. Hi, everyone, and welcome back to another episode of bite my tongue. It's me Fozz and I'm back with the glorious Izzy. Hi, Izzy.

Isabelle Gray (Iszy) 02:45

Glorious. Thank you that's so kind. Hello, everyone. I know that was very generous of me. I just wanted to hype you up. You're welcome. We also have another glorious guest with us this episode. Someone that me and Iszy have been a fan of for a while and that is Moya. Hi, Moya.

Moya Lothian-Mclean 03:06

Hi. Thank you so much. I think of us more as peers than fans. but cheers!

Charlotte 'Fozz' Forrester 03:14

Oh of course, all equal. We'll take it. We'll take it. How are you today?

Moya Lothian-Mclean 03:18

I'm very well. It's a muggy Tuesday in London. But apart from that, feeling good. At least it's not Monday. That's how that's how I see it.

Charlotte 'Fozz' Forrester 03:28

One day closer to the weekend. We're fine. For anyone who doesn't know who you are. Would you care to sort of give us an intro? A little sound bite to your bio?

Moya Lothian-Mclean 03:39

Yes, potted history. So my name is Moya Lothian-Mclean. I am a journalist. I currently work as the politics editor at gal-dem. And I'm also hosting a podcast at the moment made by Broccoli Productions, which is called Human Resources. So that's what I'm up to at the moment.

Charlotte 'Fozz' Forrester 03:59

Yeah, I'm loving Human Resources. By the way, at the moment. I've just listened to the episodes about Drayton Manor and Cadbury's world which they're around my end

Isabelle Gray (Iszy) 04:12

I was gonna say like oh that's your area

Moya Lothian-Mclean 04:15

Yeah, I'm so pleased that that was what we were trying to do. We were trying to root it in all these different spaces in the UK and so that the first episode was based in Herefordshire, which is where I'm from and never gets mentioned anywhere. And I was like, I want people to listen to this and go, oh,

Tamworth, Herefordshire. Montgomeryshire powers, like and then recognise their spaces and then be like, Oh, no, this is this is the dark, this is a dark history behind them.

Isabelle Gray (Iszy) 04:40

Short lived joy.

Moya Lothian-Mclean 04:41

Yeah, short lived joy, short of joy of recognition.

Charlotte 'Fozz' Forrester 04:43

Yeah, I mean, it is very much a moment of oh, my gosh, this is my ends and then it's like, oh, these are my ends. Like dread sets in. But I think it's very important because like, last year, when suddenly there was this huge surge of like people educating themselves who didn't know previously about, like, their local history. For me, it was a lot of like, learning about places like Bristol, and London and their local histories. But for me in the Midlands, I was like, oh, I have slightly more distance, because it's not sort of, you know, those coastal or, you know, we were built more from a different industry, but actually it is like, routed everywhere. And I think that was saying that, you know, wasn't brought to me by things of like, a Twitter thread, or an Instagram infographic, which is sort of where I'm like, leading to now of like, we're going to be spending our time chatting about things of like, online discourse and online education to do with like, advocacy and activism. So yeah, starting with those Instagram infographics, then that sort of had that rise in 2020, and seem to be everywhere, no pastel colours. We were wondering, like, do you think they have been and still are sufficient in like starting or progressing someone's education? Or do you think they have more the adverse effects of like, actually limiting someone's desire to learn more about the topic?

Moya Lothian-Mclean 06:25

I think it's a really interesting question that we're still chewing over. Because I would say like most things that exists on the internet, the actual long term impact or usefulness of Instagram infographics, as we're calling them, is not yet known, because they're so new. There's such a new form of communication and that sense. So for those people who don't know what we're talking about, when we say Instagram infographics, we're referring to sort of social media, ways of sharing information that's usually related to some sort of like cause, or something that's going on in the world. There's a really hilarious parody of Instagram infographics that I think I saw the other day, which was like, 'Hitler's invaded the Rhineland: here's what we can do about it'. And it's usually a square Instagram tile, which has a colourful background. And we'll have some information on a couple of bullet points. And it will be breaking down something that's quite like usually a complex issue into an easily digestible chunk of information that's meant to rally and be able to be easily shared with other people, and will often have calls to action or links to external sources or places that you can either donate or get involved. So we saw the rise of the Instagram infographic, I think they exploded, I would say after Black Lives Matter in 2020. And they'd been used before as a form of sharing information. Like they weren't just invented then. But I think that's when people the conversation around them started to change. Because they've been, they were being employed by, you know, various people on social media, whether that is grassroots activists right to the influencer activists, which I'm using air quotes. But after Black Lives Matter, there were so many of these graphics around, that's when I think the conversation sort of

curdled. And people started looking at the more critically and being like, is this the most useful way to share information? Or is could there be an adverse impact around flattening an issue into something that you can just post on your Instagram? And then forget about it? And so I have I have complex emotions towards it, because I don't think they're wholly bad. I don't think they're wholly good. And I know that's a cop out answer. But it is the answer I'm giving. And I say I say I don't think they're wholly bad because I think Instagram infographics are part of a great tradition of disseminating information at quick, like a quick speed. You know, ever since the printing press was invented, people have been handing out leaflets, people have been handing out campaign materials. On paper, people have been handing out flyers, you go back to the campaigns all the way through the 17th century, the last probably more the 18th century, I'd say like the social justice campaigns of the 17th 18th century, like the 19th century, all the way to the 20th century leaflets, flyers, these pamphlets that would go around, you know, you have people in the Chartist movement, handing out pamphlets. So my question is, like, what makes Instagram infographics that different from those sort of materials? And I wonder if it is because they can be shared so widely? And because perhaps we have, they're not in the real world? So I think the adverse, the problems with them obviously do come from flattening that information. And people not reading around them and just sharing them and then actually have to afterwards they sometimes have to go back and be like, Oh, actually, this wasn't accurate. I read more about this, that wasn't this wasn't actually the best, the most useful thing to share. But ultimately, I think it's also because it's it might stop people doing stuff offline. And I call this you know that there's a tweet that goes around Which is someone retweets thing and then they go, that's enough activism for today. And that's, that's, that's the role of the Instagram infographic in that it, it works as a, what's the word, not dulling, it works as a sort of modifying or making, or making lulls you into sense that you're doing something more. And I think that's very easy to fall into. Because at the moment, you know, we feel very helpless. When you when you're met with all these different like infographics and all this information about all this terrible stuff that's going on around the world. And you know, these little tiles are yelling at you that you must do this. Now you must do this. Now you must do this now, sharing them could often feel like the quickest way to sort of get rid of that fear and distress. And yeah, people do follow up on that. But I think that I think energy would be better served than having share every single Instagram infographic that you can that comes along. And there's I have a friend called Sarah Wooley, who taught me, like told me this philosophy that we're about to mention, which I think is really smart, which she says focus on three areas, just three areas of, you know, social causes, or whatever or three areas of politics that you, you can really zoom in, that's your thing. And that becomes something that you're passionate about. Don't overextend yourself, like, it isn't possible to put your energies into doing every single thing out there. Yeah, some there's some people out there who are like, you know, their life is activism and they do this, but it would be much better served if for example, you pick like housing, welfare, the welfare state and healthcare rights. And you focus on those three things, rather than the Instagram infographics that you're sending telling, you have to care about every single thing and you spread yourself so thin, you can't. So I think Instagram infographics can be very overwhelming. Because there's so many of them. And as I said, sometimes it's just like you share them, and you're just fatigued even by the act of doing that, because there's so much information coming at you. So yeah, in a flattening sense, I don't think they're useful in the sense that they disseminate the information. Great. But people have to go beyond that. And I do think the fact that we're having this conversation shows that people are now deciding that Instagram infographics alone are not enough, and that the next step is to do things offline. But it's just it's taken a while for us to get to that point.

Isabelle Gray (Iszy) 12:23

Yeah, definitely. I think it's quite a tricky one. Because when you see something happen in the news, and then you suddenly see an infographic on Instagram, it can be like, you can feel like comforted by the fact that Oh, great quickly, there's like this information that I can see. But then after reading it, you kind of think, well, where's the source have actually come from is accurate? What kind of biases does this person have that's writing it stuff like that, which, obviously, that won't really necessarily be included in the infographic. So yeah, I definitely think it's a thing of like, taking a step back and thinking yeah, bit further, and I really liked that idea, actually, about the three topics to focus in on I think that's, yeah, a really much more rewarding idea.

Moya Lothian-Mclean 13:08

Yes, it's very soothing. It's, I think that we live in an age where, and I'm sure we'll talk about this more later. But we live in an age where we're so overstimulated, and there's just so much we've never been this connected. We're so hyper connected at the moment. And that is overwhelming. And I like our little brains are not made for that sort of stream of information. And I think that can paralyse you with fear. And it can paralyse you from being able to take that any action altogether. So that focusing on three things and reminding yourself that look, I can obviously care and support about other causes, but these are the three things that I'm really going to laser in on and that I'm really gonna, that's how I'm gonna put my energies. That can be a lot, I think, a lot more effective than as I said, spreading yourself everywhere and doing less.

Isabelle Gray (Iszy) 13:55

Yeah, definitely.

Charlotte 'Fozz' Forrester 13:56

I think you've, not to backtrack too much. But I think the thing of like it being so new to the internet, really, these infographics being spread so quickly and suddenly being viral. I think that any listeners who are coming from our gals in journalism Instagram page will be like, well hold on a sec. Why are like Fozz and Iszy, suddenly, like chatting shit about Instagram infographics, and they've done them in the past. And I can't speak on behalf of Iszy. Like, I don't know what you think is Iszy? For me, infographics were a part of our content early on. And for me, it was a weird thing because one that really sticks out to me was when I did about like transphobia in the British media. And we did that really early on and it's still like one of our most popular posts. And we didn't do it with the intention of sort of like here's all you need to know like I think when I first did it twice, and sent Iszy a message of like, this is like 30 pages, like, how am I gonna whittle this down? And there was that feeling of like, Oh, I don't want to reduce it too much that therefore takes away the impact of a message. But the reason why I felt they were still important to put out was because, you know, Gals in journalism just in the name is like very gendered, even though we offer all marginalised genders. And I was very, like, aware that we'd have a lot of like, girlboss types coming into our follower account, which is, you know, I'm not going to start, you know, attacking the girl bosses. It was saying, I was like, conscious of, and I didn't want you know, gender nonconforming people, people from other marginalised gender identities being like, oh, I can't find any community here. I can't find any resources here, because they're too streamlined in like, their idea of who they want to help sort of thing. And so it was a very quick and easy way for us to be like, no, we

are trans allies, we are very conscious of this issue. And we want to help and have that be a constant part of our like, identity online. Yeah. And that was very important to us at the beginning, but like, now, man is a like, whenever we're like, should you do an infographic? It's like a hard No, it's like, No, thank you. For

Isabelle Gray (Iszy) 16:34

Yeah, I don't like, I think as well, I think there can be like, like etiquette and how you do it sometimes like saying stuff like, oh, here's like a glimpse into this issue. Here's an introduction instead of like, everything you need to know about this issue, because it's like, self aware that this is only like a tiny crux of an issue. And I think as well, I like it when posts include, like further reading or like, sources to like, kind of check the information and stuff. So I think like that, it's not always a thing where you can ever do it. I just think there are like, nice little things like that to make sure it's a bit more ethical.

Moya Lothian-Mclean 17:11

Yeah, I totally agree. I think that like all the things on the internet, we live in cycles of backlash, and I think the infographic is now going through a cycle of complete backlash, whereas I hope what I've outlined is that these things can they're just part of a toolkit, that one that one part of a wider toolkit that we can have, and to do it with nuance and to say, as you said, Iszy, you know, it's this is part of this is an introduction to an issue. Here's some further reading. Here's what we know about this, in an easy digestible form is useful. Like that's not make no bones about this. I do very much think that the global grassroots educational campaign that sort of organically rose out of black lives matter has ceded things like abolitionists politics in the mainstream in a way that wouldn't have happened without it. So there's there's literally is a time and a place and a way to do this stuff. I think the problem is that people see in a binary where you either you either for graphics or against for graphics, and there's no in between. It's like, well, why can't it just be part of this wider toolkit? And occasionally, yeah, the pretty pastel with the bullet points is useful? Like I definitely have used things to spread like flyers, I've I think i think it's like digital flyers. It's like spreading information about protests or, or a gathering or something that like that, then I find I find it useful. But what I what I think infographics has become associated with is the spectre of the influencer activist who uses an issue to gain a larger following or share something. And as we talked about this flattened information, and people become very cynical about the intentions behind it. But then we have to ask if it's spreading useful information, and someone learns from that. Is there value to it? So none of these questions have a simple answer, I don't think and that's the joy of talking them over. But as we said, they're so new. And so a lot of the learning we're doing about the ways these can be used is happening in real time in front of everyone. And there's a footprint of you know, usages. And the way that we might have approached infographics, like you talked about Fozz, on your Instagram page, they live there. So you can see the evolution in thinking about them as you go around like a digital archive. And that in itself is interesting watching as in real time, sort of, I think maybe that might make the rejection of them even stronger. Because there's almost a shame associated when you start hearing some critique of something. That's a shame that's associated with the fact that you may have participated in at all and then there's like an instant rejection, no, okay, this is a bad thing. Now, this is a bad thing. I'm not doing any more. And then slowly, you have to kind of work on your own terms, actually, what do I think about this? How can I use this in a productive manner? And what is my own opinion about this? So it's again Like critical thinking and your own approach to something?

Isabelle Gray (Iszy) 20:04

Hmm. And what is your general approach to online discourse? Like do you have set boundaries for yourself when you know to just like not do it? Because I know especially on journo Twitter, like every other minute, there's discourse going on. So like how to kind of, yeah. Do you have any rules for yourself in that sense?

Moya Lothian-Mclean 20:21

Journo Twitter is the worst space. The problem is, as soon as you enter it, it doesn't matter whether you can't leave, but you've also you've entered it, you might have entered it being like, I don't want to talk about this and you're in it and you're navel gazing. Journo Twitter is the most navel gazing narcissistic. And I say that someone who is obviously engaging in it, that is a read of myself, it's just a bad bit. Online discourse, well its a very wide question. I think I feel in bondage to online discourse in a way that isn't healthy. I it's something I've been struggling with a lot or grappling with a lot recently, because obviously, my job is politics editor. And that doesn't necessarily mean you have to engage with online discourse. But I work for a young brand, or rather, I'd call it young company, I don't know call gal-dem a brand, even though it obviously is, in some senses, like all sorts of cooperations. A young company, which has a young audience, a lot of what we talk about, exists in spaces that originate letters online comm we try and steer away somewhat from discourse topics nowadays. Just because the focus of what we do has slightly changed. It's like gal-dem is I think, has been a conversation starter, before I joined, it was definitely something that started conversations. And now a lot of the conversation started. So I like online. So we're now trying to keep doing keep up the legacy that has of starting the conversations rather than just engaging in the discourse. But because of that, because of what who I work for as well, it's like, being online is part of that, unfortunately, so and then being up to speed with what people are talking about being able to know what is the quickest way to return, sadly, to know what people are talking about to kind of plug in for our audience particularly. So in some ways, it feels like I can't uncouple consciously uncouple from the online discourse. But more and more, I just feel like there's a deep, there is a deep sense within me that what is happening is not quite right. That the way the cycles of you know, speaking about something online, flattening them. The conversation is completely reductive and away from the original point that there's no room for nuance on a site like Twitter in particular, that we're going into cycles again, and again, again, the same five topics coming up when we're talking about in the same way every single time, every month, you know, that's just not quite right. And that it's polarising more people. It's isolating people, and that we are so hyper connected and talking all the time. And yet, we're not really saying anything. And I know as I'm like a real Luddite here, but this is something I've been thinking a lot. I don't know if you have seen the Bo Burnham special on Netflix yet?

Isabelle Gray (Iszy) 23:01

Oh, yeah,

Charlotte 'Fozz' Forrester 23:01

Not yet, it's on my watch list, you can talk about it.

Moya Lothian-Mclean 23:09

There's a song that he sings in that which I've been listening to a lot recently. It's called that funny feeling. It's just all sort about the cognitive dissonance between what I would call the sort of the bread and circuses of both like corporate entertainment like Pepsi halftime show is one of the things sides of the live action, Lion King, but also just the chatter, the mindless chatter engaging with me, all the while we have this, like, there's a feeling of dread. And like he's taught, he has a subtext of like the oceans rising, and there's the feeling of the, like, everything's ending this thing that was slowly, inexorably hurtling towards a sort of death of humanity. And even though isn't quite true, it's that sort of that death drive that seems to be happening in all the while, we're just sitting there chattering away on Twitter, and we can't quite bring ourselves. Every time I like, I feel like something my peers talk about a lot. And I know this is this is all connected on my discourse in my head, which is why I'm going on a tangent. But um, so my personal baolong is the mythical spectre of logging off. And you know, I'm going to log off but logging off has become, it's not even the act of like logging off the symbolic idea, but I would say, a feeling of peace and tranquillity that will be achieved after we managed to log off, but none of us have a log off, so it's not achieved. And that's how I feel about my discord that I would love to log off. That was very dark for anyone listening, but I would just love to like, not be involved in it. And in terms of boundaries. Nowadays. I try and set the more I try and tell myself, you know, if I see something and my instant reaction is to quote tweet it, I'm like, do I try and stop in in my head go? Do I need to add my voice to this? Where will this take me? will it end in a I don't know. 200 tweet threads locked by moderator three days of discussion about journalist privilege. Do I need to do this? So and I have other platforms now where I sort of like, fart out my thoughts, as opposed to on my main Twitter account. Because what I've realised with a horrible, horrible sensation is that I spent so many years online processing my thoughts via online, I think I joined Twitter in 2011. Learning communicate through the medium of, you know, 140, and then 280 character tweets, that that's now how I that's now how I process things. And that's now how I sort of think, which is a terrible way to, for your voice, like brain to reorganised itself. So, in one sense, I'm really in the process of trying to decouple myself from online discourse and set those boundaries. But another sense, I think, I recognise that I have an issue with online and maybe I would call, I would call it a social media addiction that can only be stopped when I'm finally able to my livelihood is no longer links to my phone, or my Twitter accounts or social media accounts. And I can, you know, throw in a lake and go back to my flip phone. But that will only happen at a point when I don't have to have things like Slack on my phone anymore, or email on my phone, or I don't need to check what people are talking about in the morning in order to write about it. So it feels quite It feels like being trapped. I don't know how you you both feel about it. But it feels a bit like being in a glass box and banging on the windows, but knowing that you put yourself there.

Charlotte 'Fozz' Forrester 26:31

Yeah, I think there was a point. And this is gonna sound weird. At first, there was a point where I was sort of grateful for online discourse, in that, I think it was right at the beginning of the pandemic. When it was like, okay, lockdown is eminent. And, you know, there was this huge unfathomable thing going on. But I could go on Twitter, and it was reduced into those 280 characters. And I could sort of be spoon fed this and sort of put off really processing like this collective trauma. And like being able to sort of shout online, I think, yeah, it was just it gave back a sort of sense of control or like minimising the big things to, you know, a very digestible amount. But then, that that was very short lived, like, obviously. And I think it came to a point that I think it was very, like, big for me with the Sarah Everard case. When I was suddenly so conscious of that, hold on, what if people don't see that I am tweeting enough or

sharing enough on Instagram, which I felt, you know, personally, for me, I have been involved in like campaigns and advocacy to do with, like, violence against women and girls before. And I was feeling again, helpless. But instead that social media wasn't a comfort anymore. It was instead like a source of like source of shame that people are going to see me and think, oh, she's not participating, therefore, she doesn't care enough. And that's when I was like, actually, no, I will find much more peace, I will be able to go through processes of grief and trauma much better offline than I can online. But yeah, I don't know how you feel about online discourse Iszy, I mean, I know that we always like moan about it. Well, yeah, it's funny, because just been like, Listen to what you guys have been saying. And I was thinking about how I might, I would say, I'm much more active on Twitter, on Instagram. And I remember feeling like an anxiety about the fact that I'm far more vocal on Twitter than Instagram and thinking that people are only following me on Instagram may think that I just, like don't care about anything. And I'm just like, you know, posting pictures of whatever. And you know, and there's like, that, like misunderstanding, but then also, I think he just has to, is the thing of you, I have to tell yourself, like, I don't actually have to prove myself via my Instagram stories and like that What matters is doing the work in the way that you need to do the work behind closed doors. And like, I do I don't think for like, I should have to, like prove it by Instagram, basically. And also, yeah, just I'm really trying to like, read books and like, not get all my info through people that I follow, even though I do find themselves like for my definitely what put my hands up and say that I have learned a lot through online discourse. I think that I kind of want to be able to learn to think for myself a bit more. And like, yeah, as you said earlier, Moya, like yeah, getting better critical thinking. So yeah, it's a weird one. It really is. Yeah. And I guess we want to, sorry, go on. No I was just gonna say, I think that is saying that us three can sort of roll our eyes, at online discourse and stuff. But there was a point where it was actually like, it was an accessibility thing for me for these issues like, Yeah, what you were saying earlier, Moya about, like, backlash cycles and stuff. I mean, it reminded me of Tumblr feminism, which now is very much like Yeah. critiqued, and rightly so. But also, it's where a lot of like my own personal education started and like sparked in real life. For me, I think the same for online discourse with that. For some people, that is where they're getting their first sort of insights into these conversations. But it is when it's repetitive, and it's essentially like the same 10 people shouting at each other, and dominating it, that you're like, Okay, there needs to be a point where it sort of expands beyond itself now.

Isabelle Gray (Iszy) 31:10

Yeah, it's funny, I think also as like, a young journalist as well, like trying to get into the industry, I always feel pressure in that sense to to, like, show people that I like can understand things and like, write about it, but then it's like, okay, but like, I mean, obviously, if you're in social media, they will pay you to write tweets. But, you know, it's, it's far more worthy to prove your skills in journalism to actually try and write an article rather than try to constantly tweet about every issue.

Moya Lothian-Mclean 31:35

Yeah, I would say, having been through that, in like that coming up in I guess, what would it be when I was starting in 2016? ish, is actually I'm sure it was I tweet about everything and anything, but I didn't have like what I would call a professional profile. It was very, very not professional. It was, it was just me chatting shit. And it is really, it's kind of it makes me very sad now to see a lot of young people and I promise I'll stick to my journalism and even those skills in journalism. So I guess it's fine. It makes me really sad to see, lots of young people are trying to get into the industry, having or feeling this pressure

to perform the role of someone who knows everything about everything, and join every bit of discourse. And I had this meeting the other day with this really talented young writer, and she looked really sad. She said do I need to get a Twitter, I know that will make my work better if I get Twitter. And I was like, baby, no, you don't need it. I was like, I was like you if you get an anonymous profile to contact sources, but you don't need to get an actual Twitter page where you yell at everything. And I actually I would say it probably it puts from my perspective anyway, it puts editors off a bit when I see young people who have to, like push themselves to insert perform so much on Twitter because I know that that's where their focus is taken up rather than in what they're doing by the scenes. And it's you know, journalism is not a fair industry at all. So I'm not suggesting that if you do the work, you will get what you want because that's not how it works. Sadly, like, sometimes you will, sometimes you won't. But it does. It's just so sad to me that I think this is what we're saying about the accessibility. I think the differences now that I see younger generations coming up is all they've ever known is this the discourse cycles that we have now, as opposed to those early. You know, I remember I did learn a lot from you know, following people and listening to people. But now it is we talked about the same subjects, but it's also those cycles of sped up to the degree that the backlash to the backlash begins before the first backlash is even over, you know, before things before something even happened. This is inevitability about it, that just feels so counterproductive. That's such as speed about it. There's no time to marinate with issues, there's no time to sit with them. And I do I do see that, you know, there's a longing and more and more people saying that you said Iszy that you're trying to read more, you're trying to develop your own critical thinking faculties. I see that so much. And people around me I see that in myself when I'm trying to I'm trying to go back to when I could think for myself, which is the whole reason when I was on Twitter in the first place was because I had opinions I felt like even though I'm sure they'll probably horseshit, but like I had, I had things that were based in things I'd read about. And I just remember I when I read a book now it feels like I've been, waters been thrown over me in a good way. Because I can take a cold shower. And it's like, I can think clearly I can I can read I can focus on something. And I feel really creatively fueled. It's so interesting opening a book and reading a book and coming up and be like, wow, I see all these ideas about how different things link together. Oh, wow, that's so that historical event or whatever that's linked to this thing. Oh, there's a parallel here. And suddenly your your mind is being fed. And again, I sound like a Luddite. But I do think that Twitter, it doesn't feed the mind. It's sort of I go to it all the time as a dull scrolling sort of mind numbing thing that I don't even notice. And my boyfriend says sometimes he sees me like just refresh notifications. I'm not even thinking about it. So when he tells me I get this great feeling of shame, he's like you did again. I was like, Oh my god, just waking up out of my fugue state going What? Because I'm looking for stimulation that won't come from it because it's overstimulating, you know, because it's so obvious a nuisance and was like numbed me. It's like when you get I don't know if you use the infamous vibrator the satisfier. But if you use it too much, if you use it too much a human tongue does no no longer works as well. So I feel like it's like the satisfier like Twitter's like satisfice Isn't this too stimulating? So it kind of numbs your brain. But I would recommend getting satisfier just putting it out there just don't use it too much.

Charlotte 'Fozz' Forrester 35:36

I wasn't expecting that. I was like, Oh, she's gonna reference like a cool pop culture reference or an academic text. It's just, I don't know if you've tried to satisfier but

Moya Lothian-Mclean 35:48

any anyone who possesses a clitoris, get the satisfier because I promise you, it will change your life. And if you get one, this is my good like a Doom laden chat so far, but that will be a little bit joy.

Charlotte 'Fozz' Forrester 35:59

Yeah, someone wants to be sponsored by the satisfier.

Moya Lothian-Mclean 36:03

Actually, the reason I got obsessed by the first place is because this is it. So I used to work in lifestyle journalism. And I was probably I would say a proto, I would say I was an influencer at all cuz I didn't have the followers by definitely engaged in all the influencer rhetoric. And I got sent free shirt, and I got sent the satisfier and that's how I got this satisfier.

Isabelle Gray (Iszy) 36:19

Oh my god.

Moya Lothian-Mclean 36:20

So when I talk about influencers, I speak from the deep knowledge of not even trying consciously to be one but engaging in that lifestyle and tweeting in that register and writing on Instagram that register. And that's probably why my boyfriend rinses me sometimes like when you started out, you definitely used to try write like influencers like Yeah, and that's why I think it's important to critique it in a way that's like, understands that, but yeah, that's where it came from. But now I've got my own.

Charlotte 'Fozz' Forrester 36:47

So I'm just making notes. Okay.

Isabelle Gray (Iszy) 37:00

Sorry I've lost my train of thought.

Moya Lothian-Mclean 37:06

We can talk at length about vibration, if you like. So let's say about those two, Oh, don't get me started. Pretty interesting about them is that they're moving. So the satisfier is a really good example of vibrators that moving away from just being sort of avatars of phalluses, the changing shape, so they always used to be like this long. I remember to haven't like really powerful like, you have the Archie ones and this phallic shape and all that. And now you get like these little it's all about sucking now it's all about the suction action. It's like, wow, this is this is technology right? This is technologies correct? Yeah. Yeah,

Charlotte 'Fozz' Forrester 37:40

My old housemate used to work at a sex shop. And it was actually like, fascinating. They used to have like, the older like, stereotypical sex dungeon sort of stuff on the top floor, and how it moved of like, into these like, more like female empowerment, sex toys, but actually, like, you know, him working behind the counter. It was like, it's actually fascinating hearing all the reviews and stuff of like, how this actual like, you know, people are like, not thrilled about like, all the pink packaging and like a woman on the

front waving a flag like this is, you know, women's rights if you buy this. Yeah. The technology is actually like so much better.

Moya Lothian-Mclean 38:30

The technology's amazing into it, but they're girl bossed it. They've girl bossed it. Sometimes I don't know if you've watched. I'm just doing Netflix. At this point. Have you watched feel good on Netflix? Yeah. Yeah. So there's a point where George is obviously like, being lectured by her feminist boyfriend at the time. He's the teacher she works with. And he's like, Oh, she's like, just wanna say like a bishop fucking a nun. He's like, here's a book on mens desires and war crimes. Yeah. She's like, ah, she dumps him and goes back to Maeve, but it's just that kind of thing. It's like you can't please sexual desires in the way so you can't girlboss sexual desires. Unfortunately, sometimes we just want to just want to do something that's really degrading.

Charlotte 'Fozz' Forrester 39:15

Now Yeah, that was my favourite part of feel good. Like Yeah, good. Still good.

Moya Lothian-Mclean 39:21

Feel Good was just fantastic. See, now we're moving onto online discourse!!! We're going to get online discoursed for this.

Charlotte 'Fozz' Forrester 39:30

Yeah I do love feel good. It was really interesting watching it because obviously it took the piss out of some of them more like I don't I'm like what is an adjective that isn't kind of offensive, but as in like, it sort of take that took the piss out of like, online discourse of Yeah, that sort of thing, which is all like tongue in cheek and light hearted, but I thought it's sort of reflected this thing like with the George bit of Online discourse really having this thing of wanting to have like a moral purity, a sanitised version of itself. That is presented as this utopia bit is actually like, far from it sort of

Moya Lothian-Mclean 40:15

Yeah, it's a it's a sort of scolding, I think tone that makes that as a present across a lot of online, what we call the discourse, which is usually things I think that you'd see on when we talk about the discourse, I think, is obviously within our in circles, I imagine it's we're looking at left wing circles that's talking about like, you know, human rights, social justice issues. But the problem is that a lot of its delivered, as you talked about in this really flat, sort of binary way that seems almost at odds with a lot of what he's talking about, which are really complex issues that take in the full spectrum of like messiness of humanity. And that's what there should be room for. It's like, there's, I think, a really good example of this. So I've been thinking about a lot in regards to how we look at history, and how we talk about marginalised voices throughout history. So my housemate Jason whose writing a book on black gay men in Britain. He's amazing writer, I'm sure you've heard him. So he's, he's, he's, he was talking about this example, the other day and several other people were including Shon Fay, whose also a fantastic writer. And they were talking about this the you know that Marsha P. Johnson, threw the first brick at Stonewall, and they were like, this is actually bullshit. Marsha P. Johnson didn't throw the first brick at Stonewall. And it's the idea that loads of people just jumped on had to had to use the symbolism of it being like, right, we've got to centre this black trans woman because she's black and

trans. And she's being legitimised because she threw the first brick at Stonewall. And that makes like, that's what's important about her. And they're like, Sylvia Rivera was there too. And they all erased her from history. It's like Sylvia Rivera was not actually at the Stonewall riots. She, first of all, I wasn't, and then later when it became obviously a huge legacy, she's like, Oh, yeah, I was there, but she wasn't. And it's like Marsha P. Johnson's importance in history is not solely down to her being at the civil right movements. And it's this. It's this idea that what I call it is that we're having to flatten people into fitting in the protagonists version of history, which is otherwise known as like the great man version history and it's the framework of history that's I would call like the white supremacists version where we only focus on people who are you know, important. I said, that in quote marks the like the Henry the Eighth, the people who like the great men, and we're now we're instead of building a new framework, a new perspective on history, like things like the online discourse, instead just wants to fit these marginalised voices into that framework. That's not some anything revolutionary, that's not equality, that's not giving them the justice and dues. But I think a lot of what our discourse does is it thinks it's being really radical, but it's actually just saying old ideas old conservative ideas, but in its repackaging it a new sort of way that seems radical, because it's just bringing in marginalised people. So another one of this is you've got so much pure, like pure untapped potential, saying, Well, you've got so much potential, I can't say the word, you've got so much Puritan, views and approaches to sort of like sexuality and sex from people who will in their, you know, their bios, they'll have that they're, you know, they're queer, and all this, but they'll be saying stuff that's like, you know, short women dating, tall man is paedophilia. Or they'll be talking about the age of consent in a way that shows absolutely no knowledge of what the age of consent actually represents. And being like, we need to bring the age of consent up to 21 and punish all people. And it's like, that's not how that's a what not, they've consented for, like that's, that's what it's about and what adulthood is for. And that's, that's not like that's a really old school reactionary, conservative piece of ideology that's now being read, like repurpose through young people who are like, we're radical. And I just think it's interesting as well, how online discourse, I don't think it leads to any sort of like self reflection about what you actually believe. It's like, because in our spaces, especially people just like, if I say, I'm radical and radical, if I say I'm a communist, or whatever, I'm a communist, and then they'll come up with things that are like, Oh, it's actually good. My Uber driver does I love when my Uber driver doesn't talk to me because I have anxiety and it's like, I'll give them five stars, if they don't talk to me or make any words. It's like, that's not communism. That's not what it means. And it's we we put everything through a prism of interpersonal, sort of, like interpersonal harm. And that's that's not a way to deal with the structural issues that are playing. It's also doesn't mean just because something and I think I was listening to a book written by Sarah Schulman, called conflict is not abuse, which is really, really good, really, really good. And it's like things that upset us or negative and not necessarily abusive. And I think a lot of our online discourse at the moment is also about everything is framed in terms of abuse, and everything that is harmful is abusive. And that's not accurate. I don't think it's actually useful for pushing the conversation forward and actually reaching resolutions and a lot of these these situations. But like we say at the start, its done in the scolding tone of like, if you don't do this, you're an abusive person, or you're a terrible person. If you don't know about this, then you're ignorant. Oh, my God, listen up dolls, I'm going to tell you fuck faces a fact. Like, it's that kind of thing and slightly, you know, massive tweet thread about some random person with completely inaccurate historical information that flattens and reduces who that person was. But that's presented to us as if we should all use it as gospel by some 15 year old in Massachusetts, okay. No one knows. Yeah, sure. Sure. Like, no, if I when I was 15, like, people rightly told me to shut the fuck

up, like you can, like do your learning, do your learning and all of that. And you'll obviously have some things that are important and some things that you just like that you can that you, yeah, talk on it, but don't do it. We think we know everything about everything. And I do feel like a lot of internet discourses are started by teenagers. And that's actually one of my boundaries now, which is if I, if I see, cause it's like they've got like, I'm 20 in their bio, or like, I'm 19, then I'm like, I don't need to argue with you. Because that's not fair on anyone involved. And it's not useful. And you're either gonna go outside and see the world and come up with some more nuanced perspectives, or you're gonna stay like that. But either way, it's not my problem. And I'm sure you're enjoying your life. Good luck. But that's that's another my boundaries. I think a lot of discourse is started by teenagers and everyone takes it so seriously that it becomes then it's something that drags on for days and days and days and just drains everyone involved. I'm sure I'll get cancelled for this.

Charlotte 'Fozz' Forrester 46:42

That's what that was the whole plan of this episode. It was actually just an undercover agenda to be like, right? How can we cancel Maya

Moya Lothian-Mclean 46:51

I'll cancel myself, I am really due a cancellation. That's also a thing that I think about a lot because I've reached like, I've, I've reached a point on social media where I have what people love to call a platform. And I've I, you know, people think I blew up overnight. I've been around since 2011. As I said, like, I didn't blow up overnight people, I just made a new Twitter, because I was like, I should probably get rid of my old Twitter, made new Twitter and then everyone was like, oh, who's this new person? Because they love novelty. And because now people are paying attention, I'm really like due the backlash. And the backlash will come, its already come a bit. And it's going to come again, because the more I keep talking, the more I'm going to say something that annoys someone.

Charlotte 'Fozz' Forrester 47:31

Yeah, I think that sort of touches on what we wanted to talk to as well about, of the boundaries between the personal and political. So first of all, you talk about like this pedastalling of certain figures, throughout radical movements of history, and then also yourself and like how you engage with discourse in your own cancellation? I mean, how do you feel about how the online world has affected? Like, the personal and political and like, how do we approach you know, realising that the two are intertwined, but also not centering ourselves so much when we do talk about advocacy?

Moya Lothian-Mclean 48:17

So when you say the personal political, do you mean, like, in every discussion how we always come with, like, I've got lived experience and my experiences take weight, even if I know nothing about what I'm actually talking about, but I'm going to share my lived experiences with you that kind of thing.

Charlotte 'Fozz' Forrester 48:29

Yeah, yeah.

Moya Lothian-Mclean 48:32

Okay. Um, well, I think first of all, I think we've seen a bit of this come up, because more and more, we're starting to realise that lived experience is not the like, the be all and end all if you don't come as well with, like, as we talked about critical analysis, and also I've done the reading. So I could sit here and go, I'm a mixed race woman. So now I know x about x, but I might know fuck all of that. And you would still probably be scared to challenge me on that, because I'm a woman of colour. And it's difficult now in the language of the internet to say anything to me, because I could then go, well, you're silencing me. And in some cases, obviously, I just want to make a caveat. This is not me saying that, that doesn't ever happen that you know, women of colour are not silenced, I think I'm pretty clear for my career that we know that people are, and I'm talking about myself, I'm talking about the work that I do. But we know, we know that women of colour are silenced daily, but I do think in the language of the internet, that especially we've started to see, how do I put this, we've started to see all marginalised identities on a hierarchy of who should get to speak and automatically just sort them into this binary of like, you are x and x. So you are positioned here you are X next to your position here. And that everything interpersonal is seen as like this. It's seen as a political subject position, I guess, is that how I describe it? Whereas I talked about your radical simply for existing, you know, That and it's like, well, you know, some of these tech top teams are some clearly, clearly even though they call themselves like left wing is a quite clearly hold a conservative yuppie, like hustle culture ideologies. And just like they've reinvented it like they're like, I'm I'm radical, like, yeah, I'm a landlord, but it's really radical actually, because I'm actually a queer landlord. And that is very, like revolutionary. And it's that kind of idea that I think we need to move away from and start talking more in structural terms. And more and more, we also need to look at material, like, material possessions, because it's one thing like I take, for example, let's, let's say let's use mixed race people as an example, because obviously, I will not get cancelled up to what mixed race people because I'm mixed race. So if I, if I, as a middle class, mixed race woman, tell a white working class person who is trying to talk to me about I don't know something's going on, in their, in their area, and that if they live in a low income area, and schooling is not very good, and they're telling me I've got something wrong, I can be like, Well, actually, I'm, you know, stop talking over me, I'm a woman of colour. And I know this because of I read this article, or whatever. And I probably would come out of that interaction with more support on my side or whatever. But my material position is not that I'm more distressed than that person. You know, I'm not I don't have I don't face probably don't face more I probably like I probably face racism compared to them. But I'm materially I face a different sort of power dynamic in my power, ultimately, I probably have a bit more power. That doesn't mean I don't face some oppressions. But that doesn't mean that I my position is fixed, you know, it's changeable. And depending on the situation we exist in. So in some contexts, they would probably have, you know, they probably suddenly have more power than me but in others, especially in economic context, I definitely have more power. So the idea that we have these fixed positions that don't change based upon say, ethnicity, I think is something we really need to challenge. And that's something if you read Emma Dabiri's book, What White People Can Do Next, which is a tongue in cheek title, just for the listeners, that's really, really good for talking about these subjective positions and talking about how, like the idea of privilege is such a flawed concept, because privilege implies that, like, the idea of privilege is that, you know, we've got white privilege, you have to hand it down, and like we are relying on this paternalistic system, where all white people hand down their privileges. What is the concept of privilege? Okay, we're talking about what we're talking about here is racial supremacy, we're talking about white supremacy, that is like that can't really be handed down as a privileged thing. Like, how do we actually tackle that properly, in a way and what it takes is forming a coalition and also

forming class solidarities. You know, like, Rachel, Rachel, and Emma, in her book, she talks about how, like race, the idea of race, like black and white ethnicity, or rather, but what about race because the race code was invented in like the 1666. I think it is Virginia slave codes, where which were created whether the load of a black race was created versus a white race, and it was created in order to stop white workers forming coalition's with black slaves. So suddenly, the white workers benefit and are mollified by this idea of their racial supremacy and just and that blinds them to the realities of their exploitation at the hands of like other white people. But obviously, they're not on this. They're not, they'd obviously not having the same experience as the enslaved. So they're like, thank God, that's not as Oh, well, we've got the supremacy to hold on to, and that makes us feel better. So we have to really consider things through those prisms and how much class and capitalism comes into this and how, rather than just being like, Well, you know, as a mixed race person, I will forever be more oppressed than you a white person in all cases. So you always have to listen to me. Well, sometimes you don't. And it's okay. I'm not magic. Like, I'm not a magical mixed race person, that's all right. So yeah, I think I think the more I do, but I do think that reading is the answer to this, the more we read, the more that we can apply this critical thinking and this nuance, and I think nuance is the key word here, because that's what's missing from our 280 character chats, the new ones. And the more and more that I you know, I think people are really realising that I think, people, they're begging for help. They're begging to have a conversation that feels like it feeds them, and that they actually learned something from us, like we talked about with the Tumblr feminism, that getting something from it, a feeling fed rather than reading something and feeling like sort of empty and like you're just once again, it's part of the scroll. People want to have conversations where they feel like they're learning and that they have some takeaway that they can apply elsewhere and that they understand frameworks rather than just being like, this is an individualised problem that's expects affecting X and X and not being able to understand what how that connects to other things. And I think it's something we saw in a very positive manner when we were when it was then the Palestine protests earlier this year. And that we saw an amazing solidarities start cropping up between different countries who were battling things at same time. So you saw the Colombian, like Colombians come out in support of Palestine, because at that point, there's a lot of protests going on in Colombia against I can't remember his name, but he was the President, I think, has now stepped down, a big uprising in Colombia. And in London, we had a huge march for Palestine, and the Colombian March, first they went to the Colombian embassy, and then they went to the Israeli embassy, We went to the Colombian embassy, and then they went to the Palestinian embassy. And they started to have this chant. And that was what you saw in other places around the world as well. There was a protest, I can't remember where it was an American, but it was, it was in support of a black man had been killed by police. And they met a Palestinian protest when they were out. And they were shouting, the Palestinian protest was shouting, say his name. And the the BLM protest was shouting support for Palestine, they joined together. That's the coalition's we're building, that's what we're looking at those commonalities and those political structures, understand that rather than just doing on like an interpersonal level, where it's about all about the individuals experience, because there is nothing to be more conservative or Tory, than the individualised experience and individualism. That is never going to win as anything.

Charlotte 'Fozz' Forrester 56:31

Yeah, you're right. You are right, in that, like, yeah, the whole idea that's been like weaving throughout our conversation is that when you write a tweet, or when you retweet something, it's a public display of

something that is defining your online identity, which is essentially an individualistic, like, on some level, a self serving thing, as well of like defining who you are, as a person, at least, you know, according, you know, to the internet sort of thing. And it takes away actual progress. And I'm not to like do away with all the positive that can come from the online, but also, is the fact that like, it does have to be taken to the streets at some point, there just have to be a Solidarity Movement from it. And yeah, I think that is something that a lot of us, it's scary to do that to take it to the next step. It's not easy. But then, if it was easy, I think we would have all done it a long time ago, sort of thing. But yeah, I think like the marches that you mentioned, I do still have hope that there will be Yeah, these further progressions in how we amplify certain issues of how we communicate those issues that is beyond just retweeting something out of shame, sort of idea.

Isabelle Gray (Iszy) 58:10

Yeah, I thought that was what was so nice. So like, touching about the recent, like, kill the bill protests, because it was like, so many different groups coming together with, like, more individualised issues with the police. But they all come towards this key issue of, you know, needing to get rid of the fuckers. So, you know, it's just, I just think that's what you're saying about like the Palestine and the BLM protests, going together, I think that's such a beautiful image. And something so powerful to remember, that is so much better come together with our causes. And that's what's going to make the kind of more revolutionary changes, I think.

Charlotte 'Fozz' Forrester 58:50

Yeah,

Moya Lothian-Mclean 58:51

I think ultimately, I'll just say that I'm getting, like online discourse is exactly that. The fact that it's become this term this that we understand what we mean, when we say online discourse, I would love us to get to a point where we turn it to both online conversation once more, rather than just like this act, and I do want people to remember that first. And secondly, the, the structures that exist in an online social media structures like Instagram and Twitter, they are made for you as a consumer and the product, you are meant to be individualised by them, it is difficult to have these conversations as their collective on them, because that's not how they're set up. They're not set up to support what we're talking about, which is like coming up from political change. And even though they might have, they might be confused with sharing information very fast. They're not set up to support collective conversations. They're set up to be an individual You know, that's why your profile that's where a single person on that that's why you see your timeline, you see this filtered version of the world, on Instagram as well. There's a reason you can't research posts or anything you meant to just have your user experience. That's it. These are not things that were set up as social justice platforms. So first of all that and And secondly, just I think like, if you feel fatigued by online and online chat, then just have conversations offline. So nice sometimes just sitting in a room with my mates just chatting, and being like, Oh, yeah, this is a really good talk, oh, this is great like, and then talk bouncing things off each other. And the times I feel most tired when I'm with my friends is when someone says, Do you see that thing on Twitter the other day? My heart instinct drops. I'm like, I don't want to talk about that. But when someone's talking, like, oh, what do you think about this, and we have a really interesting conversation, then that is what will feed you. And that was what will carry forward, getting out of seeing the feedback

loops on Twitter is gonna, you know, that's going to age you. And also please don't cancel me for this conversation.

Charlotte 'Fozz' Forrester 1:00:44

But yeah, I think we forget that we've been stuck inside for over a year. And it's the thing of that, when online discourses is happening when people are shouting online. You know, it's the things that we felt feel like the only sort of outside we've been able to properly interact with is an online one. And I just really hope that we're going to get to a point of like, when we are fatigued by online, we can think you know what, screw it, I'm going to put my phone away and just go for a pint at the pub, I'm going to go see my mates.

Moya Lothian-Mclean 1:01:17

Yeah. So soon, hopefully soon willing, but also, in the meantime, audiobooks and podcasts, I would recommend anytime you were engaged in some discourse. For people who would like to start with a really good podcast, there's one called You're Wrong About This which can get there like liberal but it's really interesting. And it starts with an issue that you think you know, something about, such as, like the victims rights movement, and then it goes right into sort of like, the history of that and what it was really about. And it said it was one on cancel culture, things like that, and how it started in the US, it's a really interesting podcast highly recommend. And it's, it's a good way, if you were mired in online discourse, a lot of the topics it covers crossover, so you can kind of go there instead and get your background.

Charlotte 'Fozz' Forrester 1:01:58

I thought you're gonna say, I'd recommend listening to the podcast Human Resources. You know what, go for it.

Moya Lothian-Mclean 1:02:08

I actually wasn't but if anyone wants to listen to a podcast, which looked at the true history of British slavery, then please listen to Human Resources, but I was, but in, in spirit of online discourse, I thought that You're Wrong About This is also good.

Charlotte 'Fozz' Forrester 1:02:24

well, thank you so much. I think it's about time we sort of wrap up our conversation, and everything. But we do still have a final question for you that we ask everyone. Yeah,

Isabelle Gray (Iszy) 1:02:36

so we ask this to all I guess it's kind of in line with our title of our podcast, obviously. So yeah. Is that a time where you've regretted biting your tongue in the past? And what would you like to bite your tongue on less in the future?

Moya Lothian-Mclean 1:02:51

Oh, cuz I have a policy of not regretting things, which is more of like a repression rather than actually not regretting. When I've regretted biting my tongue in the past, I would say perhaps biting my tongue about knowing things about terrible bosses in the media, who have gone on to other companies and done bad things. I'm not talking about sexual harassment here, by the way, I'm talking about just bad

working practices and being an awful boss. But I will say I've regretted holding my tongue about that at times, although there's now much more talk about that. So that's that's a good thing. But it's difficult in media, because word carries. And what would I not quite return about a feature that I think bad working practices, if I thought somebody was and I think that's what I'm already paying into practice? A warning. But yeah, apart from that, I can't really think of anything I've regretted biting my tongue about because most of the things I bite my tongue right nowadays is online discourse. And I'm really glad that I do because I don't think it's useful for me to get involved in it in the same way I might once done.

Isabelle Gray (Iszy) 1:04:03

What a stunning way to finish off!

Charlotte 'Fozz' Forrester 1:04:06

On a good note, but thanks so much for chatting to us. I've really enjoyed it

Isabelle Gray (Iszy) 1:04:10

Thank you.

Moya Lothian-Mclean 1:04:11

Thank you.

Isabelle Gray (Iszy) 1:04:14

And that was the episode and actually our last episode of the series. How sad but I'm happy to inform everyone that I have ordered the satisfier it's on the way very exciting.

Charlotte 'Fozz' Forrester 1:04:28

Shut up. No you haven't.

Isabelle Gray (Iszy) 1:04:30

I haven't actually.

Charlotte 'Fozz' Forrester 1:04:34

You dirty liar.

Isabelle Gray (Iszy) 1:04:37

I was just getting you getting you or I don't know. Happy for me.

Charlotte 'Fozz' Forrester 1:04:41

You had me. You had me fooled then. Im gutted now you got to buy it now.

Isabelle Gray (Iszy) 1:04:47

I mean, I did look up post recording, but and

Charlotte 'Fozz' Forrester 1:04:52

I think I'm gonna save up my money because we're low on funds at the moment.

Isabelle Gray (Iszy) 1:04:58

Yeah. Fozz is on a spending ban.

Charlotte 'Fozz' Forrester 1:05:02

Fun Fozzy fact, I am on a spending ban. And it's really tough at the moment. But as soon as it's over, I will be, you know, following Moya's advice and getting myself the satisfier. But yeah, well, what a brilliant speaker in terms of we can be talking about such a heavy topic. And then, so it's like, hey, just couldn't believe it. The satisfier. All right. I don't know what's happening. But I'm gonna I'm gonna go with the flow. And I enjoyed going flow with it.

Isabelle Gray (Iszy) 1:05:34

So definitely a top 10 moment from the series for sure. And, yeah, thank you so much for all our guests who came on to the podcast. We'd really appreciate it and hope you enjoyed chatting to us little people. It's been a long series sorry. Yeah, I hope you've all enjoyed listening to it and let us know if you ever want us to return.

Charlotte 'Fozz' Forrester 1:06:08

Or if you desperately don't want to us to return we'll also get the message then. But yeah, as you said, thanks to all our guests, and thanks to all the listeners who have given us such positive feedback and praise since the episodes have come out. And thank you to you Iszy for being my co host.

Isabelle Gray (Iszy) 1:06:31

What a surprise that was That's very nice. And well, I guess, thanks to you

Charlotte 'Fozz' Forrester 1:06:36

I sort of pressured you into thanking me there as well. I'm sorry.

Isabelle Gray (Iszy) 1:06:41

I'm definitely not grateful. I

Charlotte 'Fozz' Forrester 1:06:44

I know I get that vibe from you

Isabelle Gray (Iszy) 1:06:46

I dislike as a person.

Moya Lothian-Mclean 1:06:49

Izzy has been desperate for this to finish so that she doesn't have to do so many video calls with me. She's like, come on. Another one. I have to see that girl's face again.

Isabelle Gray (Iszy) 1:07:01

Because if people knew what I looked like right now. They will. Yeah.

Charlotte 'Fozz' Forrester 1:07:06

Thank God, this is an audio format. We don't because we don't need at the moment. But yeah, but there we go. Thank you so much for this series. And we hope that you have all enjoyed listening to us have a little natter and that you guys don't bite your tongue on the important things. Oh, what can we go?

Isabelle Gray (Iszy) 1:07:33

Let's do it there, mic drop, goodbye.

Charlotte 'Fozz' Forrester

This episode was brought to you by Gals in journalism and you can find us on Instagram and Facebook. Our show notes and transcriptions are on our website www.galsinjournalism.com. This episode was produced by Fozz and edited by Isabelle. Our music is an instrumental version of 'Sertraline Gang' by Trannieboi. Trannieboi is the abolitionist queer Afro futurist hyper pop brainchild of Jolliffe Seville. As Trannieboi, he celebrates the multiplicity of Black, queer disabled existence by transforming what is frightening - mania, trans homelessness, trauma, the immense difficulty of being a Black working artist - and making it an expression of joy. Our logo was designed by Megan Shepherd, who also designed the Gals in Journalism logo. We'd also like to shout out to City Ventures for supporting this podcast.