



**'It changes how you feel about  
yourself to have this history'**

**TRANSFORMATIONS IMPACT  
EVALUATION: SUMMARY REPORT**

Ester McGeeney

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## **ACKNOWLEDGMENTS**

This report was researched and written by Dr Ester McGeeney, an independent researcher and youth practitioner. Report design is by Zed @ They Them Studio.

The report author would like to thank all the young people, artists, practitioners and researchers who took the time to participate in the project evaluation and share their views and experiences.

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# INTRODUCTION

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*Transformations* (2019-2020) is a Wellcome Trust-funded collaboration between young trans and gender-diverse people aged 16-25, trans artists and performers, academic researchers, and youth workers from the charity Gendered Intelligence. Through interactive history workshops, oral history research, and creative writing sessions, young trans and gender-diverse people engaged critically and creatively with histories of Western sexual science and gender diversity. Writer Jason Barker, in collaboration with the young people and researchers, wrote a three-part drama podcast about trans history, gender identity, diagnostic categories and medical authority. This was used to engage wider audiences with the project themes. The podcast, *Adventures in Time and Gender*, was professionally produced by an all-trans and non-binary cast of leading performers and artists and complemented by an innovative and creative website, designed by They Them Studio.

The project started in March 2019 with a series of workshops for young trans and non-binary people aged 16-25. In these workshops, the young people worked with Jason Barker, academic researchers and Bon O'Hara, a Gendered Intelligence youth worker, to explore histories of gender diversity. One particular focus was a critical and creative exploration of Western sexual science. This investigated how doctors and scientists in the nineteenth and twentieth centuries sought to understand trans identities. That summer, these young people were trained and supported to conduct oral histories with older trans and gender non-conforming people. In the autumn of 2019 and spring of 2020, a group of young trans and non-binary people took part in a series of writers' room sessions, working with Jason Barker, the researchers and Bon O'Hara, to develop a script for a stage show based on the historical sources explored in the earlier workshops and the oral histories. This collaboration led to *Adventures in Time and Gender*. It tells the story of a young non-binary person and a talking suitcase, inspired by the suitcase of early twentieth-century sexologist Magnus Hirschfeld, who travel through time and space to explore trans history.

In early 2020, the Covid-19 pandemic led to the closure of all UK theatres and the team had to change their plans. The stage show became

There's a direct line through time connecting the ideas formulated by the sexologists to the way trans people seeking medical interventions are treated today. So, say you were going through a Gender Identity Clinic in 2020, you are part of a system of medicalisation and diagnosis with its origins in the late 19th century. And here's the thing, I wonder ... if you understand why the system works in the way it does, where the thinking came from, then maybe you can critique it.

- 'Suitcase', (A Character in Adventures in Time and Gender)

a drama podcast, directed by Krishna Istha, performed by an all-trans and non-binary cast and crew. They Them Studio was commissioned to create an innovative website that hosts the podcasts and showcases additional creative responses to the historical materials by a wide range of trans and gender-diverse artists ([adventuresintimeandgender.org](http://adventuresintimeandgender.org)).

*Transformations* was funded by The Wellcome Trust, and the project is a collaboration between writer Jason Barker, the *Rethinking Sexology* and *Transformations* team at the University of Exeter and the University of Portsmouth, and Gendered Intelligence (GI). GI is a trans-led charitable organisation that provides trans youth and community services, delivers professional training and engages in research, policy and media work. GI's involvement in the project was led by CEO and co-founder Dr Jay Stewart and youth worker Bon O'Hara, who worked alongside the academic researchers from the outset. The research team included Professor Kate Fisher, Professor Jana Funke, Dr Jen Grove, Dr Sarah Jones, Professor Rebecca Langlands, Dr Ina Linge, Dr Catherine McNamara, and Kazuki Yamada. The oral history workshops were also supported by Dr Ruth Pearce.

This report outlines findings from new research to evaluate the experiences, outcomes and impact of the project. The report also includes findings from additional research with *Adventures in Time and Gender* audiences to establish the reach and impact of the project

podcast and web materials. Conducted by independent researcher, Dr Ester McGeeney (also the author of this report), the research documents the outcomes and impact of the project, alongside the mechanisms and processes by which these outcomes have been achieved. At key moments during the project, Ester McGeeney produced formative evaluation reports designed to assist the project team with planning future stages, and responding to the needs of project participants and stakeholders. This report shares the summative findings from the evaluation with a focus on the impact of the project for key communities and audiences.



## MAIN COLLABORATORS (IN ALPHABETICAL ORDER)

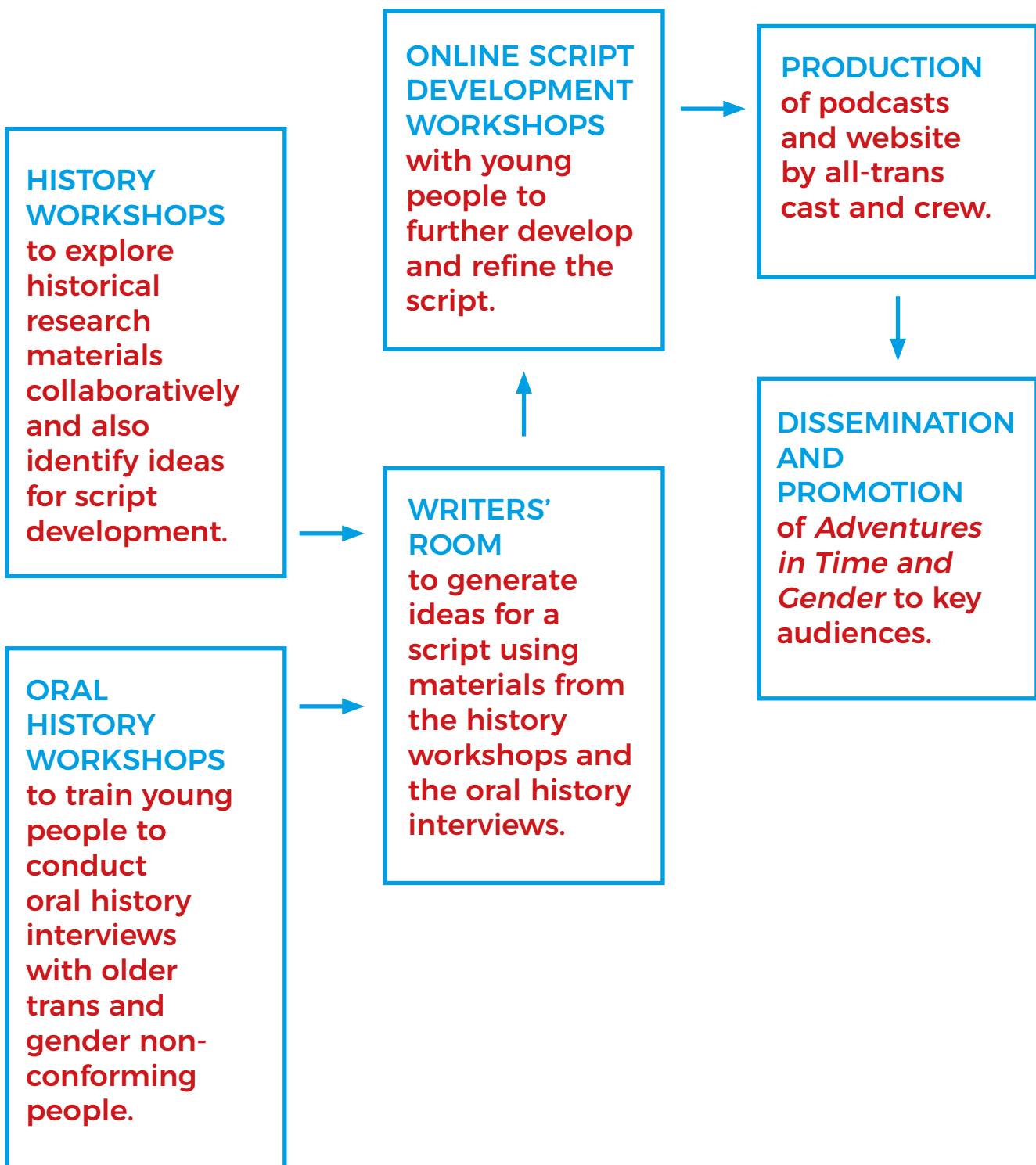
NAME	ROLE
Jason Barker	Lead Artist and Writer
Campbell X	Social Media Strategist
Sam Crerar	Lead Performer (Young Person)
Professor Kate Fisher	Academic (History)
Emma Frankland	Lead Performer (Suitcase)
Professor Jana Funke	Academic (English and Sexuality Studies)
Dr Jen Grove	Academic (Classics) and Engagement Specialist
Krishna Istha	Director
Jo Jackson	Sound Design
Dr Sarah Jones	Academic (History)
Professor Rebecca Langlands	Academic (Classics)
Dr Ina Linge	Academic (German Studies)
Dr Ester McGeeney	Independent Evaluator
Dr Catherine McNamara	Academic (Applied Theatre and Drama Education)
Bon O'Hara	Youth Worker, Gendered Intelligence
Dr Ruth Pearce	Academic (Sociology and Transgender Studies)
Dr Jay Stewart	CEO and Co-Founder, Gendered Intelligence
Kazuki Yamada	Academic (History)
Zed @ They Them Studio	Designer

Other collaborators and performers are listed on the project website:

[adventuresintimeandgender.org](http://adventuresintimeandgender.org)

# OVERVIEW OF TRANSFORMATIONS

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# EVALUATION OVERVIEW: AIMS AND METHODOLOGY

The research uses a qualitative driven, mixed methods approach to document and understand the experiences, outcomes, and impact of *Transformations* for project partners, collaborators, and participants. It also tracks the reach of the project output, *Adventures in Time and Gender*, and seeks to understand its impact for key audience groups. This includes the primary intended audience, which is trans and the wider LGBTQ+ communities as well as professionals working with those communities and those engaged in education and advocacy work around gender diversity and equality.

The research used creative and participatory methodologies and a flexible and responsive research design. This was to ensure the ethical collection of material and the careful sharing of data to encourage ongoing learning and reflection.

## EVALUATION AIMS

1. To gain in-depth understanding of the project process and mechanisms.
2. To document the impact of the project on key project participant groups (young people, artists, researchers) and on partner organisation GI, including how the project engendered change in their lives, organisations and/or professional practice.
3. To track the reach of the project output, *Adventures in Time and Gender*, and understand its impact for key audience groups.

To address these aims the following research methods were used:

- In-workshop creative activities
- End-of-workshop questionnaires
- Written reflections and training evaluation forms
- Reflective researcher diaries
- In-depth interviews
- Google and Simplecast analytics data
- Audience feedback survey
- Audience focus groups

The following sections of the report detail the findings generated using these methods. Further information about the project methodology and ethics can be found in the appendices.

## SUMMARY OF DATA GENERATED

**13**

interview transcripts

**21**

reflective research diary entries

**4**

training evaluation forms

**16**

written interview reflections

**30**

audience feedback survey responses

**4**

focus group transcripts

**49**

completed questionnaires

## Naming or anonymising participants

Most of the evaluation data was provided anonymously (for example through surveys, in-workshop activities, written reflections and evaluation forms) and cannot be attributed to particular individuals. Where this data is included in the report, the participant group is named - for example 'young person', oral history 'interviewee' or audience 'survey respondent'.

Project team members and collaborators (e.g. artists, actors, researchers and facilitators) provided information in a professional capacity and their reflections are therefore credited to them by name. All quotes and findings included in the report have been checked with the named participants prior to publication.

All transcripts from interviews and focus groups with young people and audience groups have been anonymised to protect participant confidentiality.

See Appendix 3 for more information about ethical procedures guiding this research.



This almost unbelievable book deals with  
the outstanding biological phenomenon

# PART ONE: IMPACT OF TRANSFORMATIONS FOR YOUNG TRANS AND NON-BINARY PARTICIPANTS

1



# EVALUATION RESEARCH FINDINGS

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## IMPACT OF TRANSFORMATIONS FOR YOUNG TRANS AND NON-BINARY PARTICIPANTS

### SUMMARY OF IMPACT OF TRANSFORMATIONS ON YOUNG PEOPLE

Twenty trans and non-binary young people participated in *Transformations* as workshop participants, researchers, interviewers, and writers. Young people's experiences, responses, and outcomes have been evaluated using individual interviews with four young people, responses from end-of-workshop questionnaires, evaluation forms, and other written reflections. Photographs of young people's sketchbooks and other materials created during workshops, as part of individual and group reflective exercises, have also been used.

Evaluation findings show that the young people experienced an increase in confidence, validity, pride, and connection. They developed new skills in research, creative writing and teamwork and gained valued professional experience in these areas. Young people were motivated to learn more about trans and queer histories and to conduct their own research. They were inspired creatively to write their own stories and in one case to start working on a novel. Other young people were motivated to join local trans community groups and to make life-changing decisions with regards to work, education, family and healthcare support.

These transformative impacts were made possible due to the following intermediate outcomes:

- 1)** Workshop facilitators created safe, inclusive environments within which young people could engage, participate, have fun, and contribute towards the project as co-researchers and co-creators.
- 2)** The researchers and Jason Barker carefully curated the historical materials which were presented in the workshops with passion and creativity. This made it possible for young people to engage and connect with the historical materials, leading to significant personal changes for some young people, and fostering inspiration, confidence, and connection for others.

### Outcomes and impact: What changed for young people as a result of taking part in *Transformations*?

#### YOUNG PEOPLE WERE INSPIRED AND VALIDATED BY LEARNING ABOUT TRANS HISTORIES

The historical workshops and the writers' room sessions creatively examined the history of scientific and medical approaches to gender, and explored the experiences of gender non-conforming people in the past. Learning about these histories for the first time was exciting, moving, and inspirational for young people. Throughout the project, young people commented that they had

'never looked at anything like this before', and had not previously known that 'trans history' was a 'thing'. They requested follow-up material to aid their own independent research.

Some young people travelled long distances to attend the workshops, returning each week, even when this was inconvenient or difficult. Writer Jason Barker, who facilitated the workshops, was surprised by the depth of enthusiasm for the historical materials: 'I thought people would like them, but they loved them!'

For some participants, the affirmation provided by the historical material was life-changing. Youth worker Bon O'Hara commented they had no idea 'how transformative it would be for young people' to discover these histories and to have access to powerful counter narratives to a hostile public discourse:

 If you imagine being part of an oppressed minority group and you walk into a space and you are suddenly given a huge amount of information that you never knew existed ... When [the whole system] has been telling you that you are some sort of weird new trend ... to walk into a room to have it suddenly spread out in front of you, like look at all this evidence. It's really mind blowing. **- Bon O'Hara**

 I've never looked at anything like this before ... it was amazing to see people like me in history ... we don't really have a history in the media/general public, ... so seeing that we have existed is really validating and special! ... I'm really grateful for the opportunity and how much it inspired me.  
**- George**

 It is very validating to be connected with our history and to have the chance to contribute creatively.  
**- Young person**

Questionnaire data also suggests that the workshops increased young people's sense of pride in their identity, particularly among those who attended more than one workshop. Overall the workshops led to an increase in young people's pride in their identity with the average (mean) score rising from 3.7 to 4.2 (where 1 is low and 5 is high - see Table 1). Commenting on these changes young people reflected that it is 'uplifting' to learn about their history:

 Have been feeling v down lately but feeling better / built up now. **- Young person**

 I think it's just so amazing how he [sexologist Magnus Hirschfeld] created a safe space for queer people in such a difficult time in history ... That's something you never learn about in school, and it made me feel very emotional.

**- Henry, young person**

 I liked [the historical stories] especially the older ones where it was just a magical and sudden transformation ... it was all very matter of fact which is kinda refreshing to see ... it was just accepted.

**- George, young person**

 It always helps to reinforce my feelings of pride and reminding me I am valid.

**- Young person**

 More proud, proud of our history, proud of our project.

**- Young person**

**Table 1:** Table showing how young people rated their feelings of confidence in expressing ideas about gender, social connection, and pride in their identity at the start and end of the project workshops, using workshop questionnaires.

	Confidence in expressing ideas about gender	Social connection	Pride in my identity
START (mean average) Scale: 1-5	3.8	3.2	3.7
END (Mean average) Scale: 1-5	4.3	4.0	4.2
CHANGE FROM START TO END	<b>+0.50</b>	<b>+0.80</b>	<b>+0.50</b>

### YOUNG PEOPLE AND OLDER TRANS PARTICIPANTS FELT CONNECTED AND PART OF A COMMUNITY

The workshops also provided participants with a deep sense of community and belonging. As one young person commented: 'Not only do I have friends now but I have historical trancestors to look towards'. Questionnaire data suggests that young people felt more socially connected at the end of the workshops compared to the beginning with the average (mean) score rising from 3.2 to 4 (scale 1-5 - see Table 1 above).

In the context of the Covid-19 pandemic, the online writers' room workshops in the spring of 2020, led by Jason Barker with Professor Jana Funke and Bon O'Hara, provided a much needed safe space for connection and creativity.

 It has been so lovely to speak to other trans people this week. I have felt very isolated from trans people during this period and a lot has been happening in my personal life. These sessions really made me feel seen and heard.  
- Young person

The project also gave young people meaningful opportunities to connect with older trans artists and adults, which they found inspiring and affirming.

 Meeting a successful, happy trans person who went through transition and tells you it gets better was really amazing ... I think she is the main reason why I'm feeling so proud about my identity now. - Henry

#### Young people commented:

 It helps me to feel more connected and less lonely when spending time around other trans people, where we all have similar experiences.

- Young person

 Spending time around other trans people always helps me feel more confident in cis-dominated spaces - I have a place to go where I am understood.

- Young person

 It helps seeing people like me living their lives happily.

- Young person

The oral history workshops provided a particularly 'magical', 'deeply valuable', and 'unique' opportunity for young people to meet older trans and non-binary people whose experiences 'resonated' with their own. Bon O'Hara witnessed the dramatic impact for young participants who saw new, better futures for themselves:

 I remember one of our young people ... came out of [the interview] absolutely buzzing and just like completely energised and talking about all the activism stuff they were going to do now. ... The young person was just like, ... that's completely what I am aiming for and I didn't know!

And there was this older guy. We had a young trans man interview him and like he had never met a man, a trans man of that age. Never in his life ... like he's in his 50s, 60s, whatever, and you would never imagine that he wasn't cis. But, yeah, it really blew his mind. It was like he had a future. It's like, you look into your own future. - **Bon O'Hara**

Researcher Dr Ruth Pearce, who co-facilitated the oral history workshops with Professor Kate Fisher, noted that this experience was 'not unidirectional'. The older trans and non-binary interviewees also commented on how transformative the experience was for them:

 It has been really eye opening and an amazing experience doing this. Meeting new people, talking about things that I haven't spoken about for years, and for a project like this - I feel proud to be part of this, I feel like I am going to grow from this. - **Interviewee**

 I felt seen, heard and accepted during the interview and all of this helped me further value my own individual trans journey, ... as well as feeling I had contributed to an invaluable archive of trans social history.  
- **Interviewee**

Conducting the oral history interviews in a 'holiday house' over one weekend meant older and younger generations chatted in social spaces as well as during interviews. This further fostered the development of intergenerational dialogue and community building.

 Conducting the interviews in this way as part of an intensive, long, group encounter achieved the cross-generation connection far more deeply and powerfully than I had envisaged it would. A number commented that [they] ... now felt themselves to be part of a new group that would remain in touch. The experience amounted to the construction of an entirely new community. - **Kate Fisher**

 It was once in a lifetime. For me as well. And I'm exposed to things like that relatively often in my job, but it really was special ... I'd love to do more intergenerational work with young people. ... Because that house, what happened in that house that weekend was absolutely magical.

- **Bon O'Hara**

 It was a fantastic example of capacity building within a marginalised community.

- **Ruth Pearce**

## YOUNG PEOPLE EXPERIENCED PERSONAL TRANSFORMATIONS AND MADE LIFE-CHANGING DECISIONS

For some young people, the impact of the project was profound, with the feelings of validity and connection experienced during the workshops resulting in significant improvements in mental health and wellbeing.

 The workshops have been really good by being a big boost to my mental health. And it's not just the standard-issue hanging-out-with-trans-people boost, it's a bigger and more important boost, because with the *Transformations* project it's let me feel a little more ... agency, I suppose? A little tiny bit of a voice in how trans people are perceived and how our history is portrayed. Especially at the moment where things are really backsliding for trans people, you know, everywhere's infested with TERFs and there's constant pressure on the NHS to stop providing life-saving transition treatments to under-18s, and the GRC process is up in the air, and on and on and on, ... and that whole thing just makes me feel really helpless and despondent, because there's nothing that I can really do to control/help those things. But making *Transformations*, ... well this is kind of the classic way that any oppressed group fights back, right? With art! So to have the opportunity to be part of that feels empowering and feels reassuring, and also feels sort of ... it makes me feel connected to my history, I guess? To be doing what oppressed people have always done to get back control of their lives and their narrative and their place in the world. - **David**

Other young people were motivated by the project to make life-changing decisions. Bon O'Hara described how they were able to support one young person to exit sex work during one of the workshops:

 At the time we were together, he disclosed that he was working and didn't want to be anymore, and we managed to facilitate him getting out of that. There's moments in youth work, it's like if you create the space these moments happen. - **Bon O'Hara**

Another young person, Henry, described how the workshops transformed his sense of self. Encountering trans figures from the past and historical characters encouraged him to 'stop being ashamed of my identity' and 'com[e] to terms with who I am now and who I want to be ... I knew that being trans doesn't define me, but I didn't really feel it, now I do.'

Three participants were inspired to undertake further formal education after participating in the project. George's case study offers an example of how this transformation took place as part of one young person's journey. Reflecting on the oral history workshops, Ruth Pearce commented that 'a long-term influence of the workshop will be to ensure a wider sharing of knowledge and experience among people. ... Two young people also shared with me their desire to take this further, through signing up for university courses to further their learning. I can't imagine a more valuable outcome.'

## CASE STUDY: GEORGE

George was part of a cohort of young people who came to all four of the history workshops. Looking through his project sketchbook after the workshops, George realised that his 'work/collages became more coherent' as 'I became more confident and sure of myself'. He reflected that 'being in a community and learning about other queer people makes me feel less alone and scared'.

After the workshops, George felt able to come out to his family and request a referral to a Gender Identity Clinic. He also began volunteering at his local GI group. He was also 'really inspired by listening to the group from Exeter [University]' and applied after the second workshop to an MA programme in Contemporary Identity. He explained: 'I just really miss learning and the workshops made me feel like I have a purpose in life. ... it's hard to put into words but being around other trans people and hearing stories and research that has been done for hundreds of years made me feel a sense of belonging that I've never felt before. ... so I want to pursue that in some way'.

I have been referred  
to GIC + come out to  
family bc I was motivated  
by the workshops

## YOUNG PEOPLE DEVELOPED NEW SKILLS AND PROFESSIONAL EXPERIENCE IN RESEARCH, COMMUNICATION AND CREATIVE WRITING

### Research confidence and skills

*Transformations* inspired its young participants to conduct their own research about trans and gender-diverse histories and raise awareness that this history exists. The oral history stage of the project trained four young people in interview skills, via a workshop led by Kate Fisher, a leading oral historian, and Ruth Pearce, an expert on trans health and ethical research methods. The researchers supported participants to conduct interviews with twelve trans and gender non-conforming adults.

By the end of the training day young people felt equipped with methodological awareness and technical abilities, such as 'interview techniques', 'listening skills' and 'how to use a recorder'. By the end of the weekend workshop, young people had successfully conducted twelve oral history interviews with 'real professionalism' (Bon O'Hara). As Kate Fisher noted, 'the interviews are exceedingly well conducted. They show the success of the training day in giving people enough skills to undertake what are actually very complicated interviews'. Reflecting on their experiences of being interviewed, respondents also noted the skills of the young interviewers in helping them to feel comfortable and relaxed during the process:

 I felt very comfortable and at ease with [young person] while being interviewed. Even though some of the material I was discussing was extremely personal and sensitive, I was reassured and actively consented to further questions around these experiences. - **Interviewee**

Ruth Pearce notes that these are skills and experiences that 'younger trans people', as a disadvantaged community, 'might not otherwise have been able to access'.

### Communication and teamwork skills

All elements of the project helped young people develop valued skills and confidence in communication and 'teamwork'.

This was particularly evident in the writers' room sessions, which took place over the course of three days in the autumn of 2019 and then online over the course of a week during the first lockdown in the spring of 2020. A group of six young people participated in these sessions which allowed them to contribute towards shaping, and later developing, the script for *Adventures in Time and Gender*. These sessions were led by Jason Barker with Jana Funke and Bon O'Hara and featured a talk by professional screenwriter Faryal Velmi.

During these sessions, the young people were invited to develop plots and characters collaboratively, to shape the final performance.

 I never knew about any of these figures previously and I'm pysched to research them further.

- **Young person**

 [One thing I can do now that I couldn't do before is] ... Talk in a group about my ideas and opinions.

- **Young person**

End-of-workshop questionnaires also showed that young people reported feeling more confident in expressing their ideas about gender by the end of the workshops, compared to how they felt at the start (See table 1). Young people commented that they 'felt prompted and inspired to speak up' and 'inspired by others' words / ideas'.

 The big new skill that I learned [in the writers' room workshops] was essentially teamwork. ... At school I really hated group projects ... but with these sessions I ... felt able to trust ... others [and] I sort of learned how to assimilate other people's ideas and kind of ... make a group project rather than a solo project. Sort of ... adaptability, I guess? - **David**

### Creative writing skills

The young people who took part in the writers' room found that the sessions created the opportunity to develop new skills and 'writing techniques' (young person) and to gain valuable professional writing experience. They stated:

 I can put this on my CV. I have learnt: how to construct ideas into something useful and workable; how to brainstorm; how to develop characters. - **Young person**

For the young people, the presentation by Faryal Velmi provided 'useful insights' based on 'real experience' of 'someone in the industry'. Young people commented that they gained 'more knowledge about how one might go about writing professionally' and that 'actually seeing the positive results of Faryal's work was great, because it hammers the idea home that we can actually do this.' Bon O'Hara observed that 'self-esteem-wise [it] was a huge boost' for the group of young writers to be 'treated like professionals, co-workers and collaborators' and then later in the project to see their ideas and work being incorporated into a professionally produced and disseminated piece:

 [The young writers'] are intelligent and articulate and have a lot to say and to be given space to say it and then to come back however many months later and see that, yeah it was a good idea, look it's being used. It's incredible. It's really once in a lifetime. I think they will still be talking about this when they are in their 40s, 'Oh look I co-wrote this thing once. I've written something, or I've co-written something ... It's really amazing. - **Bon O'Hara**

 I've really enjoyed hearing different people's ideas, having an opportunity to share my own ideas and synthesising them as a group to create something new.

- **Young person**

 I've been part of a writers' room before, but this has really helped me hone my skills. The fact that I can now say I've been part of a writers' room for a play that's going to be made should be an enormous help professionally.

- **Young person**

Some young people were also inspired and motivated to pursue their own creative projects, gaining ‘inspiration for my own queer stories’. Sarah explained that the workshops helped ‘crystallise’ her ideas for a short novel, explaining ‘I felt a lot more pushed, like motivated to [write] it, or felt like it was possible to do it’.

The online writers’ room sessions conducted during lockdown gave young people valuable insights into the creative writing and editing process, as well as inspiring them ‘to write and draw ... combating writer’s block and quarantine-induced creative drought’.

 One [thing] has been seeing and being involved in a writing process and now [after the script development workshops] the re-drafting process. ... I’m trying to write my own short book [and] that’s been really valuable in seeing how Jason [Barker] is putting together the story and how he is now like, thinking about tweaking it and adjusting it. That has been really helpful to see and hopefully things I can use for my own project I’m trying to explore. – **Sarah**

The potential political impact of the work was both highly motivating and powerful for young people. *Transformations* became an opportunity to re-write oppressive narratives about trans communities by interpreting historical materials, co-producing new oral histories, and reimagining these different sources into new creative works. As the quote from David that opens this report shows, young people saw themselves not simply as learning from the project but as determining how trans experiences are told. Sarah explains:

 Looking at history and finding trans narratives there, and being in charge of [and] in control of how that would be framed – that was really exciting! I hadn’t seen anything like that before. – **Sarah**

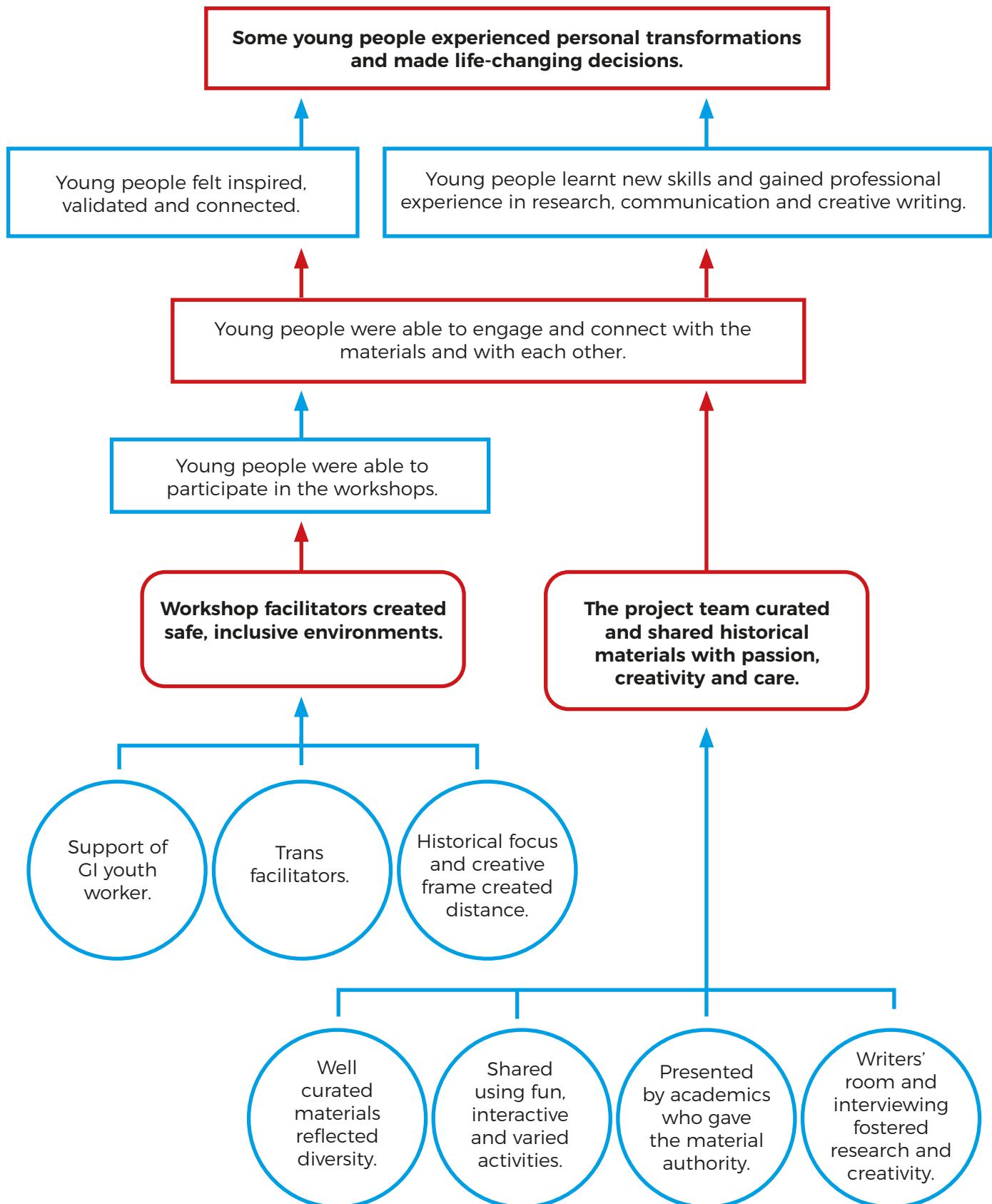
For Sarah, this experience not only gave her the confidence to write her own short book but to join her local GI support group and ‘connect with other trans people’. Sarah commented that after the workshops, she was ‘feel[ing] a little more comfortable in my own skin. I think it’s felt reassuring that I am sort of – that I’m on the right path for myself’.

## **Understanding the process: What made these experiences and changes possible for young people?**

This section of the report examines the processes and mechanisms that made the above outcomes and transformative impacts possible for young people. Two intermediate outcomes have been identified as key to enabling these deeper impacts. These are summarised below.



## UNDERSTANDING THE PROCESS: INTERMEDIATE OUTCOMES, END OUTCOMES AND KEY MECHANISMS FOR CHANGE



## INTERMEDIATE OUTCOMES AND KEY DRIVERS OF IMPACT

### WORKSHOP FACILITATORS CREATED SAFE, INCLUSIVE ENVIRONMENTS

It is clear from the evaluation data that at each stage of the project the facilitators (Jason Barker, Bon O'Hara and the researchers) created safe and inclusive environments to ensure that everyone could participate and engage in the creative and research activities.

 [There was this] sort of assumption of kindness all the time, of inclusivity, not just around trans stuff ... so that was really helpful for making sure I would participate.  
- David, young person

End-of-workshop questionnaires and group evaluation discussions were used to listen to young people and make changes to the workshops week-to-week, such as adapting the workshop pace, structure or facilitation approach. In this way, the evaluation activities and feedback forms functioned as listening devices that facilitated a flexible, open and responsive approach. As Jana Funke noted, the history workshops demonstrated to the project team 'how important it is to respond explicitly to feedback to make improvements and to make this visible as well, so that people know you are listening and paying attention.'

The collaboration with GI youth worker Bon O'Hara as an advocate for the young people was also essential in helping participants feel included and safe. They were able to take a lead on any pastoral needs and/or safeguarding concerns, freeing up the other facilitators to take a lead on the creative and research activities.

 From the moment Bon came in, they were completely all about the young people's experience in the room. ... I liked the freedom of thinking of things and knowing that Bon would always bring it back to the young people.  
- Jason Barker

Having trans facilitators running the workshops was another important factor in creating spaces in which young people felt safe and able to participate.

 It felt good/right/reassuring that there were Jason and Bon there who are both trans/nonbinary. I would have felt less comfortable and less sort of ... represented, or respected, if the cis workers had outnumbered the trans/nb workers. - David

In the first workshop young people identified that there were too many cis researchers. In response to this feedback, a decision

 Because of [my disability] it can be hard to connect with other people, but even for me it was possible. Especially with Bon who really looked after everybody and helped me with these issues.

- Henry, young person

 It was definitely really good to have Bon there from GI, to have kind of, someone I knew and could ask questions of, who was there in a clear GI-support kind of position.

- David

 I found it quite easy to get involved - it felt very safe ... the fact that it was run by trans youth workers was great ... I didn't feel judged.

- George, young person

was made that in future stages of the project there would only be one cis researcher present in each workshop at any one time. Young people explained that while they felt 'comfortable' with the mainly cis research team, being in a trans-majority space made a significant difference. Young people explained: it 'buoys me' or makes me feel 'less lonely'. Bon O'Hara reflected that the project facilitated 'incredible conversations' and outcomes for young people, in part because young people were able to spend 'entire days' or 'an entire weekend' in a trans-majority space where they could let their 'guard' down and make connections.

In addition, safe spaces were enabled by the use of historical materials and creative activities as distancing mechanisms. As David described, 'it's been really nice to have a place to hang out with trans people that isn't a support group ... [and] have something that we're working on together'. At the start of every workshop, one of the researchers explained that the aim of *Transformations* was not to research young people's lives and experiences but rather to invite them to collaborate as co-researchers and co-writers to examine the historical material and contribute towards the script.

 [For some young people] not having to come and talk about yourself maybe ... was liberating. To be in a trans space where you didn't have to talk about being trans might have been something. ... People didn't have to tell their own story. I like that idea that you are part of something that you can be interested in, one step removed. **- Jason Barker**

In the writers' room sessions in particular, young people commented that they found the workshops 'invigorating', as discussions on the script and its themes led to 'conversations on difficult topics such as stuff around medicalisation'. Jason Barker noted that these are 'difficult conversations but they are conversations people don't have. People don't have a place for these, [and] I think it's really trans people who need to be having them.' He also reflected that these conversations would not have been possible if the group were not working creatively and using historical materials:

 Because we were talking about the script and about history, I feel like everyone was able to keep [the debates] at arms length ... I'm not sure if those conversations would have come up or I would have felt awkward around those sorts of conversations in any other circumstance.  
**- Jason Barker**

It is evident from the evaluation materials that these conversations were personally significant and creatively generative for young people, who commented how 'helpful', 'invigorating' and affirming they found them, as well as generating rich dialogue that Jason Barker went on to include in the *Adventures and Time and Gender* script.

 **[The history] gives a framework to work inside of, some concrete stuff to work with, and it means it's a little less personal/raw/emotional, so it's easier to do the work and not get bogged down in politics or venting/support so much.**

**- Young person**

## THE PROJECT TEAM CURATED AND SHARED THE HISTORICAL MATERIALS WITH PASSION, CREATIVITY AND CARE

The research team carefully curated the historical research materials for the history workshops and shared them in ways that were creative, varied and engaging. Young people watched researchers perform as historical figures, they listened to stories, read handouts and posted anonymous questions in a box. They went on a tour of a mock-up of Magnus Hirschfeld's Institute of Sexology in 1920s Berlin, visiting different 'rooms' where one of Hirschfeld's staff members, played by the researchers, would show them photos, quotes and other textual sources. The young people also took part in individual and group reflective activities where they considered clichés and stereotypes about trans people, explored historical gender and sexual identity labels, discussed mythological and literary characters, and created their own identity label timeline.

Evaluation materials clearly show that young people were highly engaged in and invigorated by the history workshops, describing them as 'uplifting, collaborative, engaging', 'accepting, informative, safe', 'interesting, engaging, well thought-out' and 'fun, relaxed, exciting' (See tag cloud).

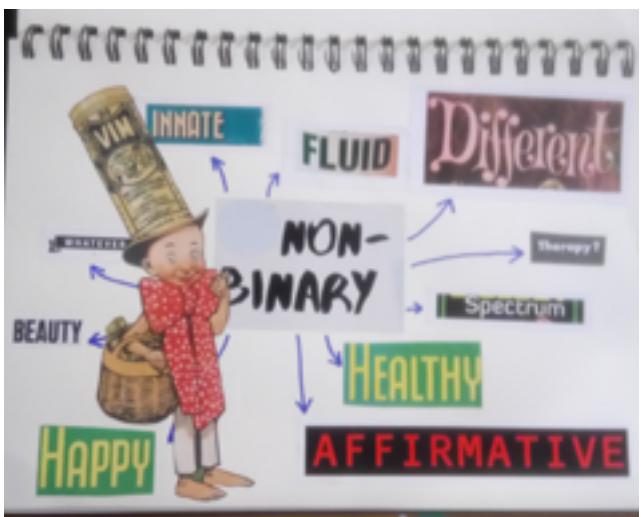
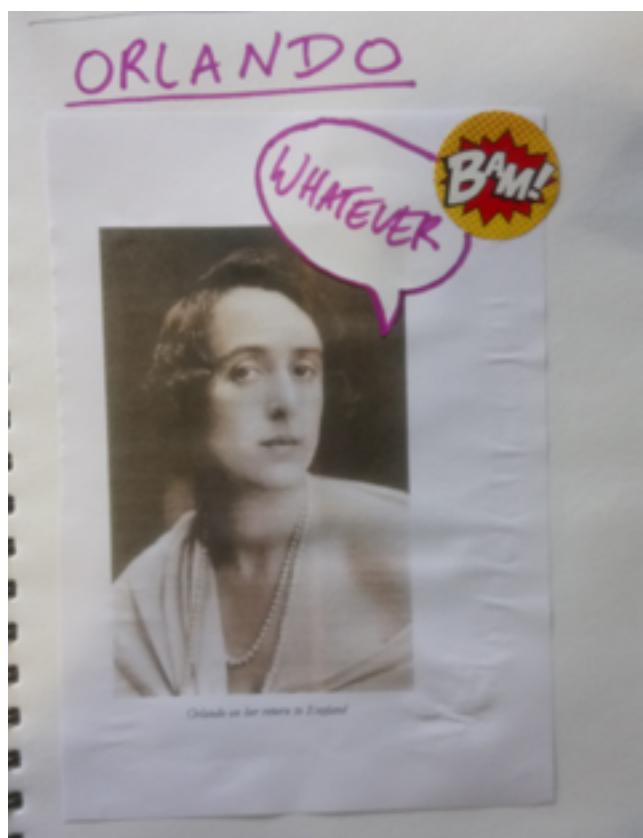
 I expected it to be like a lesson in school before I went there, but the atmosphere and the way people delivered information was just great.  
- Young person

 The sort of excitement and love that these materials were shared with, I think, really moved a lot of the young people. It was really quite quick for them to start feeling safe around [the researchers].  
- Bon O'Hara



Tag cloud showing young peoples' three word descriptions of the history workshops. The most frequently used words are shown in large and bold text.

Each young person was given a sketchbook to reflect on the workshop activities and engage creatively with the historical materials. Photos of these sketchbooks document the enthusiasm, creativity and humour with which young people explored the historical materials and engaged in the workshop activities. The activities enabled young people to reflect on their own lives and experiences of gender and to engage critically with how gender has been documented in history and in the media.



Bon O'Hara regarded the historical characters as 'well chosen' to reflect the diversity within the trans community. This meant that all participants could find historical characters that they could connect with.

 I think pretty much all the young people spotted at least one person who was like - 'yeah I think that would have been me. I think if I had been alive then that's what I would have said and that's what I would have wanted'. And the one you know there was the myth about the person, the goddess Isis magically transforms them from female to male, so that they can marry the love of their life. And there were young people who went - 'yeah I want that magical transformation! I just want it to be done ... And there are trans people who are like - 'we never finish evolving' and that's sort of more like the Chevalier or whatever who's like 'yeah I'm just going to do my own thing. Yeah I'm busy, I'm having a great time'. - **Bon O'Hara**

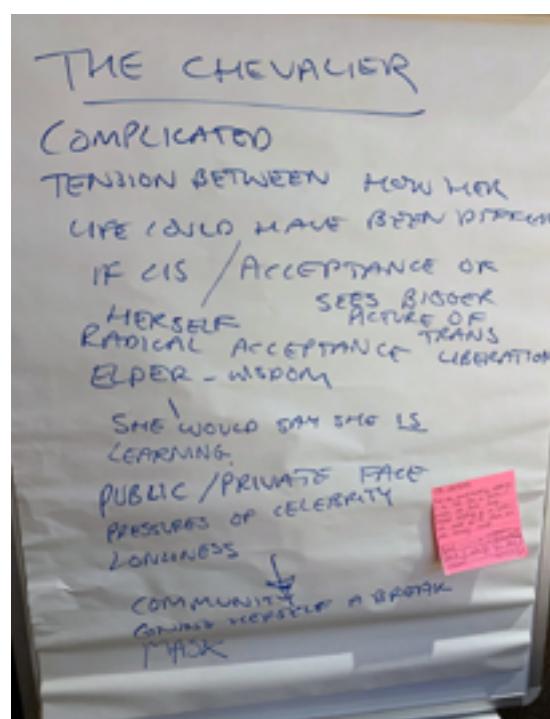
Jason Barker and Bon O'Hara felt it was important that the materials were presented by academic researchers, and not by the trans youth workers, as this gave the stories authority and validity. In this way, the collaboration between GI, Jason and the academics was integral to the success of the project, offering young people a majority-trans space facilitated by trans youth workers and artists, with input from academics who brought their passion, knowledge and expertise into the room in varied and engaging ways.

 There was also something about having people who were professors, who were historians ... that gave it authenticity, so I think that was really important. For me, there was something about it being treated seriously ....

**-Jason Barker**

Jason Barker also commented that the researchers were skilled in facilitating discussions about the historical materials that were 'completely open to interpretation - it was open to people talking about the story, asking about the story, saying their own take on it.' This helped young people to access the stories, make their own interpretations and engage with the 'strangeness' of some of the sources.

In the writers' room, young people were also introduced to new historical research materials. They were asked to work with the materials creatively and imaginatively to shape the narrative arc of the performance and to contribute towards character development. Whereas in the history workshops, young people had only limited time to explore and reflect on each historical source, the writers' room method meant that young people could 'dig deeper' into the material and work with it playfully and creatively.



Photographs of character development work generated during the writers' room sessions



It was fascinating just reading the different sources ... but I think the real fun came from ... interpreting that and then creating a character ... because you often only have scraps ... so it's like ok, how do we fill in the blanks ... that fleshing out just makes it, it was such a fun process. I remember a lot of ideas started to bounce back and forth and just made it come alive. Really off the page. **- Sarah**

Jana Funke, who helped facilitate the writers' room, reflected that working imaginatively with the historical sources allowed all participants to engage with the material, regardless of their level of knowledge about the materials or the historical context. It also required her to radically adjust how she presented and discussed her own research:

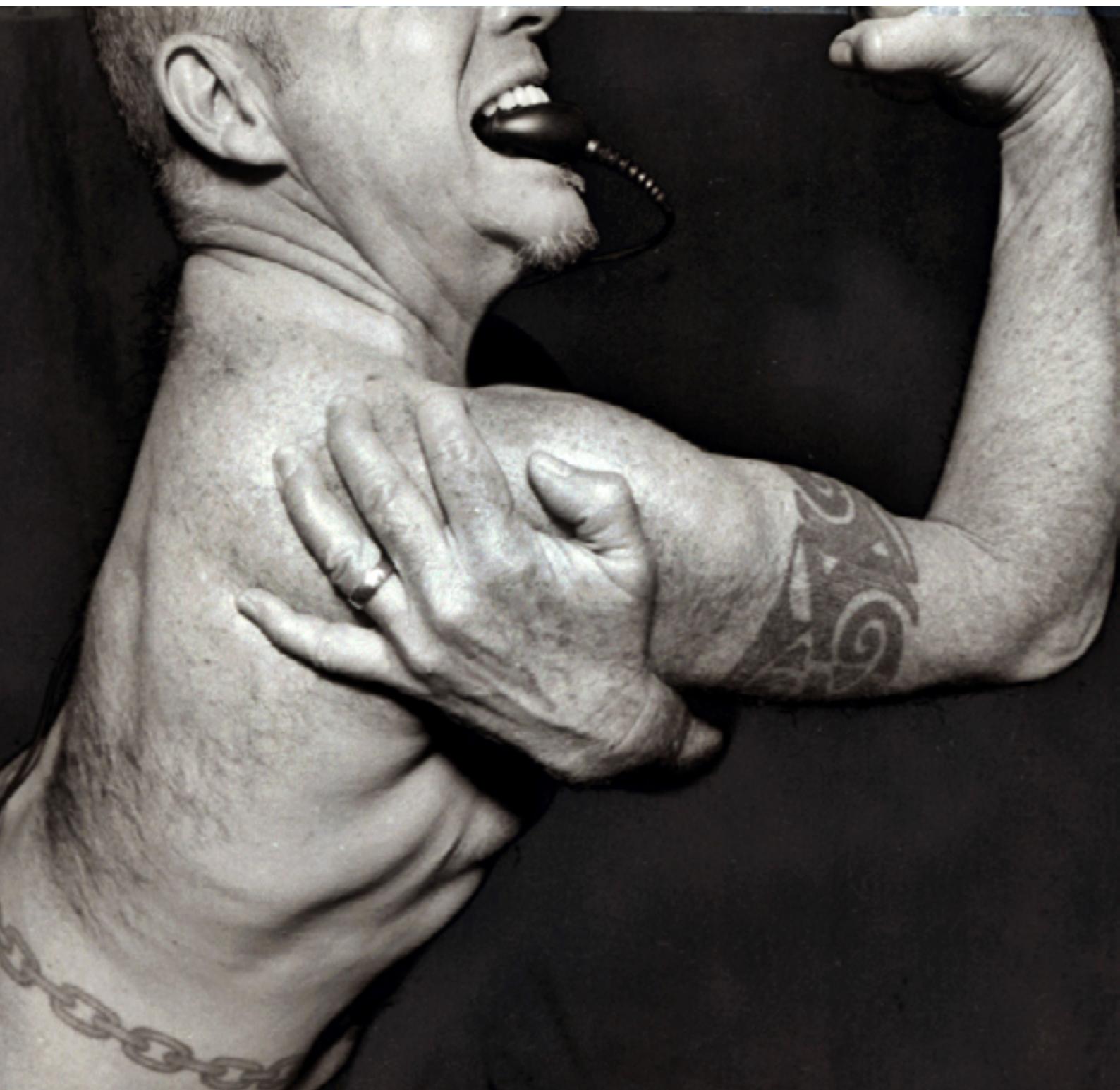
**G G** In addition to giving less factual information, I learned to change how I talk about these figures and their lives ... When we came back to [the early twentieth-century literary author] Bryher to flesh out their character, I shifted the way I talked about them, e.g. instead of saying 'Bryher's father was a shipping magnate and probably the richest man in England', I would say 'I see Bryher on a boat and as someone who loves to travel and can never sit still'. This ... allowed the young people ... to build on my contribution by saying 'yes, and I see Bryher doing x, y and z'. It was really eye-opening and fascinating to see what Jason [Barker] was doing with the historical materials and to change and adjust the way I talk about my research quite radically. **- Jana Funke**



image: Bryher 'on' Bryher Island

**PART TWO: IMPACT OF  
TRANSFORMATIONS/ADVENTURES  
IN TIME AND GENDER FOR TRANS  
AND NON-BINARY PROFESSIONAL  
ARTISTS AND CREATIVE  
COLLABORATORS**

2



# **IMPACT OF TRANSFORMATIONS/ADVENTURES IN TIME AND GENDER FOR TRANS AND NON-BINARY PROFESSIONAL ARTISTS AND CREATIVE COLLABORATORS**

## **SUMMARY OF OUTCOMES AND IMPACT FOR ARTISTS**

The final stage of the *Transformations* project was the creation of the *Adventures in Time and Gender* podcast drama and a project website with additional creative responses. The three-part podcast series and website were promoted to a wide audience. This stage of the project was led by a team of over twenty-five professional artists and creatives from the trans community, who were working in collaboration with the academic research team.

The impact of the project for the artists and creatives has been evaluated using individual interviews with four members of the creative team (Jason Barker, Krishna Istha, Zed, Campbell X) and feedback forms completed by some of the actors after taking part in an initial online 'table read' of the script. Comments and reflections from the creative team that were shared at the online celebration event have also been included.

Evaluation findings show that *Transformations* invested in trans creative talent and provided opportunities for established trans artists and creative professionals to:

- 1.** Develop new creative practices and skills, leading to new employment opportunities.
- 2.** Grow in confidence about their role and value as an artist.

### **Key factors in driving these impacts include:**

- 1.** A supportive, trusting and enabling research team who were able to enthusiastically collaborate with creative professionals in the final stage of the project. This enabled artists to be creatively ambitious and produce their best quality work.
- 2.** Sufficient funding to employ professional artists to produce high-quality final products. Channeling this resource into a trans community project communicated the value of trans stories and trans talent, and helped relieve any potential tensions around resource allocation.
- 3.** The podcast production was entirely trans-led, which facilitated trans-only creative spaces. This helped actors and other collaborators feel safe, heard and understood and provided a comfortable and inspiring working environment.

## **Outcomes and impact: What changed for artists as a result of taking part in *Transformations*?**

### **ARTISTS DEVELOPED NEW CREATIVE PRACTICES, SKILLS AND EMPLOYMENT OPPORTUNITIES**

For all members of the *Adventures in Time and Gender* creative team, the project was an opportunity to develop and extend their creative practices, employing unfamiliar technologies, and experimenting with new ways of working. Due to the outbreak of Covid-19, the team found themselves unexpectedly

producing a podcast drama and website, instead of the planned touring theatre production. Neither writer Jason Barker, sound designer and editor Jo Jackson or director Krishna Isthā had prior experience of making a podcast. The project designer, Zed from They Them Studio, had limited experience of website construction. Additionally, all creatives were adapting to working and collaborating remotely. This challenging and unique situation fostered experimentation and skills development.

For Jo Jackson, this was a 'perfect' opportunity to 'figure it out', develop new skills, work with new and different technologies, and 'make it sound as good as it deserves to be'. Jo Jackson's background in film was recognized as a strength, enabling them to see sound 'visually' to create a rich, layered soundscape (Krishna Isthā). For Krishna Isthā and Zed, *Adventures in Time and Gender* extended their creative practice into new areas, leading directly to new work opportunities.

 It was the first sound - podcasting - work I have done, I did like it and I feel like I have learnt the skill of ... directing sound ... and how things are edited ... or what can be done when just sound is used ... And since then, someone that I knew vaguely, got in touch to ask me to direct a radio drama, so I think I will do more work in this area. – **Krishna Isthā**

 I'm really proud of [the website]. And I built it! When I've designed websites in the past I literally, I draw them and I give it to someone and ... they come back to me and go - 'there you are, there's the website'. [In this project] I've been working with [the technical team at the University of Exeter] in quite a hands-on way ... and I've come away from it ... having learnt a whole massive skill ... and I will definitely [use these skills again] I am already doing someone's Wordpress site now. – **Zed**

### ARTISTS EXPERIENCED INCREASED PROFESSIONAL AND CREATIVE CONFIDENCE

For some of the creative team, *Transformations* and *Adventures in Time and Gender* were opportunities to develop in professional and creative confidence. This was particularly the case for Jason Barker. As the lead artist and writer with responsibility for creating the final script, Jason Barker's role was complicated by the layers of creative collaboration built into the project. He was tasked with running workshops with young people, developing creative collaborations with other artists, creatively exploring the history of gender with the academic research team and incorporating the creative responses and ideas of young participants into the scripted podcast. This was a highly challenging role, requiring the ability to work simultaneously with research, creative, youth, cis and trans communities, and to bridge youth work, academic research and community arts



Image: suitcase prototype made by a young person in the writers' room.

praxes. The experience enabled Jason Barker to appreciate his strengths and develop new skills and capacities in collaborative, interdisciplinary and intercommunity working. He found the project was a 'learning curve' in collaboration and communication - in 'making things clear and knowing what my role is'. Jason Barker suggests he has already taken this learning forward into new collaborative projects.

 [I've learnt that] you can collaborate without feeling like you are running yourself down and disappearing from the process - 'everyone else is the writer and I'm not the writer'. When you work on any project, collaboration doesn't mean that you get lost in the mix - that's been the really good learning thing for me. I think that's changed a lot from September to now [June]. I am more confident in what my role is.

Originally my fear was that I would become this person where everyone was chipping in - young people, academics, everyone. And that I had this picture of myself with a feather quill sitting at some desk trying to make everyone happy. And, of course, it's not that. That's my fear. But it hasn't been like that.

I suppose I quite often approach things like 'oh they wouldn't want me, surely there would be someone better,' but actually it's been quite good. I feel quite proud ... so I suppose I see myself in it in a different way. **- Jason Barker**

Both Zed and Campbell X (social media consultant and digital strategist) felt that the project team valued their work and respected their professionalism, which as Campbell X described 'brings out the best in me'. This enabled him to ask for what he needed and feel heard by those who were both his collaborators but also his employers. Campbell X described this as an 'incredible' and 'healing' experience that has led him to 'reassess my working relationships' and reconsider what he can wants and expects from colleagues in the future.

Zed similarly spoke of how the project has taught them to recognize their talents and use that platform to communicate better with clients:

 There's something about limits and not limiting myself that I will take forward and also just asking for what you deserve. I am terrible at asking for proper money so actually I have been paid a decent amount on this and when the work increased and it didn't feel like such a decent amount anymore I went to [the project team] and said that's not [enough]. And I got it increased. Just the confidence to do that again. I'm really grateful actually. **- Zed**

DURATION 40:57

## IN SEARCH OF THE FIRST EVER TRANS PERSON

The Narrator and Suitcase go on a quest to find the first ever trans person in history.

episode

1

GI CEO Dr Jay Stewart noted how the project provided 'support for trans people who are starting to thrive in their careers ... who are still learning what good looks like and need support'. Jay Stewart reflected how the project had helped thriving trans professionals identify 'what barriers look like and gain support with increasing confidence levels'. This had led him to consider what more work GI could do to provide this important and much needed support.

 How do we support people who are already professional and not necessarily just focus on young people coming through and exciting them about stepping into a whole range of professions? We've always had that at GI in terms of the youth work to support people with their interests ... but actually ... [we need more] support for trans people who are starting to thrive in their careers and actually can still be going bigger and better and beyond their own expectations and not just think of 'we're subcultural'.

- Jay Stewart

## **Understanding the process: What made these experiences and changes possible for artists and creative professionals?**

This section of the report examines the key factors that enabled the above outcomes and impact for the artists and creative professionals engaged in the project. Evaluation of the mechanisms and processes at play during the final stage of the project suggests that there are three important factors to consider.

### **1. AN ENTHUSIASTIC AND TRUSTING RESEARCH TEAM**

A key factor driving the above outcomes was the trust of the academic research team, which enabled artists to feel supported and be creatively ambitious. For Zed, this project presented an opportunity to develop new skills and to try out 'more of a production management role' that involved commissioning trans artists to create new, collaborative work.

 One of the things that the academic team said to me at the beginning was 'reach for the moon' and that thread really did follow through for me ... I didn't have to bluff it or anything, I was really honest and I said this isn't my thing and I think having that trust from the team, that is incredibly enabling, you know? It just made me go, well you think I can do it - well you're right I can do it! - **Zed**

Similarly Campbell X commented on how the support from the research team enabled him to produce his best quality work:

 [Researchers] Jana [Funke] and Kate [Fisher] were available. They trusted me. They trusted my judgement. That was incredible ... That environment brings out the best in me. Because when I feel trusted, I feel like I'm heard and I can make more of a contribution whereas if I don't feel that then I shut down and I go into automatic pilot. - **Campbell X**

Zed commented on the 'infectious' enthusiasm of the research team and the dynamics of collaboration in which trans creatives' interpretations of historical material were valued and nurtured:

 One of the really interesting things about creating the wormholes was the conversations between a creative person and an academic person. It did work really well and it was a little kind of tennis match, it was like, and then there's this and there's this and this is how you make that real. ... That's where the magic happened in those conversations. - **Zed**

## 2. THE PODCAST AND WEBSITE PRODUCTION WERE WELL RESOURCED WHICH 'MADE IT SEEM AS IF TRANS PEOPLE'S STORIES ARE VALUABLE'

All of the creative team commented on how rare and valuable it was to work on a trans community project 'that had some money behind it'. This made it possible to pay people fairly, relieve any potential tensions in the project team and communicate the value of trans stories and trans talent.

 It just felt so nice to be working on a project that had some money behind it and actually not to be compromising all the time or asking people to do something for nothing ... I hope that the evaluation of this gets across how well I think it has worked as a project. I hope that the people who pay the money see the value of what they have done [which is] if you give people a proper budget they will come up with a proper piece of work. - **Zed**

 Having a good budget? It means that there was no tension in my body as I asked for something and there was no tension in the body of the person I was asking. Jana [Funke] would say, don't worry about the budget, we've got the budget. That was incredible. It made it seem as if trans people's stories are valuable. That's valuable. Valuable enough to pay people well, to pay us for our time. It was a thing of beauty. - **Campbell X**

The 'proper budget' resulted in a highly professional, high-quality, collaborative piece of work, which contributed directly to the positive impacts on collaborators' confidence, self-worth, and ambitions for the future. Collaborators experienced enormous

 It was really exciting to be able to actually offer people you know a good rate of pay for things. I suppose the expectation [is] that people contribute for free ... for 'exposure', for 'the community', or for 'the young people' or to 'get your story out there'. All of those things that people say. ... So it's been great actually, especially the work that Zed was doing on the website being able to include those people and pay people as well.

- **Jason Barker**

pride in their achievements and validation through the hope and expectation that it would be of value to trans communities in the longer term.

 When I listen to it, I think, to be able to make something that is such quality. This is a lasting thing ... It is a thing of happiness as well, which is something. It's like people doing something, a nice thing, together which we don't hear about trans people doing. So there's a lot about it that I can see as being a legacy in itself ... I am really proud of it. We've done this thing [that] ... lives on. - **Jason Barker**

 I hope that this will be shared widely once it's out, and will help educate people on trans history and open their minds to all the different trans experiences it explores. And I hope, for any trans or questioning listeners, that it will make them feel seen, and that they can relate to some part of it. - **Actor**

### 3. THE PODCAST HAD AN ALL-TRANS CAST AND CREW

The *Adventures in Time and Gender* podcasts were created by an all-trans cast and crew. This stage of the project took place in trans-only creative spaces that were welcomed by the actors and the creative team who felt safe, excited, proud and understood during the production process.

 What a wonderful space [the table read]. It felt very safe. I remember people being able to give the pronouns that they wanted rather than the pronouns that they wear publicly to the world and that felt really nice... people were very honest about where they were on that day ... I mean I had fairly recently had some surgery and coming into a group of people where I could just be honest about that and be in my dressing gown and you know operate at the pace where I needed to operate ... if it hadn't been trans led, trans crew, trans everything then my guard would have been up more. What a treat. - **Lead Performer Emma Frankland**

 I couldn't help but shed a tear or two during the reading of the 3rd episode. This is powerful stuff because it's got trans people at the heart of the project and truly makes me feel proud to be trans. - **Actor**

 I am so incredibly proud of this project. It's probably one of the things that I've done that I am most proud of. ... I think this project is quite life-changing for people. I do think that if I had seen this as a young trans person I would have been so delighted, it would have changed my life. ... I didn't know any trans people [when I was younger] and when I did know about them, I found it quite reductive. It was all about just being trans ... but I think what's really important about this is we are seeing that people have other lives, we are seeing that they have these amazing skills and we're really getting to spotlight that. Yes, being trans is a part of you, but it's not everything.

- **Zed**

DURATION 25:04

#### THE TRANS TAPES

The Narrator plays excerpts from interviews recorded with older trans and non-binary people.

episode

3

Jay Stewart explains that these kinds of trans-only / trans-led creative learning spaces are much needed given the 'history' and 'politics' of the creative industries:

**GG** For all sorts of reasons, in the creative industries trans people aren't there, but trans stories are ... but the fact that trans people are not telling trans stories on a larger platform, that's the scandal isn't it? So I think more trans people need to be thriving in creative spaces and industries and what helps is feeling welcome, feeling included, not feeling like you have to justify who you are ... People are more likely to thrive if they feel safe. So of course if you're going to create a space, which is what we try to do all the time at GI, [it needs to be] friendly, welcoming and inclusive ... - **Jay Stewart**

Several of the creative team also noted that having a trans-led creative team was important for showcasing trans creative talent. For Jason Barker, this was an important part of the project's legacy that he hopes will inspire young trans people:

**GG** The picture in my head is of a young trans person who doesn't have access to anything, is looking for things and finds *[Adventures in Time and Gender]* at some point and is really excited by the whole thing. By the fact - 'Oh my God, these are trans actors!' - '[it's] written by a trans person' - 'Wow, that's something!' ... You can look at the website itself and think - 'Wow, look, a trans person designed this!', 'People have made art!' - **Jason Barker**

**GC** I think most [of the cast] were really excited by the project because, one, there were so many trans people involved. It wasn't like there were three trans people on the stage - there was over 20 of them and they were all doing different things, and the sound is done by a trans person, the website is done by a trans person. I think it is the kind of project that trans people always want to work on, so I think for that reason I think everyone was very excited.

- **Krishna Ista**



## PART THREE: IMPACT OF TRANSFORMATIONS FOR GENDERED INTELLIGENCE (GI)

3



## PART THREE: IMPACT OF TRANSFORMATIONS FOR GENDERED INTELLIGENCE (GI)

### SUMMARY OF IMPACT FOR GENDERED INTELLIGENCE

Gendered Intelligence's involvement in the project was overseen by CEO Dr Jay Stewart and led by GI youth worker Bon O'Hara who supported young people from GI to participate in the project.

To evaluate the impact for GI, interviews were conducted with Bon O'Hara, Jay Stewart and Jason Barker, who also works as an awareness trainer for GI. Additionally, creative materials generated during an online learning event attended by thirteen GI staff members were used.

#### The evaluation found that:

- *Transformations* has had a significant and lasting impact for its young participants, all of whom were members of, and recruited through, GI.
- The project also had a deep impact for the two GI practitioners (Bon O'Hara and Jason Barker) who collaborated with the project team. Both found the experience of participating in the history workshops to be personally and professionally transformative. One way in which the project has influenced their work for GI is that Bon O'Hara and Jason Barker now use historical stories and approaches in their work as youth workers (Bon O'Hara) and trainers (Jason Barker).
- There was a more limited impact for youth work and training practice across the organisation. Further work needs to be done to build on the project findings to enable other practitioners at GI to have the knowledge and confidence to incorporate historical stories and approaches into their practice.
- *Adventures in Time and Gender* is a powerful resource that celebrates trans lives and makes them beautiful and visible, which is central to GI's work. Moving forwards, GI will be a key platform in disseminating the resource and associated learning within trans communities.

### Outcomes and impact: What changed for GI young members and staff as a result of taking part in *Transformations* and has there been any wider organisational impact?

#### TRANSFORMATIONS HAD A DEEP IMPACT FOR YOUNG MEMBERS AT GI

*Transformations* has had a significant and lasting impact for its young participants, all of whom were members of, and recruited through GI. As documented in part one of this report, the project enabled young people to develop new skills, to grow in confidence and pride and develop a strong sense of connection and community. These are all outcomes that are central to GI's aims as an organisation.



For our young members at Gendered Intelligence to collaborate with such a range of talented and creative trans and non-binary professionals provides an important and life-changing experience for them. What's more, through working with the academics and learning that trans people have always been here, this provides the foundation for trans and gender questioning people to find a deep sense of pride in who we are and what we wish to become. This is what Gendered Intelligence is all about. - **Jay Stewart**

#### **TRANSFORMATIONS HAS LED TO THE INCLUSION OF HISTORICAL APPROACHES IN YOUTH WORK PRACTICE AND PROFESSIONAL TRAINING FOR GI**

*Transformations* also had an impact for GI staff, especially Bon O'Hara, who provided pastoral support, care and advocacy in all stages of the project. A key realisation for Bon O'Hara from the initial history workshops was how little trans and queer history young trans people have access to and how 'mind blowing' it would be for them to learn that this history exists (See part one).



I didn't know how many young people didn't have access to it [trans and queer history]! - **Bon O'Hara**

As result of the project, Bon O'Hara does 'a lot more history now with my young people':



Sometimes we do story times now, and I just crack out one of the myths. And a lot of them are really funny when you look at them with modern glasses. There's the medieval one where she sort of stands up out of the water and she's got this massive penis. It's funny. I use a lot of history now. Because we've got roots and a lot of them [young people] definitely don't realise that. - **Bon O'Hara**

Jason Barker also delivers awareness training for GI and participating in *Transformations* has changed how he delivers the training and more widely how he speaks at public events as an artist. As Jason Barker explains, he now has a confidence and fluency when talking about the historical material, so that he is 'dropping these facts and these ideas in all the time now', as it becomes part of 'the stuff that I know'.

For both Jason Barker and Bon O'Hara the workshops were personally, as well as professionally transformative.

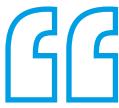


I think there was something for the young people, for me, for Bon, about feeling connected to something that was very ancient, that was very powerful. That this [being trans] is nothing new. - **Jason Barker**

Jason explains that 'hearing and understanding' the historical



stories and ideas explored during the history workshops 'changed how we think about ourselves'. For this reason, Jason Barker now includes stories from the workshops in his training workshops for GI.



One of the historical things that has really resonated with me was Vita Sackville West ... talking about being non-binary. This was a hundred years ago. Standing up and ... talking about not being a man or a woman, not being masculine or feminine, a hundred years ago ... That just seems really radical to me. And I think that's one of the things I've been talking about the most in training. - **Jason Barker**

#### LIMITED WIDER ORGANISATIONAL IMPACT SO FAR, BUT IMPORTANT LEGACY RESOURCE FOR GI'S WORK WITH TRANS COMMUNITIES

Although the project had a deep impact for Bon O'Hara and Jason Barker as individual youth workers and trainers, this learning was 'localised' (Bon O'Hara) to Bon and Jason. To address this gap, the project team hosted a GI staff event in December 2020. Thirteen members of GI staff attended the event at which team members shared their reflections and learning from the project. Creative evaluations of the staff event suggest that the event inspired staff 'to share trans and gender-diverse history with cis friends', to do 'more networking' and 'collaboration' and to celebrate that 'as a community [we] can make brilliant things'. It did not, however, offer the opportunity afforded to Bon O'Hara and Jason Barker during the history workshops to 'actually learn about our history', as GI CEO Jay Stewart observed.



Knowing our history or histories can really benefit us in our practices, whether that's me in my role or [our] trainers as well. It's about having confidence in what happened, for example in the 1900s and then into the twentieth century, [and knowing] who these people were, how to pronounce their names, the confidence around what the distinctions were between these different people. Because there's a dilemma here [that] we've had in GI since the beginning - we want to position medicine and science critically, but not only negatively. - **Jay Stewart**

Analysis of the evaluation materials suggests that there are a number of factors limiting the current institutional impact for GI's youth work and training practice. Firstly, Bon O'Hara and Jason Barker were working in a region of the UK where there are no other youth workers. The absence of a regional team meant that practice could not easily be shared between colleagues, and there is currently no national mechanism for sharing this practice. *Transformations* had funding for GI youth worker involvement and young members' participation, but not for strategic or management support at GI. This meant that there was no



staff time included in the project for creating the resources and opportunities needed to embed the learning across the organisation. As such, the project has demonstrated the significant value of historical research and creative methods for the work that GI do, but more legacy work is needed to ensure that learning is shared more widely across the organisation.

Jay Stewart notes that the most powerful aspect of the project is its capacity to celebrate trans lives and histories and make them beautiful and visible.

 I think the visibility piece of the project is what is most powerful, and the joy and the pleasure that is attached to it, and like its beauty and celebratory dimension.

- Jay Stewart

Jay Stewart notes that whilst this is 'what GI should be all about', this kind of work is often 'still fringe', since the needs of the community mean that funding needs to be directed elsewhere; 'people just need some money to travel to the groups, money for biscuits and squash and all the rest of it, or like their school situation or family situation is pretty dire and it just becomes like art is a luxury.' The project has therefore channelled much needed resources into this often-neglected area of work, which Jay Stewart observes will have an important legacy for GI and for the community. It provides an opportunity for GI to challenge negative stereotypes and draw attention to the joy and social value of many trans lives, alongside the vital work of providing support for young trans people experiencing discrimination and distress:

 I think this beautiful package output with its rich thinking is really good for the community. I feel like my responsibility now is to be the platform and to be getting that out and making sure that people have access to it, because we have got a bit of an identity within the community and also broader. In fact the thing that I really want to do is to share it with people who are academics or clinicians and be like - look this is what trans is ... it's not a 12-year old sitting crying in a room and you're passing tissues. It doesn't have to be that, it can be something else. - Jay Stewart

## PART FOUR: IMPACT OF TRANSFORMATIONS FOR RESEARCHERS

4



# IMPACT OF TRANSFORMATIONS FOR RESEARCHERS

## Summary of impact for researchers

All of the academic researchers engaged in *Transformations* were invited to complete a reflective diary after every workshop they participated in. Each diary provided two or three prompt questions to consider. Six researchers shared their diary, or other written reflections, containing between one and seven entries each.

Analysis of these written reflections show that *Transformations* had a deep impact on the researchers' teaching, engagement and research practice and ideas. Overwhelmingly the entries highlight the clear benefits (and urgency) of academics engaging with trans communities as part of their research on the history of gender and sexuality. There is evidence that the workshops led to fresh perspectives on existing research, highlighted new research directions and helped researchers reflect on their role as scholars. The workshops also generated new ideas for their future teaching and engagement practice, which suggests that the project could have future impact for much wider numbers of university students and collaborators.

## Outcomes and impact: What changed for researchers as a result of taking part in *Transformations*?

### RESEARCHERS HAVE GAINED FRESH PERSPECTIVES ON THEIR RESEARCH WHICH IS INFLUENCING PLANS FOR THEIR RESEARCH, TEACHING AND PUBLIC ENGAGEMENT PRACTICE

For the research team, the history workshops demonstrated the urgency of making trans history visible and the moral responsibility of historians to engage in this work. During the workshops, researchers observed the 'affirmative value in finding trans antecedents or role models' and how this helped young people feel valued, affirmed and able to speak back to pressing political agendas. This observation was reinforced later in the project when researchers read the first draft of the *Adventures in Time and Gender* script.

 It has made me reflect on the moral and political responsibilities that come with my role as an ancient historian and classicist, and I want to ensure that from now on I look for ways to use my research to benefit the trans community and educate the wider population about trans history. – **Rebecca Langlands**



[When reading the *Adventures in Time and Gender* script I realised] how powerful this history and the telling of it ... can be to the trans community. Not only as evidence against transphobic claims of the modernity of trans identities, but also the really important ways these different "stories" from the past...can be used to think through and better understand elements of trans experience and societal attitudes to trans people today. – **Jen Grove**

The research diaries document a wealth of new research questions and new directions that the researchers are interested in exploring as a result of taking part in the project workshops. These emerged largely through conversations with young trans and non-binary participants and/or listening to the invited trans and non-binary speakers. It is clear that the history workshops and writers' room sessions were an important opportunity for researchers to collaboratively and creatively re-examine historical materials with young trans people and artists. Through these experiences, researchers gained 'fresh interpretations' of sources that opened up new research possibilities and lines of enquiry.

 When I taught [the Herais/Diophantus story from Diodorus] before, I didn't think about pronouns or really trans perspectives at all ... I was struck by the way in which the young participants and the trans facilitators were able to read into the text an empowering story of an intersex or gender-diverse person, whereas I tend to see it as evidence of the misogynistic, heteronormative binaries, and horrific treatment of people outside of this, in Greek society ... [In contrast], they were able to focus on the survival of the gender-diverse person at the centre, who thrives, despite the way society treats them.

- Jen Grove

 The participants ... picked up on elements of the story [of Blanchandrine] that I almost left out and found these particularly inspiring ... Participants latched onto the idea that the story could be interpreted as showing divine support for a trans relationship. I hadn't seen this coming; but it is an excellent and insightful reading ... I had not anticipated this form of affirmative reading of the text.

- Kate Fisher

These reflections led to a commitment to involve trans communities in the interpretation and analysis of texts. Rebecca Langlands also reflected that she had learnt from the experience about the importance of 'knowing who your audience is' when doing collaborative research or public engagement work:

 You need to be really clear about who your community is with whom you are seeking to engage, and what you can expect from one another. I've really begun to understand why 'the general public' isn't an adequate or useful concept. I think this will be a useful principle to take forward in other projects, even ones that are less sensitive than this one.

- Rebecca Langlands

For Kate Fisher and Ruth Pearce, who led the oral history workshops together, these workshops also led to new methodological insights about the theory and practice of oral history and interview research. Both researchers noted the success of the oral history training day and its potential re-use in teaching and other contexts:

 The script has reinforced the power, meaning and significance of the historical material.

- Kate Fisher



Insider/outside approaches and the relative merits of each are areas of considerable methodological debate, and I was fascinated to hear the young peoples' response to this, and especially their passionate expectation that sharing trans identities would be beneficial to the interview process, while at the same time recognizing that this 'sharedness' might be a false friend, might mask important differences, or enable important areas of experience to be ignored. It has made me reflect especially on the issues around 'community' oral history and what it means for groups of people who identify as part of a community to produce their own research ... I have never considered [these issues] in depth, and am inspired to now. - **Kate Fisher**

All researchers were prompted to reflect on the power and limitations of identity categories in historical research, leading to new theoretical, methodological and analytical insights. For some of the team this will also have an impact for how they teach the history of gender and sexuality in the future.



The workshop has made me reflect on the issue of what to do with seemingly conflicting historical methodologies which challenge the labelling of historical people or challenge how far we can identify the 'true identity' of people in the past. I feel that in this project we have to make room for both approaches to sit side by side. - **Jen Grove**



The workshops have also made me reflect on how important it is to remain flexible about how we categorise people in the past, and how we [therefore] allow people today to identify in beneficial ways with historical characters or categories. If we are too definitive about deciding that x person 'was' e.g. a trans man rather than a lesbian woman, or vice versa, then we may shut off other possibilities that might be helpful to some people (as well as not being responsive to the nuances of the historical materials). It is better to acknowledge the possibility of a variety of different frames that bring different possibilities into focus, and offer different 'possibility models'.

- **Rebecca Langlands**

The initial history workshops were a steep 'learning curve' for the research team, as well as for Jason Barker and Bon O'Hara (see part one) on how best to create safe and inclusive spaces within which young trans and non-binary adults could collaboratively explore the historical materials. The table below lists the learning for researchers that emerged from these workshops. There were a number of tensions and challenges that were identified during the first workshop in particular relating to managing the balance of cis/trans facilitators, clarifying roles within the team, managing guest speakers and getting the right pace for the workshops. Using the evaluation data generated during and after the workshops the project team were able to learn from these experiences and work together to make changes to how subsequent workshops and future stages of the project were run. This learning is summarised below. What is clear from the evaluation research is that the success of workshops held during later stages of the project was in part due to researchers and collaborators being able to use the deep learning from the initial workshops. Researchers observe that they will be able to take this learning forwards into 'future engagement practice' and 'widening participation' workshops (Ina Linge).



The afternoon session on [literary writer] Bryher and also Campbell X's talk confirmed that I need to work more on the intersections between cisgender lesbian and trans history. A lot of the authors I have written on sit between these categories, and it's important and powerful in the future to say more about this. It also means that I should stop labelling my literary scholarship as being about 'women writers' and find other ways of describing it, e.g. it can be about feminist/queer writers, which is not a gendered description and allows for trans readings of these authors. Related to this, I feel inspired to use my position as a cis lesbian woman to say that writers that are conventionally read as belonging to lesbian history [like Radclyffe Hall or Bryher] also need to be read as part of trans history. I have acknowledged this before, but can do much more in my publications to foreground it.

- **Jana Funke**

# KEY LEARNING POINTS FOR THE RESEARCH TEAM ON HOW TO FACILITATE SAFE, INCLUSIVE AND ENGAGED HISTORY WORKSHOPS WITH TRANS COMMUNITIES

- Consider in advance how to manage the balance of cis-trans facilitators to ensure that the workshops remain a trans-majority space. Ensure that researchers are positioned as 'guests' invited into the space rather than owning it and inviting young trans people in.
- Take time to set up the physical environment so that it is warm, relaxed and appropriate for the activities and the number of participants.
- Ensure that facilitators and speakers are clear about their roles in the workshop. Discuss in advance what the aims of the sessions are and how historical materials might be presented and explored. Also consider how inappropriate language and comments might be handled.
- Be clear about the reasons why the researchers are in the room and explain what they are hoping to find out or learn, e.g. reassure people that researchers are not there to 'study' or 'evaluate' the participants.
- Have well-structured workshops that contain only one or two activities. Having too many activities can be exhausting for facilitators and participants and does not create enough time to explore the historical materials.
- Ensure that historical materials are carefully selected, well-worded and attractively presented. This makes a real difference to how participants engage with the materials.
- Recruit high-quality performers and speakers to the workshops and ensure that they are clear about their roles.
- Start the workshop with an activity that enables participants to explore the workshop themes in relation to their own interests before moving on to look at the historical materials. This is useful for framing the historical discussion and helping participants connect.
- Ensure that timing is monitored and that it is clear who is responsible for time management.
- Have regular breaks so as not to overload or exhaust facilitators or participants.
- Take time during breaks and at the start of the workshop to talk to participants and build relationships.
- Vary the ways that participants can access the historical materials - use talks, handouts, images and performances to keep the workshops lively and varied but also to accommodate different learning styles.
- Have an anonymous question box available to enable young people to contribute privately.

## PART FIVE: ADVENTURES IN TIME AND GENDER: AUDIENCE REACH, FEEDBACK AND IMPACT

5



# ADVENTURES IN TIME AND GENDER: AUDIENCE REACH, FEEDBACK AND IMPACT

## SUMMARY OF AUDIENCE REACH

In October 2020 the *Transformations* project team launched *Adventures in Time and Gender* - a three-part drama podcast and linked web platform. For the next three months, a social media strategist and PR consultant promoted the materials to maximise the audience reach. Reach was tracked using Google and Simplecast analytics data with additional estimated readership figures provided by the PR analyst.

These data show that between 1st October and 31st December 2020 there were:

**2,148** podcast listeners

**12,461** website views

**3,692** website users

*Adventures in Time and Gender* featured in seven articles across six media publications with an overall monthly readership of **110,000,000**. These articles received an estimated **80,600** views.

## SUMMARY OF AUDIENCE FEEDBACK AND IMPACT

Audience impact has been evaluated using focus groups and survey data. Analysis has focussed on audience feedback and impact for three key audience groups. The research found:

### Trans and queer audiences

- *Adventures in Time and Gender* resonated with trans and queer audience members of all ages.
- The podcast helped educate and inform audiences about trans histories that they had not previously been aware of.
- The historical material is presented in a funny, entertaining and engaging way, which makes it very accessible to younger audiences.
- The podcast is affirming and validating for trans and non-binary audiences, helping audience members to feel seen, heard, inspired and proud.

### Clinical practitioners

- Out of all the professional groups included in the evaluation, the podcast resonated particularly strongly with clinicians.
- They welcomed the way that the podcast opened up gentle dialogue and offered an alternative narrative around gender identity to that offered in mainstream media.

- *Adventures in Time and Gender* is already having an impact for clinician's practice by encouraging and equipping clinicians to rethink aspects of their practice.
- Clinicians stated that *Adventures in Time and Gender* would be a useful professional tool and could be included in induction materials, interagency training workshops, and team meetings.

### Education and youth work practitioners

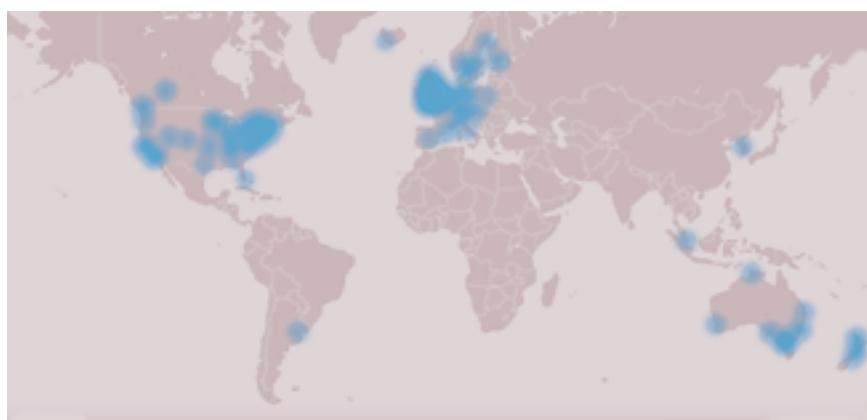
- Relationship and Sex Education (RSE) practitioners felt that the podcasts and website helped move debates about gender identity forwards and counter much of the fear and misinformation around this topic that they observe in the mainstream media and in their work with schools.
- Education and youth work practitioners learnt a lot from the podcasts and the website and felt that both contain a wealth of content that could be re-used in education contexts in a variety of ways.
- Practitioners were full of enthusiasm and ideas for how different elements of *Adventures in Time and Gender* could be used in class-room activities, parent workshops, and professional training.

## **Adventures in Time and Gender audience reach: how many people have engaged with the podcast and website so far?**

The Adventures in Time and Gender podcasts and website were launched in October 2020. The podcasts were released weekly during October and November 2020 with new web content also being added during this time. Between 1st October and 31st December 2020, the podcast reached more than 2,148<sup>1</sup> listeners across Europe, Australia, North and South America. In addition, the project website, which contains additional historical and creative resources, was accessed 12,461 times during this period by 3,692 users. The website and the podcasts had a global reach with downloads recorded in Europe, North and South America, Asia and Australia (see map).

**2148**  
Podcast listens

**12461**  
Website visits



Map of podcast downloads by location

Between October and December 2020, Adventures in Time and Gender was featured in six different online magazines and news platforms. Professional PR analysis suggests that the media coverage, which includes *Forbes*, *OutNews* and *Diva*, reached an estimated total of 80,600 readers. This coverage is calculated by professional PR analysts using Coveragebook.com which tracks the audience data and traffic.

<sup>1</sup> All figures have been provided by social media consultant and digital strategist Campbell X and/or professional PR consultant Amelia-Eve Warden from P&C PR Agency who were employed by the project team.

### **Articles published between October and December 2020 featuring Adventures in Time and Gender**

Two pieces in *Diva*, a magazine for LGBTQI+ women, one introducing the podcast, and another citing 'the top ten trans history facts' that can be found in the podcast.

**[READ HERE](#)**

An article in *The Exeter Daily* about the podcast and *Transformations* project.

**[READ HERE](#)**

An article, 'Trans creatives launch groundbreaking time-travelling drama' in global LGBTQ+ magazine *Outnews Global*,

**[READ HERE](#)**

Feature article 'Top 10 most important trans facts' in *Parents News UK*.

**[READ HERE](#)**

Included in an article in global magazine *Forbes* on 'LGBTQ podcasts to binge this winter'

**[READ HERE](#)**

Featured as a 'Pick a pod' for the Australian community radio station *RTRFM: The Sound Alternative*

**[READ HERE](#)**

## **Audience feedback and impact: What do key audience groups think of Adventures in Time and Gender and has anything changed for them as a result of engaging with the material?**

The impact of *Adventures in Time and Gender* has been evaluated using focus groups and survey methods. The research takes an in-depth look at what impact the project had for key audience groups, how and why this impact occurred. Four online focus groups were hosted to explore the podcasts and website resources with three key audiences:

- 1) Trans and non-binary people;
- 2) Clinicians working with trans and non-binary young people;
- 3) Education and youth practitioners who deliver education on gender diversity and gender equity.

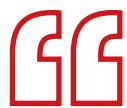
In total twelve practitioners and five young people took part in the focus groups. A feedback survey was also widely circulated using the project social media to gain audience reactions to the podcasts and the website and to explore any potential personal or professional impact. The survey received thirty responses.

### **AUDIENCE FEEDBACK AND IMPACT OF ADVENTURES IN TIME AND GENDER FOR TRANS COMMUNITIES**

*Adventures in Time and Gender* was created by and for the trans community and is recognised by the creative team and project partners as a valuable community resource. The audience feedback survey captured responses from thirteen people who identified as trans or non-binary who ranged in age from under eighteen to over fifty. All but one enjoyed the podcast, commenting that it left them feeling 'interested, curious, positive', 'inspired, hopeful, seen'. It is clear from the survey data that *Adventures in Time and Gender* resonated powerfully with trans and non-binary audiences, articulating strongly felt beliefs and providing beauty and entertainment. Audience members also commented that the materials were accessible, hopeful and that they liked that 'it's an all-trans and non-binary cast and crew - I love that so much!' (Survey Respondent).

 The narrator's outburst in the third episode about the current state of things in the UK really hit me as being exactly what I've been feeling the past few months. Then the discussion of how we can have hope and keep being louder really resonated. I also really liked the discussion about labels and how they change over time and can be useful sometimes and not at others - this felt like the discussions I've been having with friends and things I've been thinking about recently. **- Survey Respondent**

A focus group was conducted with a group of six young people aged fourteen to seventeen from LGBTQ+ communities, four of

 I love the wormholes on the website. It's such a wonderful place of exploration for trans people to learn about our vast and varied history - and present! The website design is also beautiful, which makes the experience of being on the website really nice.

**- Survey Respondent**

whom identified as trans or non-binary. The podcast resonated with all six of the young people in this group who commented they found it 'funny, interesting and informative', 'thought provoking, witty and grounded'. All of the group said they would recommend the podcast to their friends, and one said he would recommend it to his sister, because 'she'd find it funny but interesting and she's not sure about her gender'.

Young people in the LGBTQ+ focus group were largely unfamiliar with the history explored in the podcasts and said that they often found it hard to find good quality information about LGBTQ+ history. One of the focus group members stated:

 It's such a good learning resource and you don't get that from a lot of LGBT history. Most of it is quite hard to find and you need to look quite deep and they might not be good, and this is really, really good. It's really accessible, it's really informative and it's also funny. - **Grey**

Although educational, young people also found the podcast enjoyable, commenting that it was 'hilarious' and full of 'banter' which made it easy for young people their age to access. They were reassured that the drama was based on research, however, arguing that this gave the stories a validity and reliability that they found hard to access online.

Young people in this group were invigorated by the podcast and engaged in rich discussion about the podcast and its themes. In particular, young LGBTQ+ focus group members connected with debates about the power (and limitations) of language and categories:

 [Labels] get me medical attention [and] things that I need ... I wouldn't have come out otherwise. I would literally have said I was a boy and that would have been the end of it. But no, I'm transgender because that is what I have to be in this time and age, and it's sad and it's helpful. - **Gerald**

 Labels can make you feel unsafe sometimes and also ... more people nowadays, because there are so many labels, they feel that they sometimes have to sometimes put themselves in a box and label themselves, when in reality they don't have to, it's their own choice. And they shouldn't feel that they have to put a label on themselves. - **Peaches**

For this small sample of trans and non-binary audience members, the outcomes from engaging with *Adventures in Time and Gender* were similar to those experienced by the young project participants. People felt seen, validated, proud and inspired:



Honestly this has been SOOOO affirming to experience today. How all the stories are woven together within the stories is like looking at aspects of my trans self through a kaleidoscopic mirror ... and laugh! Wonderfully therapeutic. - **Table Read Audience Member**



I think that the podcast has reinforced a pride in myself. I've been out as a trans woman for two years now, but only recently have I started to be proud of who I am. This podcast has definitely strengthened those feelings inside me with its positive atmosphere – something very much needed when a lot of attention to trans people seems to be very much negative. - **Survey Respondent**



It helped solidify the knowledge that trans people have always existed, that we've always been here, and we're so diverse across history, and it really made me feel seen. - **Survey Respondent**

Trans and non-binary audience members also commented that *Adventures in Time and Gender* inspired them to learn more about trans histories, explore the website wormholes, and share the podcast, either online or as part of their work or artistic/creative practice:



I'm currently curating/completing my own Trans Studies course online ([transingabout.com](http://transingabout.com)), and I've started writing about *Adventures in Time and Gender* as part of a Trans History theme. - **Survey Respondent**

Similarly cis browsers and listeners who completed the survey also praised *Adventures in Time and Gender* and commented on their plans to use ideas and materials from the project to educate themselves, their friends, and online followers, as well as their students and colleagues:



Almost all the historical stories, characters and information was new to me. I have an adult trans daughter and want to keep educating myself.  
- **Survey Respondent**



[I will] share it on social media and add it to my list of resources for non-binary folks. I intend to recommend it in future classes as an adjunct to my work in reproductive health. - **Survey Respondent**



I will be recommending it to students and colleagues.  
- **Survey Respondent**



I think I'm feeling affirmed and more comfortable in my own genderqueer skin. It reminds me of how I felt visiting the Museum of Transology in Brighton a few years ago. Home. Welcome. Affirmed. Gender euphoria.

- **Survey Respondent**



A resource like this is so incredibly important! There are not many podcasts by and for trans and non binary people, and even less focused on our history - might this even be the only one?! I want to learn everything, and to hear trans people sharing it - it gives me a sense of belonging, of solidness, of knowing how the path before me has been shaped.

- **Survey Respondent**



The first thing I'll do is recommend it [in my work as a librarian and archivist] as a starting point for research on trans histories.

- **Survey Respondent**

## Audience feedback and impact of Adventures in Time and Gender for clinical practitioners

The following two sections of the report explore the impact of *Adventures in Time and Gender* for youth work, education and clinical practitioners. Although not the primary intended audience for the project, practitioners have been included in the evaluation research to consider whether the podcast and website resonate with them and how the materials might shape their future practice. The focus is on practitioners who work with trans communities or deliver education on gender identity and diversity.

Six clinical practitioners took part in the audience evaluation focus groups. Five worked at a Gender Identity Clinic (GIC) and one worked at a young people's sexual health clinic. Out of all the professional groups included in the focus groups research, the podcast resonated most powerfully with clinicians. They described *Adventures in Time and Gender* as 'funny', 'engaging', 'beautiful', 'interesting', 'playful', 'sweet' and 'enticing'. They welcomed the podcast as a playful 'gentle and kind way of involving everybody' that explored gender identity from 'different angles'. Particular themes that resonated with this group included the power and challenge of labels, the role of medicalisation in negotiating diverse gender identities, the lack of education about gender and gender diversity in schools, and the urgency of enabling new dialogue in this field, given the challenges that trans and gender-diverse individuals face.

### **ADVENTURES IN TIME AND GENDER OPENS DIALOGUE ABOUT GENDER IDENTITY AND CREATES NEW NARRATIVES**

Some of the GIC practitioners admitted that they had been fearful that they might be positioned as the 'bad guys' in the podcast, given the problematic histories of gender identity clinics, but were relieved that instead 'there was balance and the opportunity to see so many possibilities. Which is what we stand for'.



I have to admit when I first started listening I was nervous because it mentions Gender Identity Clinics and how it's been modelled through history ... Initially I thought, we are going to be seen, dare I say, as the enemy ... but actually I think the podcast opens those dialogues and sees it from so many angles. **- GIC Practitioner**

The debates about the history of GICs resonated with practitioners working in these clinics today, who recognized the 'rigidity' that still dominates the way that services are 'delivered, commissioned, specified,' and the ways in which these continue to constrain their 'day-to-day work':

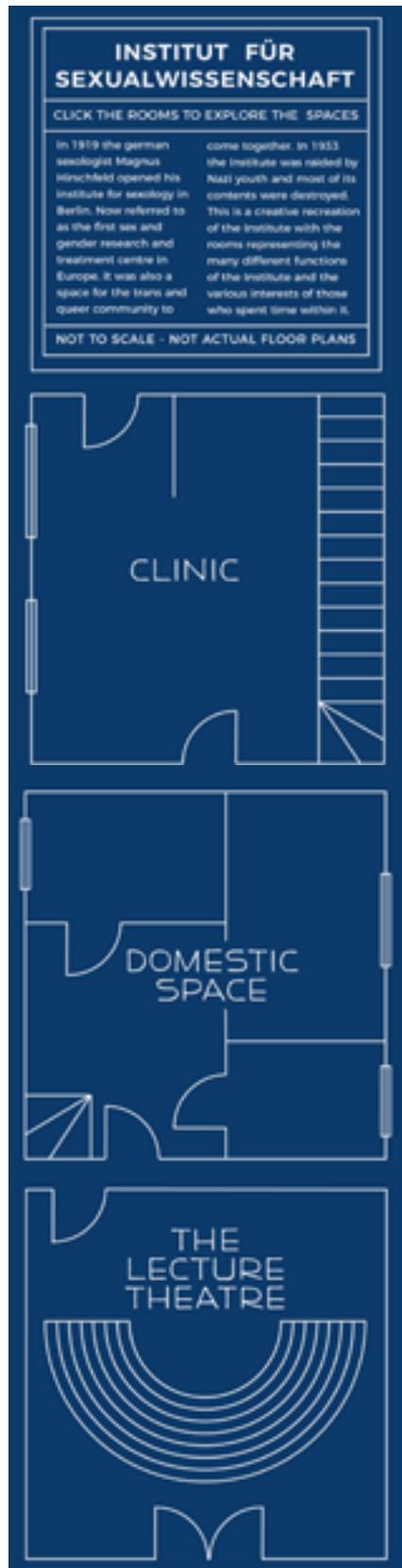


Image: from website the Institute page.



It makes it hard for us to be that creative, progressive. I think I feel it much much more with our younger crew who come through - because of the waiting times to come through - with having developed an often really fixed idea of what it is that they need. It's quite difficult to stop and explore without ending up in territory where you might end up considered to be gender critical or at worse transphobic. So we walk this tightrope in our assessments where we are sort of exploring and trying to understand and get people and yet, what we are hearing feels quite narrow or limited. We can get quite stuck. It's quite hard to open that up. - **GIC Practitioner**

Clinical practitioners were clear that these challenges are amplified by the wider conversation about gender identity in 'society at large', which is often toxic and divisive. They observed that this 'never ending stream of horrible bigoted attitudes and negativity and close-mindedness and hate' has a significant impact for their clinical practice and people's everyday lives.



The conversations [in our field and in society at large] are not gentle, and they are not open, they are not curious, they are not respectful and so, it's so limiting. It shuts people down. It impacts really quite significantly and detrimentally on people's lives. It impacts how we deliver our services ... and limits us in our day-to-day work. - **GIC Practitioner**

Clinical practitioners commented that the podcasts offer a 'different narrative' about gender, one that is driven by curiosity and play, rather than by fear. They felt that the podcast modelled the kind of open dialogue that they would like to be having with both clients and colleagues, and that they would like to see more widely 'in society at large'.



What I quite liked is that there was an open dialogue and conversation in the podcast around conflicting thoughts and feelings around the importance of labels and not the importance of labels, and wanting boundaries and not wanting boundaries, and I thought that was quite reassuring from a clinic perspective, that actually there isn't one way of looking at this and we feel that too. - **GIC Practitioner**

### **ADVENTURES IN TIME AND GENDER CAN SUPPORT CLINICIANS WITH PROFESSIONAL LEARNING AND REFLECTION**

It is clear from the evaluation research that clinical practitioners are already using *Adventures in Time and Gender* as a tool for professional learning and reflection. Clinicians commented that although many of the debates around gender were familiar to them, they had never heard of many of the historical figures discussed in the podcasts. Listening to the podcasts incited their curiosity, leading them (like many of the young people who took part in the project workshops) to research the historical

figures online - 'googling' and 'wikipeadiaing' (GIC practitioners) to see what they could find. They were also motivated to share the resources with colleagues. As one GIC practitioner and private therapist commented, 'I encouraged people today in my professional post for LGBTQ history month to have a little nose, because I think it is a lovely way of introducing dialogue and information about it really.' Similarly, a survey respondent commented, 'I am a psychotherapist that works with trans people and I will recommend the podcast!!'

Beyond learning new information, practitioners noted that the podcast is a useful tool for personal and professional reflection. As one GIC practitioner stated, 'it invites you to stop, to really stop and think'. For a clinical practitioner who works in a young people's sexual health clinic, listening to the podcast led to consideration of what trans and non-binary people who come to the clinic 'might think they might have to try and prove' to medical professionals in order to get the healthcare that they need. He also reflected on the limitations of the clinic's registration process, which includes 'intrusive questions' and requires young people to put themselves in 'boxes' that are not of their own making.

 When somebody comes in and they are first registering, or they haven't been in a while, [we complete a form] and one of the first questions was, 'do you identify as trans' and 'were you born with a [penis], or were you born with a vulva'. And it's all boxes ... We haven't reflected on ... so we're expecting them to answer these questions and it's their responsibility to tell us this information in a certain way according to our boxes and what we need to collect. I think what the podcast highlighted is how rigid that is.

- **Sexual Health Practitioner**

It is clear that the debates about labels really resonated with clinical practitioners, leading them to recognise the impact that these categories and their histories have on client-clinician relationships. Practitioners saw potential for the podcasts to be used in training in their own clinical settings, perhaps as part of induction or ongoing CPD programmes. One GIC practitioner said that she has already 'suggested to our manager that we look at the website and listen to the podcasts and then have a session to reflect as a whole team.'

 I think [the podcast would be] a really good tool for reflection as practitioners to think about when a young trans or non-binary person comes in, what might that experience be like for them, in ways that we might not really think about unless we listen to those stories and hear those accounts. - **Sexual Health Practitioner**



I think as a newbie, I think it would have been great to have had it as part of our learning material, and also it makes me think around the opportunity for trans history being part of our training in some way, and actually that podcast would be a lovely way [to do this]. - **GIC Practitioner**

Practitioners also thought that the materials would be useful for interagency training. One GIC practitioner talked about the ignorant comments she sometimes observed in her ward rounds, suggesting that gender dysphoria is 'a fashion thing' among young people. She reflected that the historical perspective and information included in the podcast would be a powerful way of intervening in this conversation and educating colleagues in partner agencies.

In conclusion, it is clear that *Adventures in Time and Gender* is encouraging those clinical practitioners who engage with it to rethink aspects of their practice. Clinical practitioners reported feeling 'better equipped' to understand 'how difficult and problematic' it is for trans and non-binary young people in clinical settings, who face 'labels and intrusive questions', and that we need to 'explore how we can make those kind of relationships [with clients] better'. These clinicians welcomed the podcast which helped "move the conversation on" and offered a 'gentle and kind way of involving everybody' in debates about gender and gender identity. In this way, the *Adventures in Time and Gender* podcast and website are a mechanism by which young people and others in the trans community can speak to clinical practitioners in their terms, in ways that enable practitioners to rethink aspects of their own practice.

**It helps us understand more about current experience and certainly things like language; I think that's got to be helpful for professionals.**

- **GIC Practitioner**



Image: Institute for Sexology, Berlin

## **Audience feedback and impact of Adventures in Time and Gender for education and youth work practitioners**

Six youth work and education practitioners took part in the audience evaluation focus groups. Two worked as youth and community workers and four worked as Relationship and Sex Education (RSE) specialists, delivering education and training to young people, teachers, parents, and others. This includes education around gender identity, diversity and equity. The podcasts resonated with all six of these practitioners who described them as 'insightful', 'intriguing' and 'inspirational' and commented that they were left feeling 'fascinated', 'enlightened' and 'hopeful'.

### **ADVENTURES IN TIME AND GENDER HELPS MOVE DEBATES ABOUT GENDER IDENTITY FORWARDS AND COUNTER FEARS AND MISINFORMATION, THAT HOLD THE EDUCATION SECTOR BACK**

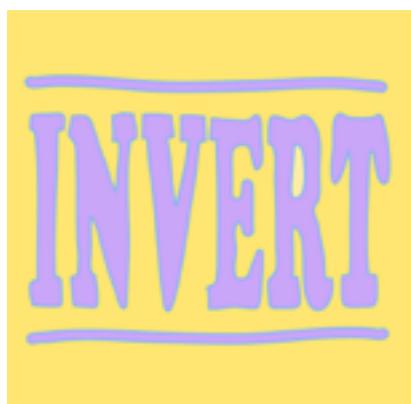
RSE practitioners saw the podcasts and website as an especially valuable resource in a climate in which the 'polarisation of views' about gender identity in online media was creating 'fear' and 'misinformation' and having a direct negative impact on their work. Recent statutory RSE guidance in England has compounded the issues in its 'lack of clarity' on 'what is good practice', and 'how to be inclusive'. (RSE Practitioner)

 Fear I think sums it up. Fear from schools. Fear from parents ... and fear from teachers in terms of their personal confidence to deliver the material, or saying the wrong thing. - **RSE Practitioner**

Like the clinical practitioners, the RSE practitioners felt that the podcasts helped speak back to these challenges and would be 'really useful in moving the discussions forward'. They welcomed the 'kind' and 'open' dialogue and debate that is modelled in the podcast, and valued the opportunity to listen to these debates from trans perspectives.

 It was a dialogue between a non-binary person and other trans or non-binary, gender-nonconforming people, so I think that was really important. Also, it wasn't kind of adversarial ... So it wasn't this, I suppose binary discourse that we have ... Everybody speaking was nice to each other even when they didn't agree. Which is so lacking I think nowadays. I suppose you got the sense of people ... listening, being heard, reflecting back, and not attacking each other.  
- **Youth Worker**

 It was really nice to hear those voices from a historical perspective as well but from within the culture and not from outside of it. - **Youth Worker**



Images: from website historical labels page

## **ADVENTURES IN TIME AND GENDER IS A RECOMMENDED RESOURCE FOR PARENTS, TEACHERS, YOUTH WORKERS, RSE SPECIALISTS AND YOUNG PEOPLE**

Education and youth practitioners who took part in the audience survey commented that *Adventures in Time and Gender* is a useful and highly relevant resource for practitioners working in the fields of youth work and RSE. They saw it as both a valuable training tool for professionals and a resource to be shared with young people and in schools.



I deliver RSHE [Relationships, Sex and Health Education] to young people and would like to include the podcast in my work around gender identity. - **Survey Respondent**



I work with LGBT+ young people, and this has given me some useful analogies to better understand what being trans might be like. - **Survey Respondent**

In focus group discussions, RSE practitioners commented that the podcasts, website and *Adventures in Time and Gender* Instagram account all contain 'lots of really interesting history presented in an accessible way'. They also felt that the project has generated 'so much content' that could be used 'in a variety of ways' in education contexts, including with parents, teachers and young people.

With parents, the RSE practitioners felt that they could use clips and quotes from the podcasts, and images from the website to help parents understand terminology and learn about gender and gender diversity from a young person's perspective. One practitioner commented that the 'amazing' images created for the website wormholes could be re-used in work with parents and teachers, or as part of a research project for young people.

In terms of direct work with young people, RSE practitioners felt that 'there are certain pages that are almost classroom activities already'.



There's the names and labels about the historical names that were used. And they are like flashcards already that could be printed and turned out. There's the genders of the world with the beautiful pictures which could then be turned around again or used in a white board presentation or whatever it might be. And the toilet signs, the photographs of the toilet signs, I think would be a great lesson, and an interesting conversation to have with young people. - **RSE Practitioner**

The RSE practitioners also recommended *Adventures in Time and Gender* as a professional learning tool for other RSE practitioners. They felt that they had 'learnt a lot from this resource', and were keen to develop strategies for disseminating the material within the sector including signposting colleagues and training participants to the website.



I work in reproductive and fertility education, and the podcast is helping fill a missing piece in my understanding of gender, society and culture. I have a lot of personal work to do to make sure my offerings are inclusive and supportive to folks of all genders, and the podcast is helping inspire me to continue this work.

- **Survey Respondent**



For RSE educators, I would recommend this as a good place to learn more. - **RSE Practitioner**

Similarly youth workers commented that *Adventures in Time and Gender* should be used as 'training material' for their colleagues. They felt that the podcasts would give youth workers and other education professionals insights into trans young people's experiences, which they felt are often lacking in training that is usually delivered by a cis adult and from a cis adult perspective.



[It's] an authentic voice from people who are identifying as [trans and non-binary]. I've been on so many teacher-training courses over the years, and it's always someone who delivers it from the outside telling you, 'this is what the kids are supposed to be told', 'this is the party line'. Whereas actually ... this was useful, because I am hearing stories from people who have lived experience, and that is so much more powerful for me as a practitioner. - **Youth Worker**

In terms of their own practice, RSE specialists felt that they would be taking forward 'the idea of history as an important cornerstone to talk about trans issues' as an original and 'interesting starting point' in their work with young people. The group welcomed the critical approach to history that plays out in the podcast, and were keen to weave this into their practice, 'creating more of a dialogue' around the historical stories they use in education contexts. One youth worker commented that, for her, the podcast made 'it easier to connect' with trans and non-binary young people, 'and to understand what they are going through'. She felt that this would also be valuable learning for colleagues across her organisation.

In conclusion, it is clear from the evaluation that education practitioners were energised by *Adventures in Time and Gender* and full of ideas for how they could be re-used with teachers, parents and young people. They were largely unfamiliar with the historical figures and stories in the podcasts and reported that they had 'learnt a lot' (RSE practitioner) from listening to them. The themes, discussions and debates in the podcasts resonated with education practitioners, who face real challenges in providing education around gender and gender diversity in the current climate. They suggested that *Adventures in Time and Gender* offers an interesting and original 'entry point' (RSE practitioner) into these debates that could help move the conversation forwards and influence their practice.



**When I'm delivering training and people ask me, 'where can I read more about this?' ... I now feel I've got an extra tool and I can say, here is another place to go.**

- **RSE Practitioner**

## PART SIX: CONCLUDING THOUGHTS

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## PART SIX: CONCLUDING THOUGHTS

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*Transformations* is a public engagement project that brought academic researchers and trans communities together. Through a series of carefully planned workshops, researchers, young people, artists, and a youth worker shared historical materials and took part in meaningful and empowering conversations. The evaluation research shows clear impacts for the young people, researchers, the youth worker, and artist engaged in this process. For the trans and non-binary young people and the facilitators, this was a powerful opportunity to explore previously unfamiliar historical materials about trans and gender-diverse lives that led to a deep sense of affirmation and connection. As Jason Barker explained, 'it changes how you feel about yourself to have this history'. This powerful realisation shaped how Jason Barker wrote the drama podcast *Adventures in Time and Gender*, which captures the process of a young non-binary person searching for trans history and meeting a host of gender-diverse historical figures along the way. The evaluation research shows that understanding the transformative potential of the historical materials has also shaped Jason Barker and Bon O'Hara's work. They both now weave historical stories into their training, public speaking, and youth work. For some young people this insight was part of a process that led to some life-changing decisions as well as the development of new skills. For others, participating in the project led to an improvement in their mental health and wellbeing. As David explained, being able to contribute towards *Adventures in Time and Gender* and have 'a tiny bit of voice' helped tackle feelings of powerlessness and feel more in control of 'how trans people are perceived and how our history is portrayed'.

The evaluation research also shows that the impact of *Transformations* was not unidirectional. Researcher diaries are full of fresh insights and new research questions emerging from the rich conversations that took place with trans community members

(young people, speakers and facilitators). Through taking part in the project, researchers also realised how powerful, relevant, and engaging their research could be for younger and older trans and non-binary people. For all the research team, the project led to a wider understanding of how they could contribute towards creating more gender-inclusive conversations in their role as academics. In addition, there was deep learning for the researchers on how to run public engagement workshops with trans communities. Central to this was understanding the importance of trans-only spaces and the need to position themselves as 'guests' rather than 'hosts' of the creative and intellectual space. A key strength of the project is its interdisciplinarity, bringing together scholars from across disciplines, artists, and youth workers to design and run a series of workshops for young people. There is clear evidence that these collaborations were challenging at times, as disciplinary and community differences created tensions that required work and explanation. It is also evident that it is through these tensions and interdisciplinary collaborations that the team were able to create spaces that were safe and protective, as well as open, challenging, and expansive, and in which young people could engage as researchers, writers, or curious participants.

*Adventures in Time and Gender* is a series of three professionally produced podcasts and a linked web platform containing innovative and original artwork. These creative outputs were produced by an all-trans and non-binary cast and crew in the final stage of *Transformations*, as the project transformed from a research-led public engagement project to a trans-led creative arts project. Here, the project became an opportunity for professional trans artists and creatives to develop new practices and grow in professional and creative confidence. It also became an opportunity to showcase the range of creative talent within the trans community

and create a resource that works to expand the narrative about what trans can be, and to celebrate the joy and beauty of trans lives, communities, and histories. As Jay Stewart explains, although this resource was created for trans communities, it is also something that can be shared with academics and clinicians to show 'what trans is'. For all of the creative team, *Adventures in Time and Gender* is a rare opportunity for resources to be channeled into the trans community to produce an affirmative and celebratory end result. This is an output that all of the team are proud of, and that they hope will have impact for new generations of young trans and gender-diverse people in the future.

*Transformations* therefore is both a research engagement project and a trans community creative project, and part of its success is due to its ability to be both. The engagement process was made more valuable and meaningful by having a high-quality, professional end goal (and later end product) in sight. In part, the value of the historical materials, oral history workshops, and the writers' room sessions is that they were stages in a process that led to the production of *Adventures in Time and Gender*. For young people, this was an opportunity to learn about trans history but also to contribute towards a professional process - a 'serious thing' as Jason Barker explained - 'not just some kind of exercise'. As Bon O'Hara noted, it is a 'once in a lifetime' experience for young people who 'have a lot to say and to be given space to say it and then to come back however many months later and see [it]... being used'. It mattered that *Adventures in Time and Gender* was well-funded and that, as a community project, it was able to pay people 'properly' for their time and creative contributions. This not only resulted in a high-quality project, but communicated to the young participants, and to wider audiences, that 'trans people's stories are valuable' (Campbell X).

Correspondingly, *Adventures in Time and Gender* would not have been possible without the contributions of young people

from trans communities who volunteered to take part in the project. It is their journey of discovery, questioning, humour, play, and debate that is captured in the podcasts. The characters, the narrative arc of the play, and moments of dialogue are shaped by the young writers' conversations and ideas. It is also their interviews with older trans and gender nonconforming people that are included in podcast three, that moved many of the audience members included in the evaluation research. For Jason Barker, this open and collaborative process was a struggle at times, as he laboured to manage the questions, suggestions, and input from young writers, actors, academic researchers, and others without losing sense of his role as the writer. However, he was able to hold this space and create a script that captures the range of intergenerational voices and perspectives at play during the project. For many of the audience members, it was this feature of respectful disagreement and community diversity that was most welcome, as a challenge to polarised and toxic debates at play in more mainstream settings.

Although the *Transformations* project end date was 31st December 2020, the *Adventures in Time and Gender* materials remain live and audience figures continue to grow. As Jason Barker described, the team have created 'a lasting thing' that remains available for new and returning audiences. Further legacy work on *Transformations* could explore different possibilities for extending the reach, and deepening the impact of *Adventures in Time and Gender* within professional communities. Further research would be needed to track to what extent engaging with the podcast and website has a long-term impact for its audiences, and to understand what other kinds of input and support might be needed to enable the kinds of outcomes and impacts experienced by the young people and various practitioners involved in *Transformations*.

## APPENDICES

### **Appendix 1: Overview of *Transformations* by stage, showing aims, intended outcomes and evaluation methods used.**

PROJECT STAGE	AIMS	INTENDED OUTCOMES	EVALUATION METHODS
1) History Workshops	<p>Engage participants with research materials relating to the history of gender and sexuality.</p> <p>Co-produce with participants new perspectives on research materials on the history of gender and sexuality.</p> <p>Create materials which lead to the next stage of the project (script development).</p>	<p>Young people (YP) learn new skills in historical research and creative methods.</p> <p>YP feel recognised and valued.</p> <p>Researchers gain fresh insights on historical materials.</p> <p>Partners learn new creative and historical methods.</p>	<p>In-workshop methods (graffiti wall, small group discussions, reflective journey maps).</p> <p>Young people's sketch book diaries.</p> <p>Questionnaires.</p> <p>Researcher reflective diaries.</p> <p>In-depth interviews with young people and project partners.</p>
2) Oral History Workshops	<p>Engage participants with research materials relating to the history of gender and sexuality.</p> <p>Co-produce with participants new perspectives on research materials on the history of gender and sexuality.</p> <p>Create materials which lead to the next stage of the project (script development).</p>	<p>Train young people in oral history interview methods.</p> <p>Produce new data by conducting interviews with older trans and gender non-conforming people.</p> <p>Young people learn new skills in conducting oral histories.</p> <p>Young people feel empowered by engaging in dialogue with older gender non-conforming people.</p> <p>Older participants feel valued and heard.</p> <p>Researchers and partners gain fresh insights into research themes (the relationship between medical authority and patient experience, clinical and diagnostic processes, public debates on gender).</p>	<p>Training evaluation forms and in-workshop activities.</p> <p>Written post-interview reflections for interviewers and interviewees.</p> <p>Researcher reflective diaries.</p> <p>In-depth interview with project partner (youth worker).</p>

PROJECT STAGE	AIMS	INTENDED OUTCOMES	EVALUATION METHODS
3) Writers' Room and Script Development Workshops	<p>Workshop and develop a script with young people based around the materials generated in the initial history workshops + oral history interviews.</p>	<p>Participants learn new skills in creative writing and script development.</p> <p>Partners learn new creative, collaborative and historical methods.</p>	<p>In-workshop methods ('sticky wall' and Zoom whiteboard canvas).</p> <p>Young people's sketch book diaries.</p> <p>Questionnaires.</p> <p>Researcher reflective diaries.</p> <p>In-depth interviews with young people and project partners.</p>
4) Production and Dissemination of Podcasts and Website	<p>Cast and record the script as a series of three podcasts.</p> <p>Create a bespoke web platform to engage audiences in the research and young trans participants' perspectives around sexual science/gender identity/scientific authority.</p> <p>Disseminate and promote the materials to audiences.</p>	<p>To reach 1K downloads.</p> <p>Young people feel recognised and valued having their perspectives and contributions showcased publically.</p> <p>Trans communities feel recognised and valued by having access to the resource.</p> <p>Wider publics gain new insights into trans / non-binary people's experiences; relationship between medical authority and patient experience.</p>	<p>Actor table read feedback form.</p> <p>Audience survey.</p> <p>Audience focus groups.</p> <p>In-depth interviews with project partners and collaborators.</p>

## **Appendix 2: Detail of evaluation methods used**

### **THE FOLLOWING EVALUATION METHODS WERE USED TO EVALUATE TRANSFORMATIONS:**

#### **In-workshop activities. Including:**

- Graffiti wall where young people and others could share thoughts and experiences.
- 'Sticky wall' were all those involved were asked to use post-it notes to provide live feedback during the workshop.
- Creative sketchbook diaries completed by young people, some of which were used as the basis for reflection during interviews with the researcher. Some were photographed and shared with the researcher.
- Zoom whiteboard canvas for participants to draw or write reflections during online workshops.
- Small group discussions facilitated by the project youth worker at the end of the workshop.

#### **Before and after workshop questionnaires:**

At the end of most workshops young people completed a questionnaire that asked them to reflect on the workshop and to rate their confidence, sense of social connection and pride in their identity for before and after the workshop. Forty-nine forms were completed in total.

#### **Written reflections and training evaluation forms:**

Participants completed a training evaluation form at the end of the oral history interview training. At the oral history weekend each interviewee and interviewer was invited to provide a written reflection on their experience. Four training evaluation forms and seven reflective interview forms were completed. In addition some interviewees provided feedback via email after the workshop.

**Reflective researcher diaries:** The research team completed reflective diary entries at key stages of the project to document any new insights or reflections on how the project was informing their research questions, teaching practice and/or public engagement practice. In total twenty-one diary entries were created by five researchers.

**In-depth interviews:** Young people, artists, and the project youth worker were interviewed via video call and Whatsapp messaging. Thirteen interviews were conducted in total with nine people. Recorded public testimony and feedback at the final project celebration event was also used in the evaluation.

**Google analytics data:** Analytics data was used to document and track numbers and details of website users. The social media consultant and PR consultant provided additional data to establish number of podcast downloads and estimated readership of online articles about the project.

**Audience feedback survey:** Podcast listeners and website visitors were invited to complete a short online survey. Thirty responses were received.

**Audience focus groups:** Four online focus groups were hosted to explore the podcasts and website materials with key communities: young trans and non-binary people, youth workers, Relationships and Sex Education (RSE) practitioners, Clinicians at a Gender Identity Clinic (GIC) and young people's Sexual Health Clinic. In total, twelve practitioners and five young people took part in the focus groups.

## Appendix 3: Key principles of evaluation design

**Responsive and flexible:** The evaluation adopted a flexible approach to respond to the evolving direction of the project and needs of the participants.

**Engaged and change orientated:** Evaluation methods were designed to enable all stakeholders to share their views and experiences of the project and to enable young people in particular to influence the project direction and workshop design. Formative evaluation reports were created after each stage of the project to support collaboration and to ensure all stakeholder views were heard.

**Privacy and confidentiality:** All data has been anonymised where possible. Where not possible (e.g. because discussion of the participants' role in the project makes their identity clear), all quotes and analyses shared in formative and summative reports have been checked and agreed with participants before sharing.

**Mixed and multi method:** The evaluation is qualitatively driven, using creative methods and in-depth interviews to explore participants' experiences. Quantitative methods were also used to invite young people to measure personal changes for themselves and to capture audience reach. Multiple evaluation activities were used in each workshop to allow for different preferences and capacities when it comes to communicating about views and experiences.

**Safe and ethical:** Trans and non-binary people are a marginalised community who experience discrimination and disproportionately poor mental health and wellbeing. Considering this, the evaluation was designed to engage young people as co-researchers rather than as objects of research. In-workshop evaluation methods were largely administered by Jason Barker and Bon O'Hara, who both have experience as trans youth workers and who were able to create safe spaces within which to discuss the evaluation and invite feedback. Efforts were made in every workshop to ensure that young people were aware that they were not a research subject, but a collaborator in a research/creative process. For this reason, young people were not allocated a research tracker or code to help identify their different contributions towards

the evaluation research using different research methods. This has clear limitations for the research, as it is often not possible to identify if and where the same participant is contributing at different stages of the research or using different research methods.

All participation in the evaluation was voluntary and all contributions have been anonymised. Official approval was granted for the different stages of the project by the College of Humanities Ethics Committee at the University of Exeter to ensure that ethical protocols were followed. This included having a participant information sheet and consent form, which was used to seek informed consent from everyone involved in the project.