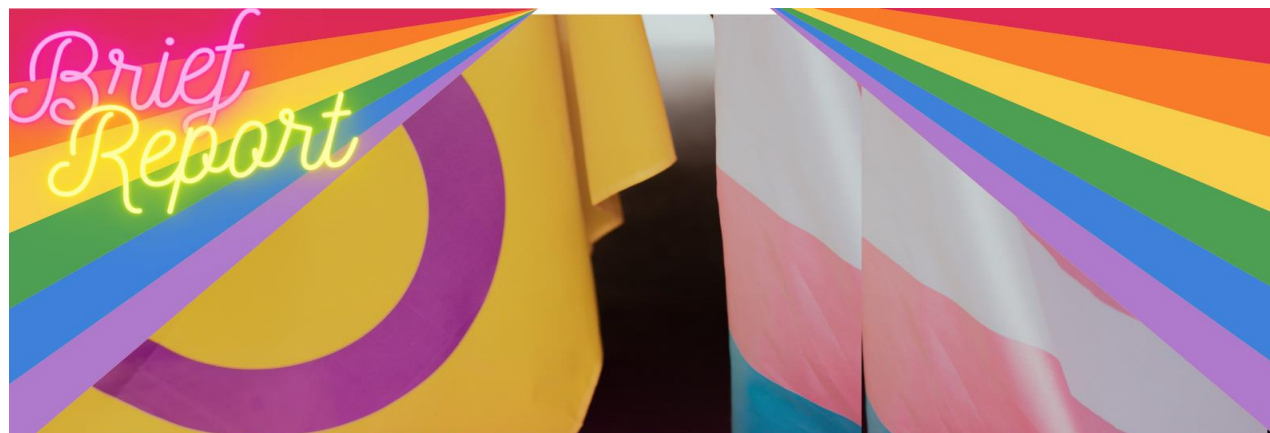


Brief Report Cover Page
AS IS; Access and Inclusion in KE Events



AS IS

**A PLAY BASED ON RESEARCH
ABOUT TRANS, INTERSEX AND
LGBTI ACTIVIST RELATIONSHIPS**

**SATURDAY
2ND JULY
SCOTTISH YOUTH
THEATRE**

**7:30PM
PLAY &
POST-SHOW Q&A**



Researcher / Writer / Producer: Dr Harvey Humphrey
Director: Mia Slater
Assistant Director: Jordy Deelight
Stage Manager: Finley Dickins
Plus a cast of Actors with a connection to the LGBTI community



AS IS; Access and Inclusion in KE Events

Brief Report

Harvey Humphrey

with input from

Yvette Taylor and Navan Govender

AS IS: Access and Inclusion in KE Events

Brief Report

Harvey Humphrey, Yvette Taylor and Navan Govender

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Acknowledgements

*To every participant
You shared a moment with me
Your stories your instrument
Not knowing the play this would be
I hope this does justice to you
To the many truths you spoke
Each personal interview
With questions memories evoke
And to my supervisor
You taught me to write slowly
Be kinder to the reader
Don't assume they see with me
And to family and friends
Who have been there these last years
Never asking when this ends
Just giving listening ears
Thank you.*

Special Thanks to:

ESRC, University of Strathclyde HASS KE Small Grant Fund, Dr Lucy Pickering, Scottish Youth Theatre, Sanctuary Queer Arts. Photography credit: Eleanor Capaldi. Film: The CameraVan. This work was supported by the Economic and Social Research Council grants: PhD Studentship 'Making Sense of the Margins; A Cross-national Analysis of Intersex and Transgender Activist Relationships' [ES/J500136/1]; 'International Trans and Intersex Activist Relationships: Ethics, Ethnodrama and Representation' postdoctoral fellowship [ES/W005689/1].

Introduction or How to Read this Report

This brief report reflects on inclusion and accessibility in relation to a recent in-person Knowledge Exchange (KE) event, the AS IS play, held in the city centre of Glasgow (Scottish Youth Theatre) on Saturday 2nd July. This report is not intended as a definitive how-to guide for inclusion and accessibility in relation to KE events, but instead offers reflections as part of ongoing work to challenge and question who KE events include and how we approach accessibility for those who present/perform, attend, or do not currently engage. This report was written collectively and includes interruptions, reflections, images and questions for our imagined readers. We found the interruptive approach useful to be in conversation with each other over time and space. This is particularly salient in the context of hybrid working and offering options for collaborative working in spaces and times that suit each member of a group (Humphrey and Coleman-Fountain, 2023). We invite you to engage with this work and with these interruptions in your own way and at your own pace. If you are reading this to plan your own event you might want to start with the questions/prompts and then read the report thinking about your own event and keeping those questions in mind. You might wish to dip in and out of the report and we have sectioned off reflections into boxes to make this process easier. This report includes poetic interruptions which are autoethnographic reflections on this event in particular. If you are reading this report after completing your own event (or research project and thinking about research sharing) you might want to think if you could write similar poetic reflections. For more on using poetic reflections as a methodological approach to research and teaching see (Humphrey, 2023). This text also uses deliberate poetic interruption as a storytelling method.

We hope those of you interested in research sharing, whether or not that is creative or queer in content or framing, will find these reflections valuable for your work. This KE event was drawn from PhD research on relationships between trans and intersex activists across the UK, Malta and Australia (Humphrey, 2021) but we hope this work will speak to those engaged in other impact and knowledge exchange events across different research projects. **The core concerns that seem to arise from the design and implementation of**

the event are related to inclusion/exclusion and accessibility - both in relation to how they are conceptualised and realised in context. Both work, it seems, in relation to the complexities of material/physical and institutional inclusion and accessibility as well as representational and ideological inclusion and accessibility. We end our reflections for questions/prompts to think about in other projects and events. There is a blank image in the shape of a person at the end of the report (p. 22). These were used for audience feedback in the original event. We invite you to use this blank space for your own reflections or research sharing planning.

The Project

This play was written as an ethnodrama, a play drawn from research, similar to verbatim theatre. This means the lines the characters say come from transcripts of research interviews and their sets, and props reflect the real setting for many of those original interviews.

The original research project interviewed 36 trans, intersex and LGBTI activists asking about the relationships between trans and intersex activists and activism (and the wider relationships in these spheres). Many of these participants knew each other and had delicate stories to share.

Composite characters have been created as a way to anonymise participant identities and protect participants ongoing relationships and work together. This means each single character represents the voices and words of several real participants.

These interviews took place from 2016-2018 across the UK, Malta and Australia so some of the references might not be as relevant in Scotland, such as ID cards, or X markers. The thesis that features the original playscript and the analysis of this research project is available through the University of Glasgow's repository (Humphrey, 2021).

The fictionalised ASIS Bill discussed by the characters is drawn from real laws that passed, and bills that didn't, that were discussed by these participants.

We present this to you at a time when the Scottish Government is discussing the *Gender Recognition Reform (Scotland) Bill*. A bill which does not consider intersex legal recognition but does consider trans legal recognition

with many of the same complexities and disappointments the characters find in the ASIS bill.

While law reform continues to attempt to rights wrongs there are so many other issues that mattered to the original research participants, and to these characters, *and probably to you*. We hoped that watching the play (or film) offered a moment for those of us involved in trans, intersex and LGBTI activism to reflect on all we've done and all there is still to do. We wanted this to be a moment of queer joy and also of hope. And we're very sorry we don't have any of the answers. It's not that kind of play. We hope the report inspires your own reflections and questions for your own research sharing and knowledge exchange events. We're sorry we don't have the answers to the complexities of access and inclusion in academic events. It's not that kind of report.

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¹ Narrator (played by Hev Clift they/them), Stephen (played by Len Lukowski he/him), Leslie (played by Leni Daly they/them), Dean (played by Erden Göktepe he/him) and Katrina (played by Jackie Sands she/her) on stage.

Image of Cast List from programme²



² Inner programme sheet with same design as poster. Text reads: KATE (Real Health Experience) - Gina Gwenffrewi (she/her); SANDY (Real Health Experience) - Jacqueline Jay Wilde (she/her); STEPHEN (BoisIMen) - Len Lukowski (he/him); JACK (InterAction) - Mathew Wilkie (he/him); NARRATOR - Hev Clift (they/them); IAIN (Genderation) - Odhran Thomson (he/him); DEAN (Lavender)- Erden Göktepe (he/him); KATRINA (Mum and Dadvocates) - Jackie Sands (she/her); GEORGIANN (Orchids, XOXO) - Poppy Lironi (she/her); BO (Specific Detriment #33) - Syd Hymanson

Context of Covid-19 pandemic

In-person rehearsal day one:

[online repetition day 911 ...]

images of LAT flow tests ping one by one on the group chat

[offline returns a normative ring...]

at the most vulnerable's request

[or vulnerable requests]

now familiar single lines of safety

[But they jumped the queue]^[L]_[SEP]

keep us all safe from corona's caress

[And safety as a single line cut me out]

Arrive at the theatre where we'll perform

sit together for the first time in person

with our voices the written text transforms

as line by line we say the words aloud

pauses for questions the research informs

as together we develop this from thesis to play

[transforms]

In-person rehearsal day two:

LFTs ping: an early start for some

driving miles; others masked on buses

we arrive together to enter the classroom

reimagining the space a would-be theatre

reflecting the work done on Zoom

[masks]

(they/them); LESLIE (Specific Detriment #33) - Leni Daly (they/them). Researcher/ Writer/ Producer - Dr Harvey Humphrey (they/them); Director - Mia Slater (they/them); Assistant Director - Jordy Deelight (they/them); Stage Manager - Finley Dickins (they/them).

*In-person rehearsal day three:
and the day of the final play
Zooms in between developed characters
but in-person blocking paves the way
ensures audiences can see cast on stage
masked as asked audiences arrive in the doorway*

[blocks and doorways]

*but there's an absent audience not here
would-be audience who could not come
for whom theatres, public spaces are not safe
live in-person events do not include them
without a hybrid option they are not here*

[Online-offline repetition]

[Would-be-could-not?]

[If public space was safer]

[life beyond the door, room, screen, page]

[We are hybrid queers! Are we hybrid queers?]

they wait, not here, for the filmed version

[Waiting as poor-queer time]

absent, not here, not fully included

[On our terms]

3



³ The full cast on stage. The 11 people listed in the cast list are visible with most seated but Hev, Leni and Syd are standing.

Access, inclusion and involvement

This event was hosted during the time on the ongoing Covid-19 pandemic with a cast and crew with a variety of 'vulnerabilities' to that pandemic. At a time when many events are returning to in-person events similar to pre-pandemic times, it is important to think about who is included and excluded from these events. The AS IS play was held in-person with all attendees asked to wear masks. This was hosted without synchronous online attendance. The event was filmed, and a screening with the University of Strathclyde Feminist Research Network will be hosted in March 2023, allowing for post-event sharing for those unable to attend in-person. The film will also be available to watch on request. This is an imperfect solution.

What counts as 'access' - is this entry to a physical room or/and virtual space? Is this permission or entitlement? Is presence the opposite of absence? How to read presences through pasts – what weights do we carry as we enter, or exit, the room? What constitutes 'involvement' or 'inclusion', does this mean physically fitting onto the seat, or spilling over it. What is managed presence/access/inclusion/involvement disrupted by the presence/access/inclusion of others? What is offered or kept in the name of access? Is access and inclusion the work of pronouns on the programme – normalising these important linguistic devices and usage in ways not typically found on theatre programmes but common and LGBTI+ and queer events? The use of roving mics, people-shape feedback/Q&A sheets for everyone both provides access for a range of audience and cast members but doesn't out these access needs. Does access always require 'outing'? Must it always be asked for?

Perhaps a useful point to link to something mentioned (recommended) below about how taking on an intersectional queer perspective enabled you to raise questions about accessibility and inclusion/exclusion, revealing the insufficiencies of the norms at play in this context (from the material to the representational, as well as from the local or individual to the institutional and systemic). While the issues of accessibility played out in casting calls and safe spaces for audience members, they also reveal how these issues are not present in the structures of the theatre

itself, the city perhaps, or the ease with which one can communicate with potential audiences.

The LGBTQI+ community has long insisted on – and contested – ‘accessibility’, often forcing an awareness of how the everyday becomes inaccessible, unrepresentative, out-of-reach, and how everyday politics and practices might do something else, as more accessible, representative and within our reach. But we still have a different reach, hope and investment in LGBTQI+ communities. The LGBTQI+ community may be rightly suspicious of accessibility as a rainbow promise or cure, as bridge to an accessible society; we might be rightly suspicious of our own internal differences about what and who would be carried by such a bridge and where it would take ‘us’.

Academics – including queer ones – are variously invested in remaking ‘us’ through the activities, practices, events, engagements that we DO as practice. Often we do these again. And again. Often these represent lifetimes – and lifelines – through academia, across activist realms, between ‘us’ now and ‘us’ then, and with a view to what a future queer ‘us’ could be. These questions of accessibility travel through our bodyminds – as lived experience, identification, belonging – but our bodyminds are not the only signs of queer travelling.

Access means being sceptical about our own presence in the room, and whether we are making or taking space and with what (queer) effect.

Access

*Some access is for all attendees
the whole audience wears masks
some access is just for you, for me
some access requires an ask*

*Some access is visible
making space for assistive devices
some access is invisible
some access has prices*

*an access need for one
is another's disruption*



⁴ Narrator (played by Hev Clift they/them), Dean (played by Erden Göktepe he/him) and Iain (played by Odhran Thomson he/him). Hev, seated, looks at Erden, standing, while Odhran, seated, looks up.

Who is the (anticipated) audience?

Is the mantra of for us, by us resonant or helpful? How is 'community' implicated in creating 'audience'?

Who is here? How do we know? Some email addresses that signed up had .ac.uk at the end indicating academic affiliation but relatively few. Does that mean others were not academic or just not using 'work' emails? Was this necessarily a work event for academics who are also LGBTIQ+? Some names and faces were familiar from LGBTIQ+ community spaces and events. Was this a 'work' event for those who work or volunteer in trans, intersex or LGBTI activism? Some had their locations listed as Glasgow and Edinburgh whereas others were based down south in England, London and outside the UK. Some of the feedback sheets referenced LGBTQI+ identities and recognising their own activist experiences in the play. The event was deliberately not advertised on jisc-mails – academic mailing lists with memberships from the UK and beyond that may or may not be a supportive audience for this type of work and may not be geographically located in a place that makes travel to Glasgow possible. Instead the event was promoted in local (Glasgow and Scottish)⁵ LGBTIQ+ and trans groups on social media. It was promoted through friends and family of the cast, crew and researchers. Personal social media was used. Was this a welcoming responsive audience because some of them (many of them?) already knew members of the team that brought this play to life? What would the audience have been like if we had followed a more typically academic route to promote this via university and jiscmail mailing lists and associated social media? The audience capacity was only 70 and over 25 people were left on the waiting list even with ticket cancellations. Who couldn't get a ticket? Who cancelled a ticket last-minute freeing up a waiting list place? The eventbrite listing had 600 unique views. Did 600 people want to come? Or has someone's Mum been opening it on different browsers? Who clicked the link to view the event but didn't click the link for a ticket? Who decided not to come?

Over and above the questions about who was there are perhaps also questions about who this event was meant for. On the surface, as a LGBTQI+ production, it is the LGBTQI+ community that is foregrounded and

⁵ (Is Scotland a 'local' context (or a national one?!))

placed at the centre of the choices that were made in relation to casting and intended audience. This has also been taken from an intersectional point of view, meaning that those questions about who to cast and which communities to invite were also considered in relation to issues of class, (dis)ability and neurodiversity, race and ethnicity, and so on. By centring these positions and concerns, it becomes possible to see the insufficiencies of normative spaces, places, and practices: from the presence or absence of material facilities such as gender-inclusive restrooms or hearing-aid technology, to the presence or absence of certain diversities such as those related to intersex people or race/ethnic difference. Although keen and considered attempts were made to foreground and attend to these issues of inclusion, exclusion, and accessibility, the limits of the broader socio-cultural, institutional, and systemic norms continued to intervene. For instance, not having readily accessible BSL interpreters or having to seek out queer businesses and communities as both a matter of inclusion and safety mark the exclusions inherent in the fabric of the context within which this production took place.

Communication about casting calls and audience attendance – and the choices made in relation to who to invite, which communities (online and offline) to advertise to, and the modes and media used to communicate the event – are therefore also bound to issues of inclusion, exclusion, and accessibility. Perhaps some of these choices result in a certain amount of control. That is, by approaching various LGBTQI+ communities and organisations as well as by being explicit about the need to have “Lived experience or significant experience working with trans, intersex or non-binary communities is preferred. We also particularly encourage applications from those who have experienced racism, ableism, classism, or any other barrier to entry to the performing arts world” in the call for casting, it becomes possible to construct the theatre space as a queer one where LGBTQI+ people, concerns, interests, and cultures are foregrounded. However, there is also a certain lack of control about who will actually come and their reasons for (not) attending, how the invitations and calls for participating snowball (or not), and whether the choices taken in designing the production will have their intended effect or not. Accessibility, then, perhaps becomes only marginally measurable through a consideration of a variety of sources: from

pre-registration data to the demographic data of actual attendees, from the experiences of cast members having to play identities and characters they do or do not fully identify with (and the problematic norms this may reproduce within the industry), or from the attempt to make the event accessible to non-academics and the possibility of it becoming an academic space nonetheless.

Three young women said 'hi!' on exiting, the afterglow of the event shining in questions and statements 'That was great!', 'What did you think?'. They were qualified, even over-qualified, to think - as academics their thinking was resourced, validated and circulated in and as the 'academic community'. Yet they hesitated - the event was not something they could do; they related their own under-performance via The Performance, and the sense of what, maybe who, matters was re-produced. Another thing to do, another thing we are not, or can't do. Such productions, exits and entries continue in, through and as queer performance, surpassing LGBTQI+ identifications. The young women self-situate as allies: their intersectional allyship is evident across their different personal and professional projects, knowledge productions, cares and labours that they DO. Yet, they un-do themselves, moving to the backstage in their talk and self-assessment of 'couldn't-do', 'not-as-interesting', 'boring by comparison'. Hovering around the door, neither in not out, we exit the space that has tried to claim, extend and empower from the margins. The hesitance, sense of failure and underperformance become after words of the queer event.



Representation

We have worked hard to find a cast and production team who all have a connection to the LGBTI community. This was done in part with the call out for actors and directors which stated: “Lived experience (and/or shared identification with the character you wish to play) is preferred. We also particularly encourage applications from those who have experienced racism, ableism, classism, or any other barrier to entry to the performing arts world.” The direction and production team were all trans and non-binary. The majority of the cast defined the same way as the characters. They brought so much of themselves to these characters to bring them into this fictional world as characters in their own right. This is important work of authenticity and representation often missed with cis/het actors playing queer roles. This also speaks to wider issues of trans representation in theatre (Frankland, 2019). Frankland draws out the politics and importance of casting trans actors in trans roles; of trans representation on stage; and of the wider theatrical history of trans women

⁶ Kate (played by Gina Gwenffrewi, she/her) and Sandy (played by Jacqueline Jay Wilde she/her) are seated on stage.

on stage in particular. This also speaks to the choice to have a queer photographer and queer filming company and all sections of music used were by queer artists with the final song – the most notable music - by a trans woman. This representation is too found in the venue previously host to trans activist conferences and training days and located geographically next to ‘the scene’ in Glasgow, although as similar to other cities this is not necessarily a queer or inclusive or accessible space (Bakshi and Browne, 2013; Browne and Lim, 2010), However, we wish to acknowledge our own failure of representation. Not one of the intersex characters (Bo, Georgiann and Jack) is played by an intersex actor. These actors wore t-shirts to make this clear. These read ‘Not an intersex actor’. There is still work to do with intersex representation. We would have preferred if the lines of intersex characters drawn from the interviews with intersex participants could have been spoken by intersex people. This was also made clear in the text in the programme. However, this is not the only representational failure. The cast were all white which not only fails to represent the diversity of queer actors in Glasgow but implies the original participants in the research were all white which was not the case. Trans and queer studies have been subject to criticism for the ways in which “perspectives of whiteness echo, largely unacknowledged, through transgender (and queer) theorising’ (Roen, 2001: 262). This is not a new problem but there is more work and thought to be done to challenge these perspectives and dominance.

Questions of representation can become reduced as counts or conflated into apologies – heard in the soundbites of ‘target audiences’, ‘mixed samples’, ‘minority populations’, ‘hard to reach’. The work of representation exceeds such counts and is always out of reach, something we fail at, aspire to and, ultimately, try again. We can’t capture it. We re-present ourselves, our communities, audiences and collaborators in ‘finalizing’ research – misrepresentation may be an enduring reality. We prioritise *practice* and *doing* rather achievement, as efforts before, during and after the project(s); the hidden labours, peers, forgotten mentors, and the left behind – the notes, transcript, data and people outside of the ‘LGBTQI+ story’. These stories are multiple, and spaces of productions are spaces of consumption, true of academic and/as activist efforts, on campus, in communities, in theatres, bars, scenes, pop-ups and so on. We pick up Queering the Map (Glasgow). The theatre is on the map. We access the theatre space, and think about

what it was before now, where it stands and what it has carried. The Merchant City, as a regenerated/degenerated queer space, also misrepresents Glasgow's classed and racialised past-presences, of industry, empire and colonialism. It misrepresents this as city-centre liveliness, as culture, consumption, creativity... Street names tell of slave trade owners and tobacco merchants, re-named Rosa Parks street, Sheku Bayoh Street, George Floyd Street. Representation must be reparative, and in our queer social re-imagining, we try again. This is our work to do.

What aspects of these 'ghostly matters' are disrupted and/or maintained by the presence of As Is within this context? What new questions does this raise?



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⁷ Jack (played by Mat Wilkie he/him) is standing, Stephen (played by Len Lukowski he/him) is seated upstage, Georgiann (played by Poppy Lironi she/her) and Narrator (played by Hev Clift they/them) are seated centre stage, Leslie (played by Leni Daly they/them) and Bo (played by Syd Hymanson they/them) are seated downstage.

Questions/Prompts for future work:

What does 'access' mean to you?

What is gained and lost in making an event 'academic'?

Who is your event and /or research for?

Who might feel included? Who might not?

Do you have an imagined audience/reader?

Will audiences need to request access requirements?

Who knows to ask and what to ask for?

Covid remains with us – what hybrid and digital options are possible?

Do those options have a 'cost' attached? Perhaps a financial cost for different options but a potential cost of exclusion of some audiences if those options aren't provided.

Reflections from Performers

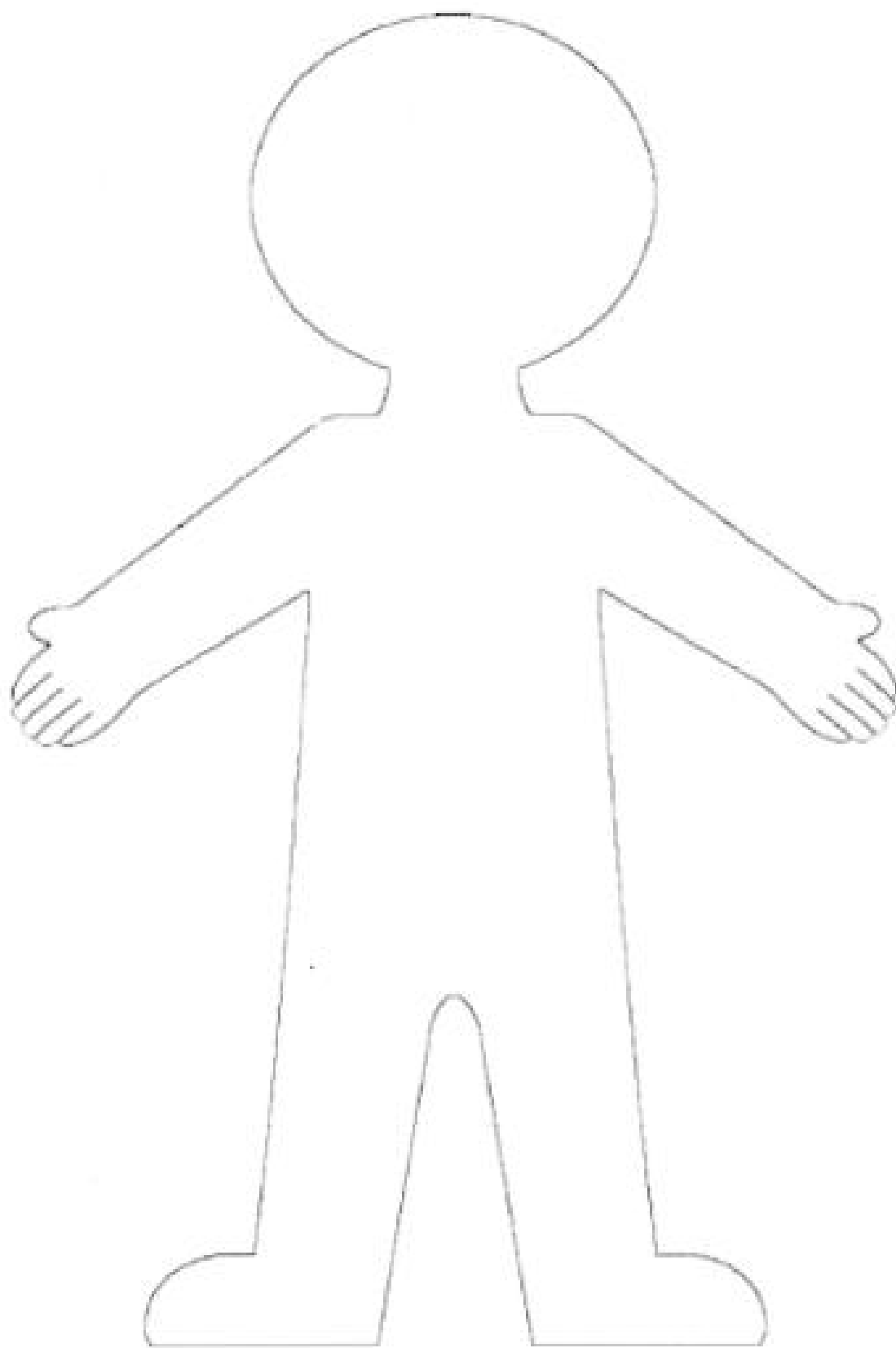


‘As Is: Acting in an LGBTI Play with Fellow LGBTI Actors, I Found Trans Joy, Community and Catharsis’:

<https://www.thespillmag.com/articles/as-is%3A-acting-in-an-lgbti-play-with-fellow-lgbti-actors%2C-i-found-trans-joy%2C-community-and-catharsis>



‘LGBT theatre: AS IS’: <https://www.ginamaya.co.uk/theatre/lgbt-theatre-a-s-i-s.html>



Links/resources/examples on access in events/research:

Bakshi, L. and Browne, K. (2013) *Ordinary in Brighton?: LGBT, Activisms and the City*. Aldershot: Ashgate Publishing.

Browne, K. and Lim, J. (2010) 'Trans lives in the 'gay capital of the UK''. *Gender, Place & Culture*, 17 (5), pp. 615-633.

Frankland, E. (2019) 'Trans Women on Stage: Erasure, Resurgence and #notadebate'. In: Sewell, J. and Smout, C. (eds.) *The Palgrave Handbook of the History of Women on Stage*. Cham: Palgrave Macmillan, pp. 775-805.

Gwenffrewi, G. (2022). 'LGBT theatre: AS IS': <https://www.ginamaya.co.uk/theatre/lgbt-theatre-a-s-i-s.html> [This text is a reflection from one of the actors in the AS IS play].

Humphrey, R.H. (2021) "We are finding our voice is so unheard that it's being erased by these bigger voices": *Investigating Relationships between Trans and Intersex Activists in Australia, Malta and the UK*. PhD University of Glasgow.

Humphrey, H. (2023) 'Making Meanings out of Me: Reading Researcher's & Participants' Bodies through Poetry', *Open Scholarship of Teaching and Learning* 2(2), pp. 70-89.

Humphrey, H. and Coleman-Fountain, E. (2023) 'Creating time for LGBT+ disabled youth: co-production outside chrononormativity'. *Sociological Research Online* <https://doi.org/10.1177/13607804231155001>

Intersectional Neurodiversity and Disability Reading Groups:
<https://intersect-nd-dis-rg.wixsite.com/rg-site/facilitation>

Lukowski, L. (2022). As Is: Acting in an LGBTI Play with Fellow LGBTI Actors, I Found Trans Joy, Community and Catharsis': <https://www.thespillmag.com/articles/as-is%3A-acting-in-an-lgbti-play-with-fellow-lgbti-actors%2C-i-found-trans-joy%2C-community-and-catharsis> [This text is a reflection from one of the actors in the AS IS play]

Morgan, E., & Taylor, Y. (2016). *TransForming Research Practice: Collaborative Foundations in Trans and Non-Binary Inclusive Research Report*. University of Strathclyde. https://pure.strath.ac.uk/ws/portalfiles/portal/93052097/Morgan_Taylor_2016_TransForming_Research_Practice_Collaborative_Foundations_in_Trans_and_Non_Binary.pdf

Not Going Back to Normal Manifesto: <https://www.notgoingbacktonormal.com/>

Queer Disability Studies Network:
<https://queerdisabilitystudies.wordpress.com/resources/>

Roen, K. (2001) 'Transgender theory and embodiment: The risk of racial marginalisation'. *Journal of Gender Studies*, 10 (3), pp. 253-263.

Sins Invalid: <https://www.sinsinvalid.org/news-1/2020/6/8/access-suggestions-for-public-events>

Sisters of Frida: <https://www.sisofrida.org/resources/sisters-of-fridas-accessibility-guide-to-meetings-and-events-a-toolkit/>

Stride with Pride: LGBTQ Heritage Trail <https://womenslibrary.org.uk/discover-our-projects/stride-with-pride-lgbtq-heritage-trail/>

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⁸ Image description: The poster promoting the event and first page of the programme. A red theatre curtain with a wooden stage in front of it. The picture is framed by rainbows at the top corners and wavy rainbow lines across the bottom. The intersex flag (yellow with a purple ring) and the trans flag (white, pink and blue stripes) are at the top separated by a shadow. A white cartoon figure is at the front of the stage wearing glasses with rainbow lenses. The text reads: free event. AS IS a play based on research about trans, intersex and LGBTI activist relationships. Saturday 2nd July Scottish Youth Theatre 7:30pm play and post-show Q&A. Researcher/Writer/Producer: Dr Harvey Humphrey, Director: Mia Slater, Assistant Director: Jordy Deelight, Stage Manager: Finley Dickins. Plus a cast of actors with a connection to the LGBTI community.