Embodied Futures:

Weaving Futures Thinking, Applied Theatre and Community Development in Creative and Participatory Embodied Practice

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Abstract

When development agendas are dictated by a few, they often fail to address the interests of all members of a community. This research sought to find ways to assist communities to experience the value of thinking about the future and to develop confidence in creating and critiquing their own visions and roadmaps. The research drew on concepts from participatory Community Development (CD) and Futures Thinking (FT) to enhance Applied Theatre (AT) practice. The key theories framing the study are Inayatullah's (2008) 'six pillars' of FT, which includes Causal Layered Analysis (CLA) as a technique, and Kelly and Westoby's (2018) layered framework that progresses from implicate through micro, mezzo, and meta methodologies. The methodology of the study was practice-led, involving an evolving series of workshops in Australia and Timor-Leste, to reflect on these theories in practice using movement and drama techniques. The findings take the form of a new AT practice, named *Embodied Futures*. This exegesis outlines a framework for *Embodied Futures*, which sits alongside a guide detailing the practical activities to implement the framework in a range of contexts in the form of an Illustrated Exercises Book. The discoveries made through practice have implications for advancing all three fields on which it was founded. For CD, *Embodied Futures* provides a creative conceptual framework for considering meta method. From a FT perspective, the research offers further linking with participatory development practice and another suite of tools to embody futures concepts. Finally, for AT, this research extends how Forum Theatre and Process Drama can be thought about and delivered. The interweaving of these disciplines, through practice, can bring communities together to rehearse and re-imagine alternative futures that serve them.

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II List of Abbreviations

AT Applied Theatre

CD Community Development

CLA Causal Layered Analysis

FT Futures Thinking

NGO Non-Government Organisation

III Key Terminology

Applied Theatre (AT)

Applied Theatre (I use the shorthand AT in this document) is a relatively new discipline that draws together a range of fields of practice that are aligned by their deconstruction of theatre as a commodity to be consumed and repositions theatre as a tool for social change. According to Prendergast and Saxton (2009, 11), "Applied Theatre is an umbrella term" that includes the distinct forms or discourses of: Theatre of the Oppressed, Theatre in Education, Process Dramas, Theatre for Development, Prison Theatre, Theatre in Health, Museum Theatre, Reminiscence Theatre, Popular Theatre and Community-based Theatre." AT as an inclusive term brings many forms of theatre that occur outside of playhouses into dialogue with each other without denying their individual histories or frameworks (Thompson 2003, 14). AT is broadly agreed to be theatre with some element of engagement outside of conventional mainstream theatre venues; it is theatre *applied* to various contexts in different communities (Prentki and Preston 2009; Thompson 2003). While theatrical elements and fictionalisation come into play in AT, the tools of drama are generally applied in some way to everyday life settings to address real-life problems or issues (Prendergast and Saxton 2009; Taylor 2003), with drama referring to "drama as a practice and as a process for learning rather than as a body of texts for passive reception" (Winston 1998, 75). AT's relationship to real-life issues can be seen in the form of embodied problem-solving through theatrical replications of community concerns or in simply challenging ideas and raising questions through activities in the workshop space. Regardless of whether it manifests through performance or only in a closed workshop process, participation, or a degree of interactivity, is another identifier of the form (Ackroyd 2000, 1; Linthwaite 2012, 27).

In summary, AT can be adapted for various communities and contexts and can work towards a range of developmental aims.

This research looks at AT's adoption within a closed workshop environment.

Community

Community might occur in location, arising because of people's close physical proximity, or be borderless and formed around identities of shared interest. In this study, the premise of community takes up Robinson and Green's (2011, 2) definition, that community is not inherent in people's proximity. Westoby (2016, 11) says: "community is something that emerges, as a felt experience, or a social phenomenon, when people create it together; when they are in relationship with one another" To be in community requires participation with others, and thus being in the same neighbourhood or shared interest or identity group may create concrete reasons for people to come together with common concerns or desires. This does not mean that everyone must always reach consensus on their collective direction.

In the context of this project, AT works in the community, and therefore has a secondary aim to strengthen relationships between the members of the community.

Community Development (CD)

Whenever I refer to Community Development (CD), the prefix *participatory* is implied: participatory Community Development (CD) is already a widely known shorthand amongst those working in the area, thus I have not extended the acronym to PCD or pCD. Defining the type of CD I am talking about as participatory distinguishes the work I am presenting from the type of development that does things *for* people, without their involvement, in a belief that it is in their best interests. When I say development, I am clear that this is work that is done *with* the community, driven by their input to drive and shape changes they agree are important for the future. More detail about CD is outlined in the contextual review.

Foruming

Foruming is an AT practitioner term used to describe the process of audience interaction in a Forum Theatre (as in the tradition drawn from Boal's (1979) Theatre of the Oppressed). In the context of Forum Theatre, foruming could be described as collective embodied group exploration. It is a dialogue of negotiation and experimentation in action.

Futures Thinking (FT)

Futures Thinking (FT) refers to the academic discipline of futures studies, a field which articulates various approaches to thinking about the future.

The form of FT this study draws from investigates the concept of the future through the discourse of Critical Futures Studies, which defines its task as provoking alternative futures (Inayatullah 2004, 7). The focus is not on the accuracy of predicting the real future; rather, critical future studies looks at "how truth functions … how truth is evoked, who evokes, how it circulates and who gains and losses by particular nominations of what is true, real and significant" (Inayatullah 2004, 7). In other words, the language used about the future creates reality. Inayatullah (2004, 10) describes the present as a litany "fed to us by the larger capitalist/state system, globally". This present is the "used future" that has been occurring, based on a particular ideology, and will continue into the future as long as the present ideology/worldview sustains it (Inayatullah 2008, 6-7). FT, from a critical futures approach, is about identifying and deliberately creating a shift away from the used future. Therefore, as Harmon (1988) states, what is important is a practice that trains the brain to perceive in new ways in the present. This project uses FT concepts to disrupt the used future momentum, shifting people's current ways of thinking by facilitating a space for creative re-imagining.

The concepts of FT can be enhanced by FT tools and methods to guide practice, such as Inayatullah's (2004). More detail about FT is outlined in the contextual review.

Futurist

A person who works with ideas from the FT discipline.

Recultivation through the body

This is new term I have created to describe my work and thus requires some explanation. To recultivate through the body is to extend beyond modes of moving that are purely shapes of survival in modern life, like cooking, driving, and working on the computer. Recultivating the body brings an awareness to the body as a way of knowing the world. The body holds the patterns of our culture, deeply imbedded over a lifetime of daily routines and mannerisms (Myerhoff 1992).

The body is dominated by the powerful mainstream cultural norms of which it is a part. Nicholson (2003) references Derrida in describing the body as an archive. As well as keeping our histories, an important part of embodiment is the process of finding new ways of moving in the world.

Moving in new ways can open new neural pathways, leading to thinking in new ways (Hough and Hough in Luton 2015, 168). Boal's (2002) notion of dynamising the senses is a response to a way of unlocking the body's habitual ways of seeing and moving. Woodland (2016, 231-232) talks about embodiment as "somesthetic engagement" that creates a "sense of unbinding" or "poetics of renewal" for drama participants.

I had been referring to this process of recultivation through the body as decolonising the body until a friend pointed me to Tuck and Yang's (2012) article that outlines how using the term decolonise as a metaphor confuses Indigenous people's land-rights movements with any other struggle that is against the dominant culture. I therefore created new terminology to find a new way to describe the importance of finding an authentic individualised flourishing in one's own body versus being acculturated through our bodies.

IV Statement of Original Authorship

The work contained in this document has not been previously submitted to meet requirements for an award at this or any other higher education institution. To the best of my knowledge and belief, the document contains no material previously published or written by another person, except where due reference is made.

QUT Verified Signature

Deanna Borland-Sentinella

Date of final lodgement: 30 September 2020

V A Note on the Submission Date: 2020

As I submitted my PhD to external examination in February 2020, the new coronavirus SARS-CoV-2 or COVID-19 was still yet to be declared a global pandemic. Releasing research into the world about embodied group processes in September 2020 as my work has returned from examination now has an entirely different context where supporting the future currently involves keeping physically distanced. In the context of a global pandemic, this research still has much to offer in looking at new futures, yet some of the practical activities might need to be adapted to maintain physical distancing measures. Rather than re-write sections of the PhD to fit with the times of the pandemic I rather add this epilogue (though oddly placed at the start of the document) to note the changed context and that I will be continuing to explore how to adapt activities to be more physically distanced if the need for this mode of operating continues.

VI Acknowledgement of Country

I wish to acknowledge the traditional custodians of the lands where the practice and study for this PhD took place.

Meanjin (also known as Brisbane, Australia since its occupation) is where I have done most of my reflection and writing. Meanjin also forms my place of comparison when I go elsewhere as it is where I was born and have spent the majority of my life. In Australia, I also went to Bundaberg and ran a workshop at a conference as part of this study and am grateful to the traditional custodians of that land for blessing the sharing of Community Development practice event to take place on their country. I learnt much from all the places in Timor-Leste as part of this PhD I visited Dili, Liquiça, Bacau, Aileu, Manatuto, Viqueque, Bobonaro, Ermera and Atauro, sometimes with people from those places as my guide and in a few instances with only the landscape as a tour guide as I traversed the country. Whilst the workshops I ran for this PhD took place in Dili, I had participants who hailed from various regions that I subsequently encountered on invitations to join with travelling projects and new friend's family visits. People generously shared stories with me of their lands and to have the opportunity to visit some of the places myself taught me so much about the what it meant to be connecting myself to Timor-Leste.

I acknowledge all the places where I have learnt (many more could be listed that have influenced me prior to this PhD) and I acknowledge the ancestors who are part of these places, as well as their descendants who are the present and emerging leaders who continue their enduring connections to their sovereign lands.

I also wish to acknowledge Indigenous scholars, and no less importantly, the non-institutionally recognised knowledge holders whom I have learnt from through reading their words or being in their presence.

These lands and the people and non-human entities connected to these places have carved the pre-story to my journey and remain a part of the story into the future.

VII Acknowledgment of Assistance on my Research Journey

I am grateful that the Australian government recognises creative research and gave me funding to dedicate to this study through the Research Training Program (RTP) scholarship at Queensland University of Technology (QUT). I was also supported in-kind by several organisations to host workshops. As my host institution, QUT also offered me resources, including a desk space and computer to work from and of course a supervisory team and formal review panels. My supervisors have been: Associate Professor Sandra Gattenhof (Principal Supervisor), Associate Professor Verena Thomas (Associate Supervisor), and for the first year, Professor Emeritus Brad Haseman, who began as my principal supervisor before his retirement.

Personally, I also wish to thank:

- My translators who also became assistant facilitators and friends in Timor-Leste.
- Those who read over any or all of this PhD and gave me comments and feedback that greatly assisted me to continue to refine what I was trying to say. Especially those extra eyes who looked at it as critical friends and colleagues as a gift as it was not part of their roles to do so: Jo Sampford, Gerard Dowling, Associate Professor Peter Westoby, Dr Sarah Woodland, Dương Ocean Đặng and Emily McConochie.
- My family, both those with whom I share close genetics and chosen kin.
- Colleagues, from various jobs and freelance projects that have impacted upon my practice approach, like: Praxis Community Coop (www.communitypraxis.org), BCC Community Development department, Offender Development through Drama (ODD in the UK), Acer (Association for Children at Risk in Brazil), QUT Student Guild, and the sadly now defunct Youth Arts Qld and Contact Inc - to name but a few.
- The friends, in many places around the world, who have helped to shape me and my worldview through our experiences and chats together.
- Friends who have been patient and generous with me. Not made me feel guilty for my absence during times when I've been buried in a study bubble but kept reaching out.
- Mentors who I met through my work and who have continued to support me.
- Dr Christian Long who scoured the document for the final copy edit.

VIII A Note on the Components of this PhD Submission

This PhD submission is not a traditional monograph. My contribution to knowledge is made primarily through my contribution to creative practice.

This PhD by creative works is broken up by the following weighting:

60% Creative practice

40% Exegetical component

This document is the exegetical component of the research: a critical explanation of the creative practice I undertook as part of this PhD journey.

The creative practice component of my PhD took place in the form of a workshop process, where participation was vital to truly understand the practice. In an attempt to share this practice for examination I employed photography, video, narrative and textual recordings of techniques to capture and document my creative practice as research, the results of which accompany this document in the form of the Illustrated Exercises Book and video.

The Illustrated Exercises Book is designed to be a stand-alone document. It briefly outlines the traditions of Applied Theatre (AT), Futures Thinking (FT) and participatory Community Development (CD) that frame the practice I developed, which I have named *Embodied Futures*. The Illustrated Exercises Book then moves into being a creative artefact that shares photos and short stories from practice, whilst also articulating the framework logic and range of exercises included in my *Embodied Futures* approach.

The video is not designed to be an independent product in the same way as the Illustrated Exercises Book. The purpose of the video component is to focus on illuminating a site of fieldwork practice for those reading this exegesis. The video is based on footage solely from the Timor-Leste workshop deliveries. Snippets from workshop sessions are accompanied by narration that introduces the participants, followed by some to-camera statements from Timorese who attended sessions (which includes a mix of participants and host-organisation support staff).

The creative components that support this PhD *Embodied Futures* can be found at the URL http://d-create.me/embodied_futures/ If asked for a password to access this link use: Fut?re^3

For further updates on the creative works of the PhD submission please contact the author on info@d-create.me

The remainder of this section is the guide for how to view the additional creative components in relationship with this exegesis:

To navigate through the Illustrated Exercises Book on a computer, there are embedded hyperlinks. The contents page and quick reference guide to activities both have all items hyperlinked and the bottom of every page will return the reader to the main contents page again. The page number references in this document refer to the page number that is published on the Illustrated Exercises Book itself, on the bottom of every page, thus if the reader is using a pdf reading software be aware the pages may be out of sync by one as the cover page is not counted as page one in the book's numbering. This will probably mean that on a computer to type in page thirteen, may take the reader to page thirteen of the content.

There are some timecodes provided through this document that link to workshop video footage, however it is recommended these references are used for a secondary viewing and that the video is first viewed in full before reading the praxis learnings reflections (chapter 4.0) of this document. The film runs for eleven minutes and is designed to give further insight into the workshop process. For optimal viewing of the video, it is recommended to watch the film in high definition (on the settings-cog on the right-hand side check that HD 1080 is selected).

The two additional submitted elements of my PhD, the video and Illustrated Exercises Book, work in conversation with the discussion in this exegesis. There is frequent reference made to specific activities from the Illustrated Exercises Book (by name and section number) and thus it is advised to keep this document on hand when reading this exegesis.

1.0 Introduction

As Mary Graham (in Peacock 2014, 15) says, research is research because it starts from somewhere, with an intention. This introduction outlines the genesis of this research and provides an overview for the construction of the exegesis. The main aim of this study reflects O'Connor and Anderson's (2015, 19) statement about the purpose of research:

> It is … not enough for research to tell us what the world is. Instead it must provide opportunities for communities to imagine what it *might* be. Imagining the world as it might become is the first and necessary step in creating the possibilities of social justice. (author's original emphasis)

The research contained in this study builds on my experience and practice in the field of Applied Theatre (AT). The study is informed by my practice as an AT practitioner since 2004. Over the past fifteen years I have worked on many projects, from Australia to the United Kingdom to South America. This work has taken place in spaces such as community centres, prisons, public spaces and schools. My previous projects represent different models of partnerships between varying combinations of Non-Government Organisations (NGOs), charities, local city councils, un, incorporated community member groups and individuals. My past AT practice has allowed me to see first-hand the diverse ways that a participatory arts approach can work with individuals and communities to:

- recultivate through the body (connecting with creativity and play to unlock new ways of moving and thinking);
- acknowledge difficult shared experiences (creating a space for healing of grief, pain, struggle);
- celebrate and showcase (sharing skills in survival);
- create a Third Space (Hunter 2005) for meaningful connection (where different communities can meet each other in a safe space);
- explore and learn about topic/s (creative, immersive pedagogy and andragogy where asking questions to reflect on embodied experiences is key);

- give voice to a shared message or concern (group-controlled narrative); and
- model an alternative future.

It was after my time working in Brazil during 2013 that I became unsettled by my attempts to use AT to address structural inequalities. One project I was part of leading, as an artist-in-residence at the NGO ACER (which translates from Portuguese to Association for the Support of Children at Risk), used theatre as a platform for young people to raise issues of concern within their community. The issue the young people chose to focus on for a public performance was the poor access to healthcare they received through the public system in comparison with those who could afford to pay for a private service. The play they created included a citizen action of a protest with placards, however, this resulted only in each level of government deflecting the blame when confronted about the issue. Whilst the play reflected a felt reality, it presented a rather hopeless cycle. The distribution of wealth in Brazil is highly unequal, with just fifteen families holding five percent of Brazil's total GDP (Antunes 2014). The economic position of the wealthy relies on a highly unequal society and also seems to fail to address the ecological perils we all face. Radical re-imagining is needed to find a new system that flattens the distribution and use of the world's resources in a manner where everyone's human capabilities are enabled (Nussbaum 2011). In a brief post-show discussion, audiences shared their hope that things could change, however, at the time, I lacked a clearly developed practice approach to facilitate an articulation of how this broader systemic change might come about. In my Honours research, I investigated how the AT process had a positive effect in enabled "an environment for fertile functioning" (Borland-Sentinella 2014, 68) for participants' to enact many of Nussbaum's (2011) Central Capabilities of Human Development, such as the capability of constructively expressing emotions and forming healthy relationships (the capability of 'affiliation'). Yet, in continuing to research AT practice, I identified a gap in the field more broadly when it came to a framework that could guide practitioners through the complexities of addressing a communities' desires for structural change.

Thus, the context for this study was informed by my AT practice experience in communities and my interest in finding cracks in current systems that are not serving the people. In developing my research question, I cast my net wide for influences that could inform AT to fill this gap in practice-approaches. Early on in the search for a framework to help navigate these systems, I found hope in learning from George Monbiot (2016) that the economic system that governs our world today

was initiated by just a few people sitting around, over food and scribbling ideas on the back of a napkin (Verrender 2016).[1]. This led me to thinking about the power of ideas to change the way things have been done previously, and sparked me to recall a talk I had seen years before, by futurist, Sohail Inayatullah. Inayatullah was speaking at the Asia Pacific Cities Summit Youth Forum, organised by a youth advisory committee I was facilitating in my role within Brisbane City Council's Community Development (CD) division. Inayatullah's presentation (2007) shared ideas about how to reframe thinking about the future, introducing the complexities of simultaneously grappling with disowned futures (see in FT key terms, p12) and making space for inspiring visions. I sensed there was much to learn from further connecting ideas of Futures Thinking (FT) to AT practice, ensuring CD values underpinned this process.

This became the crystalisation of one of my research questions:

> **What are the features of a model for Applied Theatre that utilises concepts and tools from Futures Thinking and Community Development?**

Whilst the study of the future has had various focal points, Critical Futures Studies is the version that I focus on in when referring to Futures Thinking (FT). Critical futures studies can be summed up as harnessing the value of discussing the future to begin the process of influencing change in the present. Inayatullah (2004, 60) proposes that radical ideas about the future can activate a movement of "calling into question the normal". From a Foucauldian perspective, this means that bringing consciousness to how 'man' is constructed through history can allow for resistance and new possibilities (Ramashray et al. 1988, 91). Anderson (1992) agrees that what is just one story becomes a noble lie when people think it is the only model. Like Monbiot (2016), Inayatullah (2008) calls for the creation of alternatives we can aim for. Webb (2017 n.p.) describes the potential of such an alternative vision:

> Utopian visions can do various things: they can inspire, mobilise, and give direction to a struggle. They can provide a critical viewpoint from which the inadequacies of the

[1] Arthur Laffer's economic theory is still influential in Australian policies to give tax cuts to the rich under the guise that it will trickle down wealth to the poor, despite more contemporary economists proving this has not been a successful strategy (Verrender 2016).

> present become more starkly visible. They can call into question the existing order of things and render the present mutable and open to change. They liberate the imagination and make it clear that alternatives can be thought of and fought for. They make us uncomfortable – angry even – with the way things are, and they lead us to question whether things really have to stay this way.

AT is a creative response to societal problems utilising the whole body to act out scenarios and interpret diverse perspectives. Augusto Boal's (1979) foundational work (Theatre of the Oppressed) provided the philosophical underpinnings and interactive methodology for today's practice (Goldbard 2006, 120; Huxley and Witts 1996, 91). Over time, AT has continued to expand and has confronted a range of issues: from oppression that silences individuals or groups, to taking control of the voices in our heads that suppress our expression. In practise, it seemed that while AT spoke a lot about social change (Gjaerum 2013), the techniques themselves focused on individual and relational transformation. I saw a potential to further utilise the interactive nature of AT to explicitly explore and critique multiple versions of what a more ideal structuring of society could be. I wanted to extend AT practice to find new ways to engage collective visioning and negotiation of preferred futures. In response I created a sub-research question to nuance the research journey:

> **How can engaging with Futures Thinking and Community Development assist AT practice to transition between individual, relational and structural approaches to change-making?**

I was interested in whether I could develop a model that could have applications across vastly different community groups and so I chose practice sites within Australia and also, following contacts I had, in Timor-Leste. These diverse sites led to my next research question:

> **How does this new Applied Theatre model (focused on Futures Thinking with Community Development values) transition across diverse contexts, communities and locations?**

Whilst I may have been able to answer these questions through my ongoing professional practice, I was tasked with what it meant to answer them in the academic context I had entered. In formalising my role as a researcher, I identified my position as a sole reporter as the key difference

to how I would normally work in my practice. As an AT practitioner I am used to standing alongside participants and watching them present their own words and stories if, and when, they chose to move to a public platform. Yet, to complete a PhD I grappled with the expectation to publish a solely authored proposition. In becoming an author of research, I want to be critically conscious of how I wield power through claiming knowledge. As Pease (2010, 33) states:

> When people act in the world, they are not just operating within structural constraints that are outside their control. Rather they are also determining the nature of these structures through their actions and interactions.

I therefore look to Indigenous Research Methodologies to inform how, as researcher, I can be critically aware of the role research has played in upholding power imbalances like colonialism and imperialism (Tuhiwai Smith 1999). Buchanan, Collard and Palmer (2019, 131) outline that showcasing and promoting knowledge should never trump relationships and respect with communities. The idea of holding respect and reciprocity centrally in research (also outlined in Wilson 2001) connects with my AT practice of prioritising care for relationships with participants in the various groups I have worked with. In reading about best practise methodologies described by Indigenous scholars, I also found Chilisa's (2012, 235) description of a "transformative participatory approach" where any problems are "defined, analyzed (*sic*) and solved by the community" so that the process itself "can create greater awareness in the people of their own resources and mobilize (*sic*) them for self-reliant development" (ibid.). My way of working as an AT facilitator was already conscious of positioning participants as the best people to identify solutions to the local issues they choose to focus on, and so my concern then became how to respectfully document the process in my research publication.

In this document I frame the outcomes of my research enquiry through a focus on my own process and workshop design. I do not feel comfortable to focus on outlining the content of my participants' ideas for the future, but rather feel that they themselves should tell the full story of their future visions. Accordingly, I use participant voices in the context of describing how and why I arrived at certain decisions about the workshop process I facilitated, based on participant interactions and feedback. Hence this PhD is a practice-led study. The practice is further documented in an Illustrated Exercises Book and short video that are addendums to this document.

What the reader can find in this exegetical document is a reflection on the impact of drawing upon influences from CD and FT in my AT practice.

The importance of my research is the generation of new techniques and approaches for facilitating community processes that create structural alternatives which address self-identified multi-level development priorities.

1.1 Overview of Thesis

To begin to address my primary research question, the contextual review provides an examination of CD and FT as independent discourses and marks their relationship with AT. The themes of agency, utopias, participation and embodiment are explored, sometimes represented by all three disciplines or at times more clearly positioned within just two of the disciplines.

The methodology chapter further outlines how practice-led enquiry is suited to the methodology adopted by this research. In an attempt to examine and disrupt the inherited stolen wealth and privilege assigned to me at birth, I also elaborate on how valuing of Indigenous ways of knowing has been central to both the practice with participants, and in how approach and understand the world of research more generally. The chapter then outlines my project design: how I deliberately drew on Process Drama, Image Theatre and Forum Theatre to create a workshop program that I implemented in practice cycles across eight workshops sites in Australia and Timor-Leste. The introduction to the Timor-Leste sites also provides a brief contextual background on the political and cultural context of the country as a whole. As Timor-Leste is a much smaller nation than Australia (both in landmass and population), more detail is provided about its history as it is understood readers may be less unfamiliar with the story of its peoples.

The different sites and contexts of the study brought about several ethical considerations, which I also address in the methodology chapter. Specifically, I look at how I attempted to create a safe space for young people and work in a language and culture I was unfamiliar with. Data collection methods included photos, film, interviews and focus groups, as well as my own journal entries to provide a rich selection of resources to reflect on in compiling my practice findings. In closing the

methodology chapter, I describe the limitations in the scope of the study, as impacted by timelines and access to funding.

In the discussion chapter I reflect on the practice stories that uncovered new modes of practice or gave me cause to reflect on theory in a new way because of the way participants engaged with the exercises. I then outline the particularities of the transition of practice across my diverse sites and contexts. I used these findings to influence and shape the development of a new practice framework to distil my approach.

I chose to name my practice (outlined in the Illustrated Exercises Book, which sits as an addendum to this exegesis) and the framework that shapes it as, *Embodied Futures*.[2] I use italics throughout this document to mark terms which are the names for the new practice I have developed. This convention also applies to two of the new activities I created, the *Utopia-Model* and *Embodied Tensions*, which I discuss at length in the praxis learnings chapter.

In concluding the study, I elaborate on how the development of a new practice framework provides an answer to my research questions. I point to implications for further research and discuss how the research impacted my practice, as well as the significance it may have for other practitioners across AT, CD and FT fields.

To situate the research, the following contextual reviews delve into the detail of the literature that frames this study.

[2] Since naming my work *Embodied Futures*, I found that Bussey (2014, 2 and 4) had previously used the two words together as a term in describing the use of the sensory domain in futures exploration. I extend the initial acknowledgement of the importance of engaging the senses through developing a practice body of work and framework for this approach.

2.0 Contextual Review: Frames Influencing Practice

Applied Theatre (AT) is the central frame for this study. This frame is augmented by theories and practices associated with participatory Community Development (CD) and Futures Thinking (FT) to create the nexus for the gap that this research seeks to address. This contextual review will first outline the approach to development taken by this study: outlining both in terms of the types of development that this study seeks to distance and differentiate itself from, as well as the key frameworks from participatory, human-centred practice that are embraced as a compass to guide the FT and AT exploration. The contextual review also includes a foregrounding of FT as a discipline. Concepts of the future across different cultures are considered, as well as the emerging interest in embodiment within the FT field. The discipline of AT is explored in relation to the ways the practice approaches change. A comparative discussion of intersecting concepts between the three discourses, CD, FT and AT, re-highlighting the spaces for further research and active connections that could be made between these three fields then concludes the contextual review.

2.1 Participatory Community Development

The type of development this research investigates is participatory Community Development. Ife (2016, 201) identifies eight dimensions of life that could be the focus of development: survival, economic, political, spiritual, environmental, social, personal and cultural (see Appendix 8.1 for diagrammatic representation). As all eight dimensions are interconnected, any one of them could be the starting point through which the others are enabled (ibid.). This study's focus on AT makes culture the activator for other dimensions of development. While the combination with FT enacts development more through the political and potentially spiritual dimensions, any of the other elements could be the focus of change.

Wheatley and Frieze (2011) write that CD work can begin anywhere, and the work is to then follow the call for change wherever it leads. Kelly and Westoby (2018, 147) emphasise the importance of CD work addressing structural levels of change: "no matter how good

development work may be at the local level, it is neither effective nor sustainable, unless constructive links are made with the structures of wider social and global institutions". They also caution against the uncritical polarisation of local and global levels of development, because just as the 'global' can be destructive in trampling individual culture, "the 'local' can also be a site of injustice and oppression" (ibid. 151). Therefore, it is the frameworks chosen for working within each context, rather than the scale of the aims or location of the work, that are important.

2.1.1 Development History in the Global Context

It is important to note how a participatory approach differs from other conceptualisations of development. The history of colonial-imperialism means the term development can be problematic and can therefore be associated with a community's neighbourhood values being undermined. Through slavery, stripping of colonies' resources and massive reduction in Indigenous populations, colonising nations have continued to prosper at the expense of others. To say that these countries that have been robbed for centuries need development can be a patronising concept, when what they really need is reparation (Hickel 2015). Aid-based development programs can therefore be paternalistic and patronising. The strong association with aid and development can also perpetuate a single story, that Indigenous people are helpless and need charity (Adichie 2009). This relationship may be evident in the example of Timor-Leste, where a richer neighbouring country, Australia, is its biggest aid donor (Wigglesworth 2016, 56). By providing aid, the Australian government continues to control how resources are spent and therefore influences the development of the country. Up until recently the charity of the Australian government has not extended to freely[3] giving Timorese government access to the vast oil and gas reserves which, under international law, would fall largely within Timor-Leste's maritime boundary (Wyeth, 2016). The 2013 Timorese President, Xanana Gusmao, had to take Australia all the way to The Permanent Court of Arbitration in The Hague in order to force a conciliation to draw a fairer

[3] In fact, reports have leaked that Australia sought to enforce a bilateral treaty over the maritime border negotiated with the nascent Timorese government whose cabinet offices were allegedly bugged by ASIS agents pretending to be aid workers conducting renovations (Wyeth, 2016).

maritime border that would finally see Timor-Leste having access to a greater share of the $40 billion worth of oil deposits in the Timor Sea (Belot and Stewart 2017). With greater resources at their disposal, Timor-Leste could have had greater self-determination sooner, rather than a prolonged reliance on foreign aid.

Kelly and Westoby (2018, 80) describe that those with the income are the ones that purchase agendas and choose the development projects they want. The reference to a 'developed' and 'developing' World evolved in an attempt to hide the inherent judgment that First and Third World terminology highlighted. However, as Escobar (1995) points out, imperialism remains, as the West's cultural values are privileged. The legacy of colonialism in creating this divide in countries' wealth is acknowledged as being an inherent hypocrisy in the concept of International Development aid (Hickel 2015).

This study embraces the idea of development as defined by the community themselves, rather than dictated by others. McWilliam (2018, 245) describes that the exclusion of everyday Timorese in shaping the development of the country's future has been noted by several scholars. This study's approach follows Kelly and Westoby (2018, 18), who advocate for everyone to be part of creating their community. Wigglesworth (2016, 4) reinforces this link, stating, "people's participation and agency in affairs that affect their communities are closely linked to the development of self-identity as a citizen". Development interventions that fail to appreciate the complexity of local and Indigenous cultures can "de-validate the voices of different groups in society, resulting in development outcomes that fail to realise the potential that would be available if working in harmony with the existing cultural landscape" (Wigglesworth 2016, 7). In a study by Sonnleithner (in Benham 2007, 526), an Indigenous participant described feeling confused by systems that defined success monetarily. They lived in an isolated community, without much cash-flow, defined by others as "dysfunctional", but still felt very successful in life (ibid.). Ife (2016, 228) says that CD practice that does not allow Indigenous cultural traditions to shape the ideas for the future is simply a euphemism for further colonization. Whilst privileging self-determination for communities to decide what kind of futures they want, it is important that marginalised voices and Indigenous perspectives are illuminated in the shaping of any development agenda, regardless of the race of a group.

2.1.2 Participation and Agency

Lefebvre's (1968) promotion of the community's right to be active citizens links to the human development concept of enabling an individual's capability for control over one's environment (Nussbaum 2011, 34). Lefebvre's notion of the "right to the city" as a means of agency and development is captured by Harvey (2008, 23):

> The freedom to make and remake our cities and ourselves is, I want to argue, one of the most precious yet most neglected of our human rights.

CD represents a bottom-up version of development, where citizens direct the forms of improvement to their community, whether it's urban, city or otherwise. Residents form community in discussing and taking action to improve their own lives. Bhattacharyya (2004, 14) defines CD as the "fostering of social relations that are increasingly characterised by solidarity and agency". Whilst it is important to note that sometimes projects are touted to be development with communities, there is no real empowerment, because responding to donor priorities takes precedence over genuine participatory processes (Babajanian 2011). Lennie, Hatcher and Morgan (2003) also warn that if a project aims to be empowering, there is a risk that power is wielded over another group in determining something that needs to be done 'to' or 'for' another. Whereas in a participatory approach development depends on dialogue, participation and horizontal interaction is a pre-figurative action to the creation of healthy communities. Gore (1992, 62) says empowerment should be "the exercise of power in an attempt to help others exercise power". CD "honours the individuals but enfolds [them] within a mutual process of dialogue and participation with others" (Westoby and Shevellar 2012, 13). It is about the movement of the participant as "'I' to 'We', from the alienation of the individual, to community as a vehicle for social change" (Westoby 2016, 43). Ife (2016, 243-246) agrees, stating that connection to the community is central to transforming society. Dialogue and participation are the central operators for creating community and agency. This vision of creating agency through participatory, assets-based CD is key to the conceptual framework of this study.

The movement from individual concern to collective action can be illustrated in the "implicate to meta method" (Kelly and Westoby 2018) or "being to building", as described in Whelan and

MacLeod (2016), which adds elements to Putnam's (2000, 361-2) use of the terms "bonding" and "bridging". I have summarised these ways of working in Figure 1 that follows:

Kelly and Westoby (2018) terminology	**Whelan and MacLeod (2016) terminology**	**Focus of the Work**
Implicate method	being	The importance self-reflection for practitioner, to situate what has informed their practice and what frameworks they are operating within.
Micro method	bonding	Being alongside. Hearing another person's stories, attempting to seeing through their eyes and building relationships based on trust and mutuality. The idea of I + You = We.
Mezzo method	banding	Being together. Moving from private concern to finding a circle of collective concern. The idea of the group, collective we = Us.
Macro method	building	Focusing on creating supportive organisations to sustain the work
Meta method	bridging	Making local, social and global linkages. Looking at structural changes that can be advocated for.

Figure 1: Implicate to Meta Method of Community Development

Kelly and Westoby (2018, 84) argue that "the focus of development work is not essentially either historical or utopian but rather what must be done to progress the situation right now." Their writing about the layered framework that progresses from implicate through to meta methodologies clearly shows an awareness of the need to critique and act across all levels—forward, above, between and behind (Kelly and Westoby 2018, 152)—with differing amounts of focus at different times. Ife (2016, 254) places more importance on thinking about the future, stating that CD should to not be content to operate within, and thus help to maintain the existing system, but rather its role should be part of the transition to a more just and sustainable society. Thus, further linking with FT will be useful for CD practitioners who want to think about changing inequalities that concern individuals and small groups. Kelly and Westoby (2018, 148), close their book by calling for more attention to be paid to meta work, "by practitioners and scholars alike", and more specifically identify the need for more conceptual frameworks that hold this level of work, and are able to "support the opening up of possibilities" (ibid. 153).

For Kelly and Sewell (1988, 22-23), one way to create CD is through considering the wholeness of debate, by favouring triads over binary logic. Figure 2, overleaf describes this process.

Moving away the contest of ideas and away from an oppositional approach can allow for thinking that instead holds complexity and interdependence, thus changing the way the problems are perceived (ibid. 24, 29). Establishing trilectic thinking can assist people to take account of other people's points of view, which is also the aim of dialogue. Dialogue involves a movement of listening and demonstrating the hearing through a response that acknowledges the essence of what the other person has shared before adding any new information (Buber 1947). This project enables community by inviting participation in embodied processes that imagine different possible futures and by encouraging holistic thinking and creating dialogue about the values and systems that direct the future.

Kelly and Westoby (2018, 153) pick up Kelly's earlier work and outline that there are five social logics that impact how people interpret reality and influence people's ideas of what change is possible:

1. Heuristic > "this logic fixes realities for a particular point in time, and yet it can gloss over important differences and fix understanding for ideologues" (Kelly and Westoby 2018, 154)
2. Binary logic > "such a framing ensures that our practice is caught in oppositional tension… we can only engage in change if we oppose" (Kelly and Westoby 2018, 155)
3. Dialogic logic > "it recognises the potential of both working with, and working against, and therefore opens up more possibilities than a binary interpretation" (Kelly and Westoby 2018, 155)
4. Synthetic logic > moving two factors forward by their joining and creating a new path (Kelly and Sewell 1988, 21-22)
5. Logic of wholeness (*sic*) > Described in Kelly and Sewell (1988) as being a trilectic logic, with more than two ideas, most commonly three, as a more sophisticated way to understand concepts.

Figure 2: Types of Logic that Influence Ideas of Change

2.1.3 The Social Learning Agenda

CD literature not only offers guiding principles and frameworks for participatory development, it also provides models for delivering workshop programs from the Community Education tradition of CD. Gore (1992, 68) insists that empowerment "must be pedagogical – a process of knowledge

production". Westoby and Shevellar (2012) discuss the social learning agenda as a means of CD, where learning environments focus on emancipatory knowledge. Kaplan (2002, 93) says "development is a process of increasing consciousness." Thus learning, through a CD lens, involves a focus on "knowledge gained through a process of critically questioning ourselves and the social systems we live in" (ibid. 19). CD follows the tradition of Freire (1970), where the role of the community worker is to be in a mutual process of horizontal learning. Even in an educational setting, a CD framework always starts from people's own resources to generate change, rather than creating a reliance on resources given externally (Kelly and Westoby 2018, 80).

This study's approach to facilitating CD aligns with Westoby and Shevellar's (2012, 207-219) description of Community-based education programs. They position CD principles within a workshop-based structure and provide best practise considerations. They recommend practitioners adopt the following approach:

- acknowledge the tensions, such as the insider-outsider status;
- clearly examine why the training is taking place;
- begin the workshop process by seeking community buy-in to go on journey of potential transformation;
- consider models of social change and information as reflection points for extending learning;
- privilege an embodied process;
- acknowledge the need to shift in response to dynamic context of the present, and
- conclude by moving the group to a place of planning concrete action. (ibid.)

Looking to specific models for working with the community, I chose the Spiral Model, developed by Arnold et al. (1991)[4] as a suitable framework to explore FT. The Spiral Model draws on the wisdom within the community's own folk knowledge and local customs knowledge as the starting point for learning in step one (Bagshaw 2009). Each community is generally aware of nuanced features that an outsider may not perceive; therefore, beneficially reshaping the future is most effective when the community is listened to (Sirolli 1999). In step two of the Spiral Model, the

[4] For a graphic representation of the Spiral Model see Illustrated Exercises Book, p16.

workshop design allows space for sharing and honouring traditional wisdom, as well as processes of looking for patterns and thus helping to deconstruct what creates the present. As well as privileging localised knowledge, the Spiral Model builds in introducing the group to new theory or information as part of step three (Arnold et al. 1991). Kelly and Westoby (2018, 70) point out that because of the "structural nature of the captivity of poverty" people sometimes need support to see what the alternatives are. New information does not always need to be accepted, it can also be used to reflect on why it as not relevant as well as when or how it might be useful. In reflecting on how outside knowledge can be used and received in different ways, Walker (2012) gives the example of chiefs from Vanuatu asking their foreign workshop facilitators to provide an outside injection of knowledge, because for them it represented a genuine co-sharing. The chiefs were wary of a workshop format where the process only asked them to share their rich knowledge and they felt this might be merely for the benefit of Westerners to learn from (ibid.). Step four of the Spiral Model then looks to how the group might strategise and/or practice skills they need for taking action, with step five being about implementation, before the spiral starts again.

The Spiral Model comes out of a Freirean tradition (Freire 1970), as does AT. Despite how easily an AT process could fit within the Spiral Model, Arnold et al's (1991) workshop design framework has not previously been explored in AT discourse.

2.1.4 Applied Theatre's relationship with Development

Theatre for Development (TfD) is a form of AT that deliberately engages with international development. TfD is generally understood to be "the making and performing of plays in developing communities worldwide" (Prendergast and Saxton 2009, 105). It is important to review the context of the TfD literature, even though I am choosing not to refine the terminology in this research to TfD, even when referencing my international practice. I instead use the term AT throughout the document, for consistency across my sites and also because I wish to transcend the binary between developed and developing nations.

AT's approach to international human development has evolved with other international standards, like United Nations (UN) policies, of what are appropriate forms of development. Historically (and

still in some projects today), theatre practitioners who went overseas to deliver projects could be described as perpetuating colonisation. Prendergast and Saxton (2009, 105) state that this practice is "First World theatre artists/educators, university students and/or development agencies imposing their messages of 'good' health and 'good' democracy using Western theatrical forms in Third World settings". Critique of this imperialist approach has grown and as such most AT practice has moved away from drama's paternalistic role in development.

Today, international theatre projects are increasingly associated with a human rights agenda, particularly the rights of the child (Etherton and Prentki 2006, 142-148). However, there are also concerns about entering communities with a strong human rights agenda. The push for human rights can still be experienced as a form of moral imperialism forced by the West (Harris-Short 2001; Kennedy 2002; Merry 2006). Foucault (1984, 383) argues that moralising or directive approaches to educating a community (for example, about their rights) has "sterilising effects" and can actually negate creativity. Etherton and Prentki (2006, 150) further raise the irony of Western-educated AT practitioners having the luxury to travel to teach human rights in developing countries. In their estimation "many people to whom these theatre processes are 'applied' are in some shape or form the victims of neoliberalism who have been 'structurally adjusted' to suit an economic system that denies them the possibility of achieving their rights as human beings" (ibid.). In an attempt to counter these historical, patronizing notions of development, the trend in TfD has now aligned itself with Participatory Development.

Prentki (1998, 419) envisions TfD as "an instrument in the struggle to help people become the subjects, and cease to be the objects, of their own histories". Prendergast and Saxton (2009, 105) further argue that projects should be "locally-driven with training and support offered by outside specialists and agencies, but control of the process is held by the community involved". Projects like Kauli's (2014) community conversations that interweave Process Drama to find local solutions to address Gender-Based Violence in Paupa New Guinea are a great example of this approach. Espkamp (2006) finds a central and unifying focus of present-day TfD being when the community defines the agenda and controls the process.

AT has a unique contribution to make to Participatory Development. As Neelands and Goode (2015, 4) suggest:

> Theatre's traditional role [is] as an educative form of entertainment that responds to a basic human need to interpret and express the world through symbolic form … theatre is not taught, rather … our own basic uses of the theatre in play and other forms of imitative behaviour become refined and developed by experiencing increasingly complex relationships of convention and content.

Theatre's connection with play and function as an innate form of symbolic expression means it has the potential to work across national and cultural boundaries in an international development context. The success of this linking of AT and CD is espoused by the British Department for International Development (DfID), which acknowledges the arts can:

- bring about positive social change;
- build relationships and help to develop sustainable communities;
- help to heal the psychological scars of conflict;
- be a powerful voice for change; and
- be used in striving for social justice.

(in Etherton and Prentki 2006, 142)

This research builds on Applied Theatre's known beneficial role in the development process by connecting with FT to further extend AT's role in development. It seeks to follow the ethos of Ahmed (in Ahmed and Hughes 2015, 405), in doing TfD in a way that is not patronizing or colonizing:

> I have learnt today that the purpose of my work (applied or otherwise) should be, like Foucault's philosophy, to "generate curiosity and imagining…awakening in us [the performance-makers as well as the spectators] a sense of possibility that we did not know we had.

Focusing on the future through AT will act as a catalyst that allows the community to creatively self-determine how they wish to see development evolve.

2.2 Futures Thinking

This study deliberately chose to respond to development needs with communities through utilising FT to focus on what else could be possible for their lives and the lives of the children and young people of their community. Rahman (in Ahmed and Hughes 2015, 397) says that continuing to focus on what people do not have reinforces a sense of helplessness and marginality. Humans have a need to create new things; utilising our creativity makes us human (Rahman in Ahmed and Hughes 2015, 397). Thinking about the future is already a part of a natural human instinct; the FT discipline formalises and critiques approaches to this forward thinking.

FT has evolved over time in its study of, and preoccupation with, the future: from interpretivists who seek to create shared discourses about the future and post-structuralists who focus on pure analysis of ideas of the future with categories drawn from critical theory (Inayatullah 2004, 3). There are some strands of futures studies that are not part of the approach taken in this study, such as an empirical approach, where data is privileged to forecast or predict certain outcomes. This study aligns with current ideas of futurism that tend towards combining the threads of analysing, forecasting and visioning the future, then embodying and taking actions (Ramos 2017). This section further outlines the FT wisdom that this study draws on.

FT links to CD because, as Inayatullah (2004, 61) says, thinking about the future needs to be something that everyone participates in:

> for once the future becomes constructed as complex, as technical…it can be appropriated and monopolized.

Gordon, Gejuoy and Jungk (1987) call on futures projects to focus on including marginalised groups, such as children, the elderly and culturally and linguistically non-mainstream groups. Throughout history there have been people in certain professions that have been regarded as authorities on the future: priests, state advisors, economists. Placing the future in the hands of so called “experts” takes away power from the general population to re-imagine the status quo (Inayatullah 2004, 61-62). It is in the interests of those who are benefiting from the present to establish a future where little change occurs.

Alternative visions of the future that are radically different to the present can be discounted as unrealistic utopias. Yet Dator (1995, 2) says that useful ideas about the future "should appear to be ridiculous" because they necessarily need to disrupt the way things have been done. Milojevic (2000, 52) warns of the power of the dominant discourse to create a hegemonic view of alternative futures that labels them "by definition, unrealistic, naïve and impossible". If people don't open up to thinking and talking about a future that could be radically different, then the future remains limited to a predictable evolution of the present. Lorde (1983, 100) is famously quoted for referencing the inevitability of only working within the current systems, by saying "the masters tools will never dismantle the master's house." Alternative futures that seem utopian to some may therefore not be considered as utopian by those who gain the most power from the current systems.

Dystopian narratives are much more commonly presented in popular culture than utopian images; these apocalyptic doomsday stories "strengthen the status quo, to make the unsatisfactory, but familiar, reality reassuring and ultimately acceptable despite its flaws; these popular themes compare the present state of affairs, as bad as it might be, with the dangerous, threatening otherness of tomorrow" (Klaic 1991, 69). Whilst science fiction films and books are considered as just entertainment, it is important to consider what message they really perpetuate in the popular narrative about the future. Tom Lombardo has taken a special interest in exploring the role of science fiction in FT, clearly defining its role helping to generate new popular future possibilities (Lombardo and Ramos 2015).

Inspired by the first published black American science-fiction writer, Octavia Butler, adrienne maree brown[5] (2017, 37) coordinates collective creative-writing groups for community organisers to help them articulate a vision rather than only putting all their energy into campaigning against all the causes of social injustice. Milojevic (2000, 93) supports this practice, stating that: "What is considered utopian and what are considered 'real futures' are in fact social, cultural and historical constructions". This analysis can allow a clearer vision whether change needs to occur at a structural or discursive level to create the utopia of the community.

[5] Lower case is used for brown's name following the tradition started by bell hooks.

In inviting people to think about alternative realities a danger exists in opening up possibilities for new ideologies to emerge with the potential to be just as destructive as the previous one. Klaic (1991, 198) describes how any utopian vision has the "potential to become an ideology in its own right". Political ideologies that are rigid and inflexible have historically eventually caused suppression of certain groups in society, despite potentially initial altruistic intentions. Milojevic (2002, 56) points out that no one utopian image can hold the ultimate solution for humanity, because nature is always in flux and new discoveries continue to change human approaches to thriving on this planet. The image of the future needs to be constantly renegotiated, taking into consideration new realities in the present (Dator 1995). Thus, I sought to explore, through this research, a vision of the future as discussed and negotiated in a group, by communities.

The one area of caution in encouraging people to imagine their desires for the future is that these visions can be fueled by blind-sighted personal greed and self-interest. Milojevic (2000, 85) names the traditions of capitalism and neoliberal globalisation in such a way, as encouraging people to focus on "expansion, unlimited supply of material goods and successful control of natural and biological processes". There is a need for a contextualised consideration of utopian visions to hold views such as Indigenous perspectives, like Pascoe (2014, 188) who says, "we are responsible for the world's health; not it for ours." Klaic (1991, 198) reminds humanity that individuals need to consider a "collective future" in their imaginings. This is where I propose the consideration of CD principles of mutuality, solidarity and hospitality will guide utopian dreaming to be one where every individual can feel hopeful about the future. Whilst there are tensions in creating shared visions of the future, this research practice strives to bring groups into conversation to consider the idea of collective thriving: where the ideal future shifts to distribute benefits to all, not only a selected few.

2.2.1 Practitioner tools for Enabling Futures Thinking

To further guide FT Inayatullah (2008) has outlined six foundational concepts, which have influenced the development of this study:

1. Used future: a perpetuation of the present paradigm. If the present cultural approaches were to continue unconsciously, not evolving to find the best way to meet changing environmental and social needs, then it is not really a new future.

2. Disowned future: the future that is not consciously desired but cannot be ignored, as it is a part of human nature, such as excreting waste from bodies or coming into conflict with other people's ideas at times. Inayatullah (2008, 17) refers to this as "the world that we reject or are unable to deal with". The notion then is that *what you resist, persists;* if these disowned elements of the future are not reintegrated in a healthier expression of the future, but ignored, then they will ultimately destroy the vision by trying to ignore that which ultimately cannot be ignored. FT brings with it all parts of being human and instead of trying to ignore the parts of the story that are unwanted, it provides an opportunity to restate a new narrative in the service of creating better outcomes for all humanity.

3. Alternative futures: there are always alternatives/multiple pathways. Mapping other ways of doing things helps to prevent the mind from becoming inflexible. "By focusing on a range of alternatives, we can better prepare for uncertainty, indeed, to some extent embrace uncertainty" (Inayatullah 2008, 6).

4. Alignment: it is important to maintain a dialogue between a future strategy and an individual's daily desires and realities.

5. Theory of Social Change: it is useful to examine how individuals and groups believe change occurs: whether it is something they think they can influence, and if so by what means? Having an awareness of how people believe change occurs can then be used in creating a strategy or model for activating change.

6. Uses of the future: The possibilities of the future can be harnessed through talking and thinking about it. As Inayatullah (2008, 11) says "by changing our consciousness we can change the world."

In addition to these six key concepts, Inayatullah (2008) also outlines six pillars of FT: mapping, anticipation, timing, deepening, creating alternatives and transforming (for more key concepts see Illustrated Exercises Book, p.9). Within each pillar there are further tools and techniques that I

have drawn upon to further explore through AT practice. One such tool is Causal Layered Analysis (CLA) (see Illustrated Exercises Book, p.10 for a full description of the layers). CLA was developed by Inayatullah (1998) as a framework for looking at the future from multiple perspectives. CLA guides analysis of the past and future through looking at surface level functions of society, moving deeper to structural, worldview and often unconscious stories that guide how people act. As a tool, CLA positions how agency can be brought to creating the future using a chosen story/myth/metaphor to leverage and enable the possible future. The metaphor/myth layer of CLA refers to the importance of finding the "evoking images" and "touching the heart" (Inayatullah 2004, 13). It is important to look to the level of metaphor for understanding how the present has been created and for shaping new futures (Inayatullah 2004, 12). In this study the idea of the future incorporates not only the immediate projections of the current reality but explores how the future can open a space to for talking about radically different alternatives to the paradigm of the present.

Bringing different levels of understandings about how we shape the future into conversation with AT could contribute to FT, particularly in relation to what it can bring to the fourth frame of CLA, the power of utilising story/myth. The acknowledgement of myth in FT also resonates with the central position of storytelling in an Indigenous perspective. Because valuing Indigenous ways of knowing is central to my research approach I will now explore various culture's traditional ways of understanding the future.

2.2.2 Concepts of the Future across Different Cultures

As this project seeks to explore critical futures with diverse communities, contextualising an Indigenous perspective on FT is important to add to the discussion.

From a modern academic discourse perspective, the field of future studies is a Westernised notion (Milojevic 2002, 2). Masini (1996, 76) unpacks how the idea of the future has directly impacted the current Western ideas of growth as the heart of all life's ambition. The West has been influenced by the Christian tradition where there is a quest towards progress, to something greater, where the future is always supposed to be better than the past (ibid.). Futurists' use macrohistories (Galtung and Inayatullah 1997) to map different civilizations' patterns of social change, with

cyclical, spiral and linear being most famous. Milojevic (2002, 2) outlines that, “although the conception of time and the future exist universally, they are understood in different ways in different societies.” In contrast to the Western idea of being able to manipulate the future, in Hindu and Buddhist culture, the future is a cycle of life and death, which Masini (1996, 76) argues means there is “little reason to despair or to strive to achieve”.

Thinking about the future is not a new trend; ancient cultures consulted oracles and mediums for advice in how to move forward (Barrett 1996, 1021). Bell (1994, 3) points to the practise of rites of passage, agricultural planning, seasonal migrations, development of calendars as evidence that thinking about the future has long been a natural part of the human tradition across cultures. Graham (2014, 7), a Kombumerri person (Gold Coast) through her father's heritage and affiliated with Wakka Wakka (South Burnett) through her mother's heritage, describes Australian Aboriginal logic making sense of time through understanding it as a creation of places. Graham (ibid.) calls place a living, spiritual thing, and says that beyond physical locations:

> All events that have occurred and are occurring within any of the range of senses of time occupy a place (in time).

My interpretation of this is that the imagination of different ideas of what the future could be creates new places. Milojevic (2002, 2) makes the observation that many Indigenous cultures did not “separate the category—the future—from ‘the eternal now’”. The preservation of nature is a mark of Indigenous culture’s views of how to interact with nature now and to continue being able to exist into forward time. Pascoe (2014, 187-188) describes the Yuin story (peoples Indigenous to an area of the south coast of New South Wales, Australia) of the way the past, present and future are seen as three rocks “where all humans learn to consider their path”. All the stones of human existence must be considered, but the biggest stone is the present, because it occupies the most attention (ibid.). Kwaymullina (2020, 12-14) writes in prose about Indigenous perspectives of time:

> In Indigenous systems
> time is not linear
> It moves in cycles
> It exists in space
> in Country

and is susceptible
to action and interaction
as any other life

On such a view
the ticking of clocks
the turning of calendars
makes nothing happen
moves nothing closer
or further away
from anything else
How far we have come
from the apocalypses and dystopias
of settler-colonialism
is measured by the degree
to which affected relationships
have been brought into balance
have been healed

In the context of Timor-Leste, the future is often treated as a consequence of one's interaction with the ancestors. In order to ensure a good future, it is customary to give offerings to the deceased, who transcend the past through their spirit (Bovensiepen 2018, 15). Since gaining independence, Timorese people have been rebuilding their spiritual houses, Uma Lulik,[6] as an investment in their relationship with the spiritual to bring them "the good life" (Trindade and Barnes 2018).

In acknowledgement of the colonial interruption to many Indigenous approaches to the future, the feminist writers Adelaar et al. (2016, n.p.) state that:

> Our state's approach to reconciliation requires that we eventually put our pasts behind us, and making amends ends up looking like a new form of assimilation. Allowing these ghosts and ancestors to haunt our futures is integral for building worlds we can

[6] See Appendix 8.5 for more information on the Uma Lulik.

> all belong to. When we recognise that we are, in fact, haunted by histories of white supremacy, colonialism, capitalism, and heteropatriarchy, we can make different decisions about who continues to haunt us.

In talking about Indigenous futures, Lee (2015, 18-19) says that the role of artists is to "be mirrors for the people", representing what "*would've* been if not for the interruption of colonization" (author's original emphasis). Lee adds that to return to the notion of living in harmony with the lands of our ancestors within capitalist colonialist dominant structures "is the most radical and revolutionary practical of all" (ibid.). Nixon (2016, n.p.) says, exploring the future "offers a location for Indigenous artists to contest colonial representations in art with their own futuristic imaginings and art practices—art practices that weave together tradition and technology, fusing them together into a future present". Inayatullah (2004, 63) agrees that the task for many is "to recover the future; a future that has been colonised by the Western or capitalist tradition of modernity". The act of making conscious decisions about the mythologies that are being brought into the future is the power of FT. First Nations scholar Benham (2007, 514) agrees that the "political impact of narrative cannot be dismissed." Visioning narratives can simultaneously make political statements about the past and also politically impact the future.

Benham (2007, 513) defines an Indigenous perspective as having qualities of both the physical (environment and genealogy) and the abstract (the metaphysical or spiritual), and that knowledge is always rooted in historical contexts. Therefore, the metaphor for the future from an Indigenous perspective retains the values of connection to land, kin and spirit in both the forward vision and the present.

2.2.3 Future Thinking's Current Engagement with Applied Theatre

The FT field started out as a rather conceptual discipline. Perhaps sparked by Ramos's (2004, 499) call for futures practice to extend beyond a mental exercise to an embodied practice, where "foresight emerges through deep participation", in the last ten years there has been an increased interest in how to embody FT concepts. Inayatullah (2004, 56) also gave weight to the value of active community participation, saying that "creating shared spaces of meaning" should be central to FT. Ramos (2004, 499) added that "while CLA aims to critique existing power relationships

that have been otherwise hidden from view and aims to create more equitable futures, a stronger link needs to exist between reflection and action". These calls started me on my journey of looking at what AT could bring to the discipline. I soon realised that I was not the only one who sought to answer this call; theatre-makers, designers and gamers have all attempted to make the concepts from FT more accessible to everyday people over the last decade.

Exploration of Future Scenarios

Previous research that outlines the possible intersection between FT and drama can be found in Head (2010), Baena (2017) (who was inspired by Head's work), and in Candy and Kornet's (2019) Ethnographic Experiential Futures (EXF).

Head contributed to the formal discipline crossover between AT and FT, however the scope of her study leaves much room to explore this relationship further. Head's (2010, 6) research, as a teacher within a high school drama classroom context, considers the benefit of joining FT with drama is that it allows young people to role-play in situations that have been forecast as probable within the future of their lifetime. Head (2010, 3) aimed to "develop and describe a kind of theatre that dealt specifically with real-world issues based on trend research and recent and imminent innovations in technology and society, with their implications for the individual." Head's (2010) work tended towards a focus on scripting tasks to elaborate theses future scenarios. Practice recently reported on from Mexico extended Head's work in a more embodied way (Baena 2017). Baena (2017, 122) talks about creating "sensitization" of the body through breath exercises and play to ignite the imagination to devise the future scenarios. Baena (2017, 122) also works with scenarios for the future, but unlike Head's (2010) work, Baena does not think writing them down is important. Three options are created by participants to show what a possible utopia, dystopia and most probable extension of current circumstances could be, and then performed to an audience (Baena 2017, 122). Beyond theatre-makers, designers have been drawing possible sets for future backdrops and making replicas of objects that might exist in these contexts.

Candy and Kornet (2019) talk about the process of making scenarios of the future something that become more tangible in the present as Ethnographic Experiential Futures (EXF). The EXF model outlines that ideas for the future should be mapped, in order to multiply the number of possible futures. They then can be transformed into tangible experiences through an artistic mediation or

interpretation of the initial concept: map/multiply/mediate/mount. Once an immersive experience is created, Candy and Kornet (2019, 11) say this should be mounted so that people can encounter it, and then, if the project were to continue, people's responses could be recorded and investigated. In addition to examples of designers bringing to life objects of the future, EXF has had improvisers try to mediate a researcher's future predictions by acting them out on stage directly after the speech describing the possible scenario.

The gap that is evident in Head (2010 and 2011), Baena (2017) and Candy and Kornet's (2019) EXF model is a lack of focus on the interactions between people in determining what is a better future and how it could be created. Ramos (2017, 823) also identifies the need for more techniques that guide participants through a process where they practice how they could contribute to creating new futures. I see the potential to use embodied AT processes to facilitate a deliberation over ideal scenarios and to facilitate a problematising of where disowned futures may still exist. The use of AT in this way could help to collectively improve versions of the future.

Embodied Practices for Participants

Bussey (2014, 7) acknowledges that "domains of embodied being" have a "direct relationship with the processing of futures thinking". Assuming that most futurists do not have a background in theatre and therefore perhaps use different terminology, this does not mean that there has not been other work that could be described as AT. I would define further work discussed in FT as being aligned with AT because of its group/participatory activities or interactive live events in the community. Though I would classify some futurists' work as AT, even if this is language they are unfamiliar with, there is still more that AT could contribute to the FT field through a more deliberate engagement with AT ideas and techniques.

There has also been interest in the field of FT in relation to the idea of gaming. Futurists who are immersed in the theory have been trying to create games to share a specific idea with a group in an embodied way (while digital games and board games are also included in the way the FT academy use the term gaming, I will continue to focus on games that involve full-body participation, as these are more aligned with AT games and activities). Milojević (2017, 2) says that games "confirm the importance of experiential and embodied learning". Chen and Hoffman

(2017, 52) say they think much of the success of games to teach FT ideas is that they are fun. Milojević (2017, 2) also recognises the value in the combined participatory nature of some games, adding, "Learning from other people's perspectives is critical for the development of alternative futures, and negotiating these multiple visions and perspectives for the challenge of 'used' or 'colonised' narrow futures imaginings."

Upon review of the games that have become well-known in the FT field, such as the Sakar game, the CLA game (mentioned in Bussey 2014, 4) and the Polak game (Hayward and Candy 2017), I found that whilst the focus on deliberation might be greater in some games than the EXF model, the documentation of practice still points to a lack of embodied engagement with ideas of metaphor.

Pang (2010, 31) says that "ideas are embodied in materials". An example of this is seen in Curry and Ward's (2014) description of having a range of postcards for people to pick from to represent how they feel about the future. Much of the work of futurists describes metaphor in terms of an image, however Bussey (2014) began extending this work by doing embodied work before creating 2D images. The group were given symbols, metal/wood/water/earth/fire, and in pair work one person was asked to act out their interpretation before their partner translated this input into the visual form of a mask. Whilst no direct participant voices are quoted, Bussey (2014, 7) says the embodied process allowed participants to feel "a little lighter with the mask outside of them but also a little more able to tune into their inner states". Tarasai (2016) contributed to the expansion of the way metaphor can be communicated by pointing to music or sound as modes of expression beyond the visual. Whilst practices based on image exploration can link to an underlying metaphor, the use of the body to reveal internally held metaphors remains an under-researched process in FT. My research continues to extend the way metaphors for the future can be embodied.

Through all these experiments and exciting FT innovations that cross disciplines and connect with FT, the combination of AT with a CD underpinning has been under-explored. Through my research, deep knowledge of vast existing AT forms is consciously brought to FT theory to accelerate the creation of new activities that create experiences to help people understand futurist logic. This practice-led study could expand both the practice of FT and of AT through continuing

to explore how to negotiate the future and connect with unspoken metaphors in an embodied way.

2.3 Applied Theatre

Applied Theatre (AT) has many pre-existing connections with ideas from FT and CD, which this section will overview. The section also points to areas within the AT/FT/CD intersection that spurred further exploration, which this research then sought to fill.

Terms like social change and transformation abound in AT discourse (Gjaerum 2013). The theme for the 2015 International AT Symposium in Auckland, New Zealand, was the Pedagogy of Hope, showing the centrality of hope as a discourse. Educational psychologist Vygotsky (1971, 259) promotes the role of art in creating hope, by stating that: "without new art there can be no new (human)". O'Connor and Anderson (2015, 18) "cry for research grounded in the hope for change". Luton (2015, 147-148) notes that there could be more clarity on strategies, saying: "what change should mean and what it should bring is a problem that has bedevilled applied theatre." This is precisely the area I am interested in untangling and further exploring through my research.

Based on my seventeen years of practice experience and review of AT literature, I identify four approaches to change in AT projects:

1. Those that claim to transform society through an individual's internal change.
2. Those that re-imagine the future through practicing relational change.
3. Those that explore and present expressions of alternative realities within a structurally transformed, imagined world.
4. Those that are used to help draw out and illustrate participant's voices so that these can be used in strategic ways: for research or advocacy.

This contextual exploration of AT will further outline the first three approaches and highlight how further intersection between them could be beneficial to answering Luton's (2015, 147-148) call. The fourth strand, which involves AT being used as a tool to elicit responses from participants, is

an important use of AT which may well create internal change for participants as a by-product of engaging in an AT process. However, the change strategy of approach number four is really about how participant stories can be harnessed as data by those advocating for change. For this study I am interested in how the AT form affects the participants, since the form of AT used in this research was a series of workshops with no scheduled performance to an external secondary audience. Thus, approaches one, two, and three are the focus of this contextual review. Participants' use of their own narrative is still drawn upon in the context of they themselves sharing stories of their ideas for structural change, as a part of approach number three.

2.3.1 Individual Change: The Power of the Body and Mind

According to Boal (2002, 49) drama processes have two focuses, internal psyche and external physical body. I would class both of these as the individualised focus of change. Changing ideas through AT provides education or new ways of seeing old things and changing practises in the body then also affect the mind.

Knowledge of how to reshape the future can be unlocked through AT processes that activate the body. Thanks to Descartes' influence, Western thinking has unfortunately separated the mind from body. O'Connor and Anderson (2015, 27) however, recognise that "the ability of the body to know" is as "valid as any other form of knowing." They point to the unique position of theatre as a form of research to reconnect people with their body. They expanded on this by saying:

> [w]e know the world through all our senses, through our bodies, and … we can sometimes better represent that knowledge through our bodies rather than through what came from our mind alone. (O'Connor and Anderson 2015, 26)

Boal (2002, 49) says "a bodily movement 'is' a thought and a thought expresses itself in a corporeal form". Thus, the human body can provide unique thoughts about the future. Hauerwas and McIntyre in Pinnegar and Daynes (2007, 27) extend the potency of embodiment and say that it is "embodied tradition as the way of knowing that provides the soundest basis for truth" and "encyclopaedic knowing lacks any rational basis". They describe an embodied tradition of knowing always existing in a context, the muscle memory of all that has passed before. Words can

be abstracted but the body always remains connected to its background. Therefore, the human body is a site for rehearsing and creating the future, informed by the past.

The embodied methodology of AT can contribute to an individual and community's empowerment to change unhelpful of trajectories of the present (Boal 1979; Goldbard 2006, 120). Nussbaum (2014, 88) also acknowledges the human body as a site for enacting gestures of "'insubordination'…freedom to create norms, rather than to be bound by norms from the past". Breaking norms with the body can be done in a representational form or a highly literal form. In the representational form, disruption of hegemony can be seen when, for example, a worker who repeats the same movements and postures everyday reconnects with their ability to move in ways that express their identity beyond their occupation. Boal (1979) talks about how the history of one's work becomes ingrained in the body and to move in different way is to break out of that individual's version of normal that has become unconsciously oppressive in restricting other ways of being in space. In breaking from habitual movements, the body is liberated from the patterns it has been subjected to, and thus this allows new neural pathways to flow in the mind as well (Hough and Hough in Luton 2015, 168).

Given the power of embodying change, utilising this function of AT may help a community to feel more agency and hope about the future. One such example would be to use the body to trigger an individual's feeling of internal confidence in their ability to face the future. Carney et al.'s (2010) research showed that different body postures affected people's feelings toward the future and therefore their behaviour. The study illustrated that participants who practised postures that imitated powerful stances before a job interview achieved better than those who sat hunched with arms drawn into their body. Before beginning a challenging task, such as finding alternatives to a disenfranchising present-continuum, a body warm up of power postures could help to put people in an empowered mind-frame. Embodiment could assist the self-confidence of an individual to put forward their ideas, as well as provide a different form in which to express them.

AT can transform social participation through encouraging participants to think critically and then voice their thoughts. Critical thinking skills are enhanced, in turn, by the AT facilitator encouraging reflection after embodied experiences within drama exercises. Freebody and Finneran (2013, 48) name reflection as one of the key aspects of supporting participants of drama to increase their understanding of social justice and, referencing Freire (1970), to create

consciousness. Denzin (2003, 239) describes theatre as being able to help inform a "critical pedagogy" where the way culture operates "to produce and reproduce victims" can be both analysed and critiqued. Freebody and Finneran (2013, 48) also highlight "the reflective opportunities available when one is positioned in both the real and imagined worlds simultaneously (often understood as *metaxis*) (Boal 1979)" (author's original emphasis). Ackroyd (2000) reminds us that drama's emotive power could be used for any purpose and that is only when coupled with reflective practice that participants truly learn skills they can continue to use to analyse power systems in their lives. Songe-Møller et al. (2018, 149) further acknowledge that social discourse can change when individuals learn to analyse their own position in society. Learning to think differently can lead to feeling differently about one's ability to have active voice in society (Songe-Møller 2018). Thus, participation in drama coupled with reflective practice can contribute to new personal insights that can have an impact on the individual's daily habits and on how they contribute to the world.

Cabral (2013) talks about AT's ability to break habitus (habits of culture and thinking) and thus bring individuals to a consideration of different perspectives. Stemming from Brecht's (1964) notion of distancing/estrangement/alienation, Cabral (2013) talks about crossing boundaries of history, space, semantics and culture to create an experience that links participants' own experiences with that of something that is unfamiliar to their way of thinking. Meyer-Dinkgrafe (2005, 174) says "if we take higher states of consciousness as characteristics of individual utopia, and as such the basis of social utopia, then theatre has the potential of developing utopia for the individual, and through the individual for society." Cabral (2013, 21) adds that AT is the ideal medium to create this experience because the aesthetic immersion creates a sensory and emotional experience that can be punctured with moments of disruption. The outcome of AT is its potential to change people's ideas by assisting the individual to understand difference and to make connections to other perspectives (ibid.).

The lessons about different ways to approach creating change now, to influence the future, move beyond theoretical concepts when they are known through the body. When concepts are practised in the body, the learning becomes more profound and easier to repeat because the neural and cognitive mechanisms help create modes of reasoning (Lakoff and Johnson 1999, 4). The depth of learning that is created when the body is engaged during lessons is also a documented phenomenon

(Cook et al. 2008). Studies show students retain mathematics knowledge better if taught whilst moving, even if their movement is not correlated to the theory (ibid.). Whilst the focus in this study is not knowledge retention, the concept of learning at a deeper level when the body is engaged is transferable. Through AT's use of the body, communities can enact breaking old ways of doing things and instead try inhabiting possible ways to realise their future aims.

AT's foundational incorporation of embodiment creates a deep learning space that can rupture people's habitual responses and allow a practice of interacting in new ways in the world, and thus create confidence in moving forward from the present. O'Connor and Anderson (2015, 24) highlight that "the almost limitless expressive possibilities inherent in the arts can break through the constraint of words and numbers." Busby (2018, 365) describes how participation in AT experiences can

> Leave a positive memory, that may lead to the disruption of negative self-identity that impedes aspiration. The expectation that this disruption may result in participants imagining and planning for alternative realisable (*sic*) futures underpins much work that happens in the field.

AT can bring an added dimension to FT through embodiment and thus extend the value techniques and tools futurists have to assist communities to create shared visions of the future. Likewise, the use of ideas from FT could support AT within a CD-oriented project to harness the change an individual experience in their body and ways of thinking, into discussions about ideas for more radical systemic change.

2.3.2 Relational Change: Interpersonal Rehearsals

Theatre is a place where interpersonal relationships can be re-imagined. Dolan (2005) draws on Victor Turner's notion of commuitas by describing a theatre event as a utopian ritual that can join people in a feeling of belonging, a sense that can evade individualistic societies. Prendergast (2011, 63) extends Dolan's descriptions of the "utopian performative" into the context of a participatory drama workshop by saying that students can have this same experience when they participate in Process Dramas. Prendergast (2011, 67-68) in fact concludes that AT interactive

processes have a greater potential to create "more moments of lucid intersubjective understanding between and amongst performers/spectators than a whole raft of mainstream theatre experiences."

Relational change in an AT context often involves rehearsing different ways of interacting in the same scenario and reflecting on the effectiveness of each idea, with a facilitator role to encourage this practical process. "Always based in the human context, drama allows us to explore identity and agency as we investigate how roles and relationships interplay" (Stinson 2013, 28). AT techniques have been used as a rehearsal for real life when participants practise the changes they want to see in their lives, not just through words, but through action (Ackroyd 2000). For example, a Forum Theatre anti-model[7] about workers being treated poorly by their employers provides an opportunity for other workers, who face similar circumstances, to try different ways to approach their boss to try to find a better outcome. Since Boal's (1979) contribution of Forum Theatre, much of AT practice has attempted to create change through practicing new ways of relating interpersonally, critically evaluating how to adapt Boal's legacy into different contexts (see Thompson et al. 2009 for example).

The AT forms that involve the community in looking at change through a relational focus tend to be played out within the current structural context. O'Connor and Anderson (2015, 28) write that Boal's practice clearly centres "everyday occurrences within communities" as content for dramatic exploration. The time period for these everyday occurrences locates the drama in the immediate future, where current systems remain. Starting on the small scale, remodelling healthier relationships is an important component of creating an alternative future. As discussed in the FT literature, it is through relationships that structures are upheld. Through this research project I saw the potential to extend the rehearsal of relational options in the context of radically re-imagined structures. Thus, I identified a research gap in the workshop space for collectively foruming[8] how to approach relationships within completely new future narratives.

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[7] An anti-model is the initial scene or series of scenes that presents the problem that is the focus of Forum Theatre.

[8] Foruming is set out in key terms as an AT practitioner term – a summary of this description is a collective embodied group exploration.

Tension is one of the foundational elements of drama (Haseman and O'Toole 1986) and the tensions in relationships are an important way to test another person's resistance to ideas for change. Kear (2014) further suggests that theatre can be a place to present and explore both consensus, as well as dissensus. AT can be a site for fostering the negotiation and listening skills that are important for active participation in society (O'Connor and Anderson 2015, 19 and 30). Magnat (2005) points to the devising process as one such example of where cooperation can be practised. Cabral (2013, 24) adds:

> Art is always political. The aesthetic regime of art is crossed by a project that realizes its essential possibilities ahead of itself by creating ways of life.

Thus, exploring relationships and tensions within the concepts of how people would like to see society change provides a new way to understand the impact of that possible future.

The facilitator plays a key role in creating the dialogical approach that AT fosters. Greene (1977, 287) says that drama facilitators can create a process of "futuring" by including critical consciousness, thoughtfulness and, quoting Merleau-Ponty, "the will to seize the meaning of the world". Freire (1992), whose ideas and influential friendship with Augusto Boal have shaped AT, said:

> It is through processes by which we unravel the fabric of circumstances, of power, of relationships, of authority and control and thus recognise the complex interplay of cause and effect that we develop a critical understanding of the present; and this critical understanding allows us glimpses of possibility for change, for hope, for the belief that things can be different, other than those contexts and circumstances we are living through at this moment. (in Stinson 2013, 17)

The ability to critique is developed in AT through the process of a facilitator posing questions to the group both when participants are needing to think through the perspective of a character in-role and also as themselves, after embodied exercises they have just experienced. Though, as noted by Dwyer (2004, 201) an "invisible pedagogy" is revealed in the different expertise of the facilitator, since practice frameworks that articulate the work of analysing the strengths and weakness of various interventions are lacking. When facilitated well, the practice of seeing the world differently is fostered in a collective setting through each individual learning from other

perspectives that exist in the group, and relating individuals' experiences to a structural analysis. The skill of critical thinking can live on beyond the group then as a new consciousness in each individual[9].

2.3.3 Structural Change: Imagining Utopia

Theatre can be used to imagine different social-structural realities. Prendergast (2011, 65) brings Charles Taylor's term "the social imaginary" into AT discourse to describe the power of understanding how the expectations people have of one another create shared social norms. Hauerwas and McIntyre in Pinnegar and Daynes (2007, 27) similarly say that because a narrative is shared, any new members of the community are herded into living by the same narrative. To change the culture of the community involves changing the narrative. Prendergast (2011, 70) asks AT practitioners to consider how they can "draw their own and their student's attention to the complex ways that we cocreate and perform socially imagined utopias". Busby (2018, 367) reminds us that normative values can be very oppressive when they exclude the cultural experiences of marginalised groups. Thus, theatrical explorations of new social imaginary have the power to break normative structures that perpetuate subjugation of certain groups. Freebody and Finneran (2013, 53) offer that is through "metaxis whereby participants are provided distance from both the real and imagined worlds in order to examine their place in both." Through AT, narratives can be interrogated, and then reconstructed, and new futures proposed.

Busby (2015), draws on the history of utopian discourse in theatre and describes AT as a "pedagogy of utopia". Busby (2017, 93) says AT teaches about utopia when it:

> … confronts the challenge of creating a better future by exploring what could be, by questioning social reality, and by challenging the assumption that there are no alternatives.

[9] Or as more simply put in Portuguese by Freire (1970) and Boal (1979) who popularised this way of teaching, as *conscientização.*

The ability of theatre to stimulate the imagination makes it a useful tool for FT to harness. Stinson (2013, 18) adds that "drama embraces 'as if' worlds, where we agree to think, act and react as if we, and our surroundings, are different to the lived and experienced realities we inhabit." Klaic's work (1991, 198) acknowledges theatre as having "always been a laboratory of utopias, a place where utopian ideas can be invoked and acted out." Stinson (2013, 16) further describes how change disrupts "the previous 'scripts'" by which we live our lives, requiring us to "move beyond" the familiar to create "new scripts". Stinson's use of the word scripts highlights an important double meaning—both in significance of a script as a manual, giving directions for life, and in the connotation of a creative work, a play, enacted through theatre. As outlined in the previous section on FT, this skill to imagine and create is important in preparing for the future.

In AT workshops, participants build collective stories. Boal (2002, 324) talks about the shared ownership of performances, highlighting the important process of moving from the individual to the plural experience so the story is owned by all members of the group. Whilst a story may begin from one person's lived experience, participants in the workshop can identify and project their own stories onto the characters and thus the end product is inclusive of the entire group's experience of the world. Acknowledging that the stories created reflect the collective worldview of the group means that the group can also interrogate and re-centre the focus of the narrative.

As well as the more literal narrations for the future, AT can "work with narratives in the realm of metaphors" (O'Connor and Anderson 2015, 28). Ackroyd and O'Toole (2010, 5) call metaphor's use in drama: "embodied analogies". Sometimes the narratives of meaning can be more powerfully transmitted through myth or metaphor. Around the world people have used creation stories and folk tales to pass messages on through generations, and Bodkin-Andrews et al (2017) give the example of how Indigenous Australians continue using their ancient dreaming stories in new contexts to reflect on modern issues created through colonial interruptions to Indigenous ontologies. The use of stories of metaphor can be used to allude to the need for structural change in a subtler way.

Narratives of the future can reveal through myths what is most important to people, but as Busby (2017) points out, there is also the question of whether there is a responsible way to invoke hope. In reflecting on Berlant's (2011) concept of "cruel optimism", Busby (2017, 98) admits a discomfort with encouraging impoverished young people to think of the future when they speak

of “dreams of escaping through being discovered as a Bollywood star.” Busby wants participants in their work to “‘glimpse the field of the possible’ while realistically acknowledging their present circumstances” (Busby 2015, 415). This research proposes that structural change be the focus of visioning, with an acknowledgement that such change may not be fully realised in the group’s own lifetimes. Placing the context of the future beyond individual goals is this research’s strategic approach to shift the group’s intention from a concern with static objectives to a discussion about desires for society, where what people are willing to do in their lifetime to create such a vison can be revealed.

Going further in unpacking AT’s role in structural change, Hughes (2017, 77) shares how theatre in and of itself creates reworking of societal structures by naming its contribution to the creation of “immaterial commons”. Menzies (2014, 3-4) notes that though the commons are traditionally connected to land management, it is also a way of thinking and being: “together-as-one”. In the case of AT, Hughes (2017, 77) indicates that the commons can also be the non-physical things of importance, like ideas. Freely sharing ideas is in opposition to the capitalist structuring of social life, where an idea is a commodity in the form of intellectual property. Hughes (2017) gives the example of the work of Common Wealth, a theatre company who create “plays as a way of bringing people together and making change feel possible” (Common Wealth 2018). This kind of futuristic performance pushes art to be political and engage with structural inequalities. However, the community’s involvement in shaping and discussing the usefulness of these more radically utopian visions is underrepresented in the research. As Peacock (2014, 13) says:

> The segregation and permutation of custom into impersonalised forms of individualised theatrical performance and exhibition of art work, conforming and pacifying rather than deploying the meaningful collective engagement of society, reduces the power of ceremony as a social medium to care for country and care for kin.

AT has the potential to be an active ceremony where people can practise inhabiting a more desirable culture and collectively envisage the structures that support alternative ways of being. Borrowing Philippopolous-Mihalopolous’s term, Prendergast (2011, 69) calls on AT practitioners to become “utopographers” who map out better worlds with their workshop participants. Freebody and Finneran (2013, 61) add that

> The possibility of emancipation or achieving improved situations of social justice seems to lie in the space and opportunity afforded by the safe and imaginary world of drama, and the reflective space between the fictional world and the real world. It is in these spaces that participants create their own worlds, interrogate the real world, and imagine a range of possible, hopefully hopeful, futures.

This research proposes to explore a greater diversity of AT practice and techniques that can create space for shared exploration and negotiation of alternative world structures.

The outcome of visioning should not be seen as the final roadmap of the community, but rather a collective statement about the new myth the community would like to move towards, one that can be re-visited and re-directed at any time. Thus, partaking in designing a preferred future is skill-building for communities to continually and pro-actively navigate change.

2.4 Intersecting Concepts across Community Development, Futures Thinking and Applied Theatre

The themes of agency, utopias, participation, embodiment narratives and metaphor emerged across my comparison of CD, FT and AT, with each discipline having its own terms to encapsulate these ideas. Sometimes these themes intersected across all three disciplines and in other instances they were more clearly positioned within just two of the fields. This is not to say that these three fields I focus on are the only academic fields that could intersect across these topics. For instance, the field of participatory design and an emerging area called futures anthropology, which focuses on the actions people make in the present and the way they affect the future, could also be drawn in. However, these additional disciplines will not be included in the scope of the study.

In CD theory I situated my work within development practice that is informed by a participatory approach. I explored the concept of being active participants in shaping the future and outlined Kelly and Westoby's (2018) implicate to meta method that describes the movement of individual concern to collective action. I then covered how the Spiral Method (Arnold et al. 1991) situates CD ideas in a social learning setting. Both of these frameworks have greatly influenced the way I

shaped and interpreted my practice. I then brought in the history of AT to compare its use of the term development to examine the evolving development discourses' influence on changing AT approaches.

From the FT discipline I started with grounding the key concepts, tools and techniques that sit under Inayatullah's (2008) Pillars of FT. I also outlined how perspectives of the future can be vastly different across different cultures. Acknowledging how cultural contexts impact on conversations about the future is particularly relevant, given that my practice in this research includes Timorese people on their ancestral lands of Timor-Leste. In connecting CD principles with FT, I then expanded on how the literature describes reclaiming utopias and narration of the future as an important part of communities having an equal and representative place in that future. I closed the FT section outlining how using embodiment to share futures concepts has already been embraced by many of the FT community and is a growing area of research.

In AT I looked at how the threads from FT like narrating the future, metaphors, hope and utopia are picked up in the arts-based academic discourse. I noted three keys ways that AT creates change: by activating individual empowerment, sparking imaginations to invent new stories of the future, and practicing relational changes from the context of the present. I used the context of AT to illustrate why embodiment, as a way of knowing and being, underpins my approach. This research recognises the interconnectedness of these all levels of change—individual, relational, structural—and sees that more techniques are needed to move between all of them.

The main gap I identified within FT is in the area of embodying conversations about what future is most beneficial to be working towards. FT has tools to explore understanding shared ideals for the future, like Slaughter's (2005) four-quadrant mapping, and tools for visualising the future, Candy and Kornet's (2019) EXP, but lacks an approach that combines the strength of both these techniques. Whilst making a range of scenarios for the future more tangible is important, past examples of projects that focus on detailing the future show creations by professional designers and when they do engage the public, take people's ideas in isolation, rather than as an opportunity for a conversation about what ideas can meet many participant's desires. Thus, I identified a need for processes that involve groups of the general public in collectively re-conceptualising and also re-negotiating the desired future. Head (2010, 2) reflects that in combining theatre and FT, "there may be potential in defining and clarifying this kind of drama, and finding the core needs in the

nature of our research and study of futures topics for the creation and presentation of futures based drama". The extension I see as important here is in connecting FT to support the development desires of a community through the AT process. By placing the development desires of the community as central, the work of imagining the future can help disrupt the forces that perpetuate disadvantage. AT has a strong history of looking at community needs and positioning participants as actors who are active in reshaping the outcomes they wish to see enacted in the world. These principles of self-determination and social justice could fill the gap I identified in Head (2010), Baena (2017), and Candy and Kornet's (2019) studies. Expanding on practices that collectively shape the future is in line with Inayatullah's (2004, 61-62) philosophy for FT that says that the diversity of voices that represent society should be included in deciding the future.

AT could extend a FT exploration, through the power of embodiment and by utilising its participatory potential. AT shares CD's centring of Freire's (1970) philosophy of critical and reflective thinking in practice. In AT this extends into rehearsing collective resistance to scenarios of currently oppressive norms. Further, AT uses aesthetics to create emotional connections to break habits in thinking and thus opens a space to imagine diverse future scenarios.

Understanding the fields of knowledge drawn on in this study provides a deeper framing for the research and highlights the potential benefits of further linking these discourses through practice. I identify that FT ideas, tools and techniques could enhance AT's use in assisting a community to collaboratively create and negotiate a shared vision for the future. The following chapter outlines the methodology for this practice-led research.

3.0 Methodology

This chapter outlines the methodological framework used to conduct this research project. The chapter discusses the overall research design of the study, research questions, research approaches and outlines the data collection methods employed. Further, this chapter contextualises the project with site location details and gives a rationale for their inclusion in the study.

As a preamble to my methodology for me it is important to make the disclaimer that I would have liked to have followed a method of sitting with all the communities I worked with, without an agenda, getting to know them and them having a chance to hear about my work and AT approaches and for the invitation to learn more about my work and join in a research collaboration to be initiated by the communities themselves. The method of waiting for an invitation is regarded as best practice by Indigenous scholars (Kwaymullina 2020; and authors in Denzin and Tuhiwai Smith 2008, as a few examples). Instead I was pushed by the institutional constraints to develop my proposal for the research project and then write the ethics proposal prior to engaging in any fieldwork. Without permission granted to do scoping fieldwork I wanted to preserve integrity with communities by not making plans to do something that would not be approved in my milestones (as it felt that I was being asked to reshape the project at each phase) and yet this meant that I created my research project without being able to directly respond to the interests raised by a particular community. In feeling forced to create a research project focused on my own practice (which is inherently relational) whilst removed from interacting with any community, I considered the best way to navigate these constraints of the PhD was to create a workshop process that has space within it to adapt and respond to each community I enter.

3.1 Research Questions

The central research question that frames the study is:

> What are the features of a model for Applied Theatre that utilises concepts and tools from Futures Thinking and Community Development?

The research question is nuanced by two further sub-questions:

> How can engaging with Futures Thinking and Community Development assist Applied Theatre practice to transition between individual, relational and structural approaches to change-making?

and,

> How does this new Applied Theatre model (focused on Futures Thinking with Community Development values) transition across diverse contexts, communities and locations?

The object of the study is the development of new AT practices that assist communities to more clearly envisage and direct their own futures.

3.2 The Research Approach

The study is characterised by practice-led enquiry where action research cycles took the form of a series of AT workshops, which I have then reflected on in relation to the way CD and FT developed my practice insights. Having a background in creative practice, it was important for me to engage this frame for the study, because "arts create different ways of knowing, understanding and representing the world" (O'Connor and Anderson 2015, 23). Additionally, I also wanted to be conscious of valuing Indigenous perspectives as part of my approach to practice and research.

3.2.1 Practice-led Enquiry

This research chose to follow a practice-led enquiry methodology. Gray (1996, 3) defines practice-led research as,

> … firstly, research which is initiated in practice, where questions, problems, challenges are identified and formed by the needs of practice and practitioners; and

> secondly, that the research strategy is carried out through practice, using predominantly methodologies and specific methods familiar to us as practitioners.

Kelly and Westoby (2018, 26) also privilege research in practice, stating that "only in practice do we discover ways forward." In this way, Clayton (2013, 3) says, "the materials and processes I use to make work provide the site for my own reflections and observations." Whilst Clayton refers to the visual arts, their claim translates across well to AT. In the case of this study, the studio becomes the workshop space; the materials are the bodies, voices, stories and ideas in the room; and I am the artist-facilitator. Practice-led research is further described by Jaaniste and Haseman (2009, 3) as a process of bringing:

> … practice into research by offering creative works, designs, content and events as core research outputs, and the processes and practices involved as core research methods. Creative production is the central research activity, rather than something to be merely observed or assisted.

This study is well positioned as a practice-led enquiry because the main aim of the work is to experiment with AT techniques to find out how the creative practice can assist communities to use conversations about the future to shape the development they would like to see. In my practice as an AT facilitator, I use drama exercises and techniques to create active community participation in the exploration of ideas and topics that are relevant to the participants' lives. Jaaniste and Haseman (2009, 7) share that practice-led research might be focused on "esoteric and experimental issues" of practice, or can be "very 'applied/strategic', addressing practical problems and community needs." O'Connor and Anderson (2015) position AT as a research approach in, and of, itself because of its ability to draw out a unique response to issues from community participants. This research straddles both agendas of researching the practice form itself and its application in community: it began with a generalised notion of how practice techniques could be extended by combining with other disciplines. Because the form of practice was already an applied form, to develop AT practice further necessitated being relevant to the problems and needs of the community who participated in the workshop, to hold their engagement.

The process of conducting practice-led research involves both action research and reflective practice. Or, as Smith and Dean (2009, 20) describe it, an "iterative cyclic web" where ideas from research may at times lead the practice, and also practice discoveries can inform scholarly

knowledge. Action research was used in the research to allow the project design to evolve in response to the community. The steps of planning, acting, observing and reflecting were used throughout the project. Planning of the AT interventions was informed by the intention to explore FT. The process of acting, included several workshop deliveries, where I facilitated games and activities that encourage imaginative thinking about the kinds of future participants want. I observed from the position of a participant-observer whilst delivering the process which allowed me to have a deep understanding of the process. Schön (1983) promotes the conscious method of taking the time to look back at when there were surprising moments or difficult situations and exploring the inherent understandings taken into the work. In compiling the exegetical component of the research, I continued to reflect *on* action, which as Forrest (2008, 229) says, is "thinking through an event *after* it has been completed" (author's original emphasis). This involved a retrospective reflection: looking back "through the shifting accounts of the reflected experiences" to find new conclusions (Johns 2000, 61). Raelin (2002, 66) writes that reflecting on action deepens the initial experiences of the work through examining it from new perspectives. Intentionality of thought distinguishes the reflective practice methodology (Bourner 2003, 269). I therefore returned to theory from AT, FT and CD to examine my practice and reflect on the "cross-fertilisation of associations" (Adams 2014, 223). I agree with O'Connor and Anderson (2015, 24) that self-reflexivity has given me new viewpoints "to avoid self-fulfilling and circular practice." During the iterative practice cycles, I reflected "in action" (Schön 1983, 55) to inform my choices during workshops, as I wanted my practice to respond to the needs of the group as they arose. As well as observing the reactions of participants to inform the success of my approach, I was able to reflect on my "body data" and use the "nuances and cues" (Snowber 2002, 22) that I sensed in the doing. I adapted my practice on the fly in response to my sensory cues of a waning in the group's energy levels or if I detected that an activity was not connecting with the participants. The mistakes I made along the way informed and advanced my practice in the subsequent deliveries. Balfour (2004) further adds:

> Making mistakes is humankind's frame of reference for problem solving. Mistakes become opportunities for learning, which decrease our steep learning curve. This process facilitates our social evolution and leads to progress.

The practice outcomes that describe the new activities I created and the way I wove the old practice-tools known to me is presented as research output in the form of the Illustrated Exercises Book, along with a short filmic component that accompanies this exegesis.

3.2.2 Valuing Indigenous Ways of Knowing

I approach my research from the position of valuing Indigenous ways of knowing. I do not proclaim this project to be a best practice model for valuing Indigenous knowledge, rather this is a commitment I made at the start of my research journey that continues on well beyond these pages. (For example, after the completion of my PhD, which is stimulated to be a solo authored piece, I would very much like to co-author with my colleagues from Timor-Leste.)

I reap the benefits of privilege daily because of injustices that were supported by my ancestors, in their acts of upholding colonial control over the land and the cultural norms of Australia. My family history is now several generations deep of Australian-born settlers, with migration paths from various European origins (Scottish, English, Welsh, Irish, German, Italian, Spanish). As Ife (2016, 230) expresses, this means I cannot claim to know exactly what an Indigenous way of knowing means. At the same time, because I benefit from inherited systems that have eroded Indigenous sovereignty and customs, I see it as important to create space for bringing Indigenous ways of knowing back into consciousness as my ancestors' actions compounded their displacement on what I grew up as calling Australia.

At its core, my approach is guided by the spirit espoused by Queensland Aboriginal activists of the 1970s who said, "if you have come to help me, you are wasting your time, but if you have come because your liberation is bound up with mine, then let us work together" (in Sperling 2009, 322). I believe that the societies that have treated the earth and its resources as commodities to be extracted have much to learn about from considering Indigenous perspectives and that these viewpoints are critical to any conversation about the future.

In my role as a researcher I also see it is important to bring a critical lens that acknowledges the ongoing impact of colonisation to any work I do, whether that be with Indigenous people or not. I

hold myself accountable to the current understanding I have of how to value Indigenous ways of knowing outlined in Figure 3, and also use markers to ensure I am meeting these commitments:

What I understand to be a method of valuing Indigenous ways of knowing	**Markers I use to understand that I have followed my own accountability framework**
I reflect on my positionality in my relationships and how my ancestors have shaped where I am now. I learnt what this practice really means from Christine Peacock (whose writing I also reference in this document) as my lecturer in the most impactful undergraduate university course I took: *Indigenous Creative Industries*. I also raise the impact of the wider colonial structures, as Bond, Whop and Drummond (2019) say all researchers should name, not only in past-tense.	Naming myself as a settler on occupied land in this document and identifying where my family migrated from over previous generations is one way of demonstrating my positionality. I have also acknowledged the need for reparation in my deconstruction of the term development (see 2.1.1) and actively name the privilege afforded to be because of colonial injustices.
I recognise that knowledge that comes in multiple forms (Graham 2008, 189).	The workshop processes I designed incorporated multiple modes of expression for participants, from using the body and movement to drawing, writing and storytelling. I use collective and participatory creative processes, that Māori scholar, Tuhiwai Smith (1999, 158) recommends as being the most appropriate for working with Indigenous participants.
I acknowledge that my way of knowing and doing is not superior and I need to constantly be	I sought out texts by Indigenous authors to reflect upon.

open to unlearning and discovery. Working in the space of theatre and embodiment I also acknowledge that diverse expression and performance have been part of many cultures since time immemorial and that my education has been narrowly centred on Western theatrical traditions.	I did not tell groups that I had solutions for the future that what would help them. I instead framed the conventions/ activities I offered in the workshops as creative reflective prompts about the future and time for participants to try and consider together (and not as a rehearsal for what I might perceive if playing a director role, as being the most aesthetic way to express ideas that I approved). I see the process I created as being aligned with the intention of the "reflective motive" Graham (2008, 184) describes, where groups contemplate the collective impact of actions and behaviours.
I make a commitment to ensuring there is a reciprocal benefit for all involved in the project. Or as Buchanan, Collard and Palmer (2019, 129) say, how I have a responsibility in how I give. If the community does not feel there is value in our collaboration then I do not continue.	I interpret that my workshop process had value because I had participants invite me to work with further groups (in both Timor-Leste and Meanjin). Though I recognise that to move further towards best practice, I would not have started with me coming forward with an idea to share, but rather started with listening and waited for further invitations so that the project was led by Indigenous people (Kwaymullina 2020).
I take care of my relationships. As brown (2017, 29) says, in drawing on the ideas of Mervyn Moracano "move at the speed of trust". I also	I see how participants treated me as a marker here. I had participants entrust me with deep stories about their lives and cultures.

know that relationships and reciprocity continue beyond university timelines.	I travelled back to Timor in order to consult face to face with my original participants about my interpretations from the workshops. I remain in contact with my hosts from the workshops and continue to seek their feedback on the work I am developing. I commit to ensuring those who participated in the trial workshops have access to the Illustrated Exercises Book when it is complete. I further outline my understanding of the complexity of being an outsider-visitor in 3.6.1 "Working in Unfamiliar Communities"
In my creative practice I allow space for multiple perspectives to come forward. I invite groups I work with to consider Indigenous knowledges in the exploration of the future, regardless of whether the group I am working with has participants who identify as Indigenous or not[10]. Indigenous participants can choose to remain silent, the onus is not on them to remind the group that other perspectives exist.	I use my role as facilitator to be a provocateur in highlighting that the current mainstreamed approach is, in fact, only one approach, that there are others. I encourage diverse ideas to come into the room and be considered. My process sparks the "sociological imagination" and at times I am able to follow this path of exploration towards the goal that Moreton-Robertson (2006, 383) suggests: "to investigate the existence of

[10] My Timor-Leste group would say they are Indigenous to that place, but in Australia due to the history of colonial displacement, most of my participants would not claim to be Indigenous Australians.

	Indigenous sovereignty within both structure and agency" (ibid.). In Timor-Leste, my openness to multiple perspectives led to me being personally surprised by what came forward. All groups created representations of the Uma Lulik, the sacred spiritual centre piece of Timorese culture (explained further in appendix 8.5) and discussed the place of their cultural practices in their visions of the future. Another example of Indigenous perspectives being expressed in the workshop is outlined in 4.1.2 ("The Differences of Time in Timor-Leste").
I reflect on the connections between all things and hold the relationship with nature as an important consideration (Kwaymullina 2020, 21-28).	I created activities in my process to try and call attention to connectivity – for example, The What If? Ripple (outlined in Illustrated Exercise Book, p.65) prompted groups to visualise all the ways things are connected through mapping consequences (both positive and negative). I also drew on Benham's (2007, 526) Indigenous Analysis Framework to bring further depth to futurist Inyatullah's (2004) CLA tool for deconstructing systems. I saw that the Indigenous mode of analysis was complementary to CLA, in that it provided a similar scope of analysis, but drew out the information in way that seemed less

	abstracted. Benham (2007, 526) describes that the world can be analysed by discussing three key features: 1. Ecological - the physical and organic place 2. Sociocultural – family, culture, politics, economics, education and spirituality 3. Institutional – school system, communication systems, political and judicial systems. For further detail on how I used Benham's Indigenous Analysis Framework see Illustrated Exercises Book, p.10 and activities 2.0 and 2.5 and 5.3 and 5.6.
I acknowledge the strength in all the communities I worked within.	In establishing the workshop process, following the Spiral Model (Arnold et al. 1991) meant there was an outline for the program structure that started from the premise that people's local knowledge was a strength. In the introduction of the Illustrated Exercises Book (p.2) I acknowledged the contribution of participants in shaping the activities and the practice of *Embodied Futures*. I describe how participants' questions and comments helped me to refine the ideas I had and/or took me down new avenues of exploration.

I am aware of the complexity of sharing others' ideas. As Kelly and Westoby (2018, 78-79) outline, to change a participant's text can inadvertently change the meaning and therefore, not accurately describe their world. Also, I take note of Osorio (in Puanani Lum 2017, 45)'s warning that whilst traditionally knowledge is not considered property in Indigenous communities, if outsiders treat it as property then communities risk having more stolen from them.	Participants were free to express or share their experience and ideas beyond the workshop however they saw fit because I did not direct the group to publicly present at the conclusion of the workshops. In reporting on the research undertaken in this document I chose to use direct quotes in text (and allowed Tetum voices to be heard in the video that documents my practice), as using verbatim text ensures voices that have not historically been published in text are not simply reinterpreted through my words. The participants' words I publish is with their consent and I aim to only use participant words in reflection on my own process rather than as claiming author to their ideas. I also make clear disclaimers throughout my work that I in no way claim to be able to make definitive statements about a culture I am not a part of.

Figure 3: How I Construct My Understanding of Valuing Indigenous Knowledges.

The principles and markers I described in this section outline how I attempted to value Indigenous knowledge even within a project that was initiated by the exploration of my own practice as an AT facilitator. The project design section that follows also further expands on my relationships with the sites where I facilitated workshops.

3.3 Project Design

This section outlines how I approached the creative practice and also provides a timeline of the research from the point of ethical clearance to when the creative practice and data gathering began. As a qualitative researcher, I followed the principles of not attempting to predict and control through my research, but rather seeking to understand (Pinnegar and Daynes 2007, 4), hence the engagement of iterative cycles of creative practice to test and retest ideas and processes across multiple settings. I agree with Balfour's (2009) concept of a theatre of little changes, not making claims that can lock AT into a pre-determined outcome, and so I did not have set expectations for outcomes from the beginning.

The project design began with the intention of creating a practice that could be adapted to work with varied and diverse communities to help them to clarify what they want the future to look like. AT is the key research method within the workshop process, drawing on FT ideas and methodologies to facilitate the community's discovery of the answers to this question. Through AT practice experimentation I drew on a range of FT concepts and tools, such as Inayatullah's (2004) Causal Layered Analysis (CLA, see Illustrated Exercises Book, p.10) and the idea of recognising what the disowned future is (Inayatullah 2008). I saw that FT ideas could be interspersed through different drama exercises or be brought to life with movement, symbolic shapes, text and sounds. Drawing on Process Drama approach (see Illustrated Exercises Book, p.13 for more information on this tradition), I chose to focus on the exploration of themes and ideas within a workshop setting, rather than put pressure on the participants to produce an outcome. I also saw the potential to draw heavily on Image Theatre, and Forum Theatre inspired techniques (see Illustrated Exercises Book, p.15). I was also influenced by the workshop processes steps in Arnold et al.'s (1991) Spiral Model of Community Education: starting with people's own stories and moving to collective patterns before bringing in new ideas for the group to then plan their own chosen actions.

I chose to call the entirety of workshops I designed the *Embodied Futures* program, though it was not until after I completed my creative practice cycles that I developed a clear framework that encompassed my practice approach.

3.3.1 Cycles of the Creative Practice

I sought to understand the impact of my practice across diverse contexts. From an early period, I felt that the concept and techniques I was gestating for my practice could be adapted for diverse groups and contexts. Therefore, I was flexible in responding to opportunities that arose and I took hold of these opportunities to extend my practice cycles. This added to the messiness of my study, with workshop deliveries becoming an increasingly non-standardised length and a less specific demographic mix. However, rather than shying away from complexity, I saw that this diversity presents an increased potential to understand whether my new practice approaches have broader applicability. This means my action research took on the form of concurrent spirals where different threads of learning were picked up and added to at different times.

Figure 4 that follows outlines some of the key outcomes and developments across the delivery cycles. The numbers in front of activities/exercises I list in the outcomes column of figure 4 refers to the activity number in the Illustrated Exercises Book (italicised in the table for ease of identifying the activities). Where this activity/exercise has become the topic of detailed discussion in this document I have indicated, in brackets, where it can be found in the Praxis Learnings chapter.

Cycle	**Dates Location**	**Who was Involved**	**Outcomes**	**Data Generated**
1	12th Aug 2017 Meanjin (Brisbane), Australia	Six improvised Theatre makers from existing troupe.	First trialling of *6.2 Embodied Tensions* exercise. Clarified key terms to describe the difference between the present disagreement with the future idea and the origins of this idea in voice of the past. (Discussed in section 4.4 below)	+ Workshop plans (noting adjustments made in delivery) + journal notes + 7 photos
2	16th Aug 2017	Nine participants from: an open	+ Trialled embodying metaphors of the future, including first trail of *3.2 Walking Time* exercise. (Discussed in section 4.1 below)	+ Workshop plans (noting adjustments made in delivery) + journal notes

	Meanjin (Brisbane), Australia	community workshop callout	+ First use of *4.1 Alternative Futures Stimulus Gallery* + Innovation of *6.1 Foruming Utopia-Models*. (Discussed in section 4.3 below.) + Practice discovery of creating a base of mutuality, which lead to the articulation of *7.3 Communication Strategising.* (Discussed in section 4.2 below.)	+ 10 mins of audio (group reflections)
3	25th Aug 2017 Meanjin (Brisbane), Australia	Six womxn[11] survivors of sexual violence	+ Found more descriptive layers for facilitating *3.2 Walking Time* + In-practice creation of *5.4 What if Womxn* Ran the World*, in response to participant comments.	+ Workshop plans (noting adjustments made in delivery) + journal notes + 60 mins of audio (group reflections)
4	11-15 Sept 2017 Dili, Timor-Leste	*BaFuturu as partnering host:* Eighteen Theatre makers as participants	+ First use of continuums to map participant perceptions about the future at the start and end of the workshops. + Revised how to make thinking about the future more accessible, through firstly expanding activities in of 2.0 Present Analysis. + Expansion of 5.0 Dreaming the Future activities, including innovation to use *5.5 Multimodal Imaging: 3D Creations* of the future as sets for exploring further action, in	+ Workshop plans (noting adjustments made in delivery) + journal notes + 30 hours of process video footage, across two cameras + 30 mins of audio (group reflections – halved as time for translation) + 900 photos

[11] Womxn is used deliberately as re-spelling of woman. This re-spelling is a re-claiming as a feminist statement to distinguish that a woman's existence is not bound by or subordinate to the existence of a cis-gendered man. The other variation, womyn is also acknowledged, however, womxn is a more emerging replacement that is intended to acknowledge gender non-binary people as part of the consciousness raising in the respelling of the traditional word womxn (Lampen 2018). A discussion about gender non-binary inclusion was brought up explicitly by the participants and thus it is even more appropriate to honour them through using this spelling.

			the activity *5.6 Animating Sets for the Future*. (Discussed in section 4.3.3 below.)	
5	26 Sept to 5 Oct 2017 Dili, Timor-Leste	*BaFuturu as partnering host:* Eleven, year 10 high school students as participants	+ Revised *4.1 Alternative Futures Stimulus Gallery* to include more Timor context specific material + Revised workshop plan to include more games for tension release for younger group and created *5.1 Let's Imagine If*. + First trial of *7.1 The What if? Ripple.*	+ Workshop plans (noting adjustments made in delivery) + journal notes + 18 hours of process video + 1573 photos + 20 mins of audio (group reflections – halved as time for translation) + 120 mins of audio (staff NGO reflections)
6	Oct 2017 Dili, Timor-Leste	*TERTIL as partnering host:* Twenty theatre makers as participants	+ Consolidation of techniques previously only trialled once.	+ Workshop plans (noting adjustments made in delivery) + journal notes + 1 hour of process video + 10 mins of process video + 10 mins of audio (group reflections) + 25 photos
7	27th Oct 2017 Bundaberg, Australia	*QLD Community Development Conference as partnering host:* Twenty-five Community Development workers as participants	+ Trial of adapting process to short format + Expansion of 8.0 Reflection activities, with discovery of the need to critique paths before beginning to tunnel, which led to activity *8.3 Comparting Futures*.	+ Workshop plans (noting adjustments made in delivery) + journal notes + 50 mins of audio (participant reflections)

8	8th and 15th of Jan 2018 Meanjin (Brisbane), Australia	*Public intuition of Queensland as partnering host:* Twelve young people, aged 12 to 14, as participants	+ Consolidation of techniques and trial some new ones in considering a younger audience. + Trial of the workshop approach with a completely different stimulus.	+ Journal reflections + Workshop plans
9	Sept-Oct 2018 Dili, Timor-Leste	*BaFuturu as partnering host:* All past participants invited back (in two separate sessions: one for young people and one for theatre-makers).	+ Checked my understanding of cultural references. + Showed a draft of the video material and photos. + Received feedback on the lasting impact of the program.	+ Journal reflections + Reflection questions (outlined in Appendix 8.4) + Reflection session photos/video and audio (only some captured due to technology fail).

Figure 4: Cycles of the Creative Practice

In addition to practice workshops, I held focus groups with participants from my Timor-Leste sites of practice one year after the *Embodied Futures* workshops. I did this to check some of the conclusions I was drawing from reflecting on their responses to the workshop delivery. In the moment of running the workshops there were many comments and references that I did not understand. With an increased knowledge of Timorese culture gained through the experience of being in country and running my first set of workshops, I then reflected on the experiences post-practice. I found that when I returned to Australia to write about the work, I reflected with new insights on what the activities I facilitated might have meant for participants. Being an outsider to

the culture, I wanted to check the conclusions I was drawing. So, I added this extra step of returning to Timor-Leste, one year after the initial workshops to my initial project plan so I could re-consult with my original participants. I asked the group if they agreed with the way I was drafting my description of their responses to the activities. This return visit to Timor-Leste was also a way of further validating my interpretation of the program's effectiveness, because participants commented on their lasting memories of what they enjoyed about the workshops and the impact they felt it had on their lives. I was able to use this data to comment on how the program transitioned across diverse project sites.

3.4 Project Sites

Eight distinct workshop delivery groups/sites make up this study. The practice of this project occurred in three main stages: initial site, protracted site and extension sites. Below is an overview of the sites listed chronologically according to delivery. The initial site of practice was Meanjin, which since colonial invasion has been more commonly known as Brisbane, Australia. However, I am using the First Nations, Turrbal language term (Dakibutcha 2019) for the area that refers to the shape of the spike of the land, the home of myself as the researcher. Meanjin provided the first testing site for experimenting with new AT techniques linked to FT concepts. I wanted to gain confidence in how to explain these exercises in a cultural context I was more familiar with before needing to simplify my instructions for cross-language and culture translation. The protracted site was Timor-Leste, where the majority of practice time occurred. Timor-Leste became the major-site, due to an existing relationship connection and a good fit between the host organisation and the proposed residency. The extension sites were both opportunities that arose in Australia (in Bundaberg and in Meanjin) after returning from Timor-Leste. I chose to include these extension opportunities as they represented a closing of the loop, bringing practice learnings back to the cultural context where I began. The sites of practice represent a diversity of factors:

- *Time duration of workshop program*: from 45 minutes to 6 hours to 20 hours.
- *Age group:* young people specific groups, starting from 12 years old, to mixed-age group cohorts with 60+ year-olds.

- *Geographic location*: from Meanjin to Dili to Bundaberg and back to Meanjin.
- *Cultural background:* from cosmopolitan city dwellers to those who live regionally and in small villages and practice animalistic sacrifice as part of ancient traditions.

I entered each of these new contexts with a sense of openness to learning, rather than being blindsided by assumptions. The places of the study are significant, as Graham (in Peacock 2014, 15) describes:

> Place precedes Inquiry (*sic*). Place defines and supersedes Inquiry. Place is a living thing, again whether place is geographically located or an event in time. Place does not hamper, confuse or attenuate Inquiry, rather place both enhances and clarifies Inquiry. Place underpins Inquiry but not ideologically so.

The way practice responded to place became a key part of my research inquiry. Further description of the sites of practice is provided below and a summary is available in tabular form in Appendix 8.2.

3.4.1 Initial sites: Meanjin (also known as Brisbane)

Three distinct groups make up the pilot sites in Meanjin (also known as Brisbane): improvised theatre makers, open community members and womxn survivors of sexual violence. They were in essence populations of convenience, in that they were groups that were able to respond to the call to be involved to allow me to trial activities prior to going to Timor-Leste.

Meanjin Site One: Improvised Theatre makers

The first practice cycle began with a local improvisation and community-storytelling troupe, who knew me from past collaborations and were happy to dedicate one of their rehearsal sessions to experiencing the new AT forms I conceived. This initial workshop was only with a small group of six participants, ranging in age from 20 to 70 years. All the participants knew each other and had trained together in the Playback Theatre form on a fortnightly basis from between six months to several years. Some members of the troupe have a background in theatre and thus a broader-

ranging theatre experience, whereas for others Playback theatre has been their gateway into theatre training. The session time was only available to work with the group for two hours.

Meanjin Site Two: Open Community Workshop in West End

The second distinct workshop delivery was a full day at West End's A Place to Belong Community Space, who gave the space in-kind for the session. Participants in this workshop had responded to a general call out to participate in an experimental trial of some new AT techniques that linked with FT and CD principles (see flier in Appendix 8.3). The group was an eclectic mix, including three young people under 20 years of age who were passing through Australia on their backpacking adventures, one student studying community development, two people interested in learning techniques they could use themselves in their own theatre practice, and three community members between 20 and 70 years who were curious. As it was a full-day session, some members of the group were unable to stay for the entirety of the experience, so the numbers peaked at nine and ended with just four in the activities after the lunch break. Some members of the group had pre-existing relationships but on the whole the group were coming together for the first time, with many participants having never met before.

Meanjin Site Three: Invitation to Womxn[12] Survivors Group

One of the members of the West End open community session had just formed a group to explore performance with womxn who were survivors of sexual violence and asked if I could deliver another session with this group. Whilst the group was newly formed to focus on theatre and performance, all the womxn knew each other to varying degrees and had shared experience of survivor support groups. For this workshop I reused some of the activities I had road-tested the previous fortnight, adjusted others, and also decided to try some new ones that I had not had time

[12] Womxn is a deliberate more gender-diverse inclusive spelling, further explained in the previous footnote as the term first appears in the document as part of Figure 3: Cycles of the Creative Practice. Since this appearance in the text is as part of a heading, an additional note on the spelling is reincluded.

for in the previous deliveries. The workshop duration was five hours, with a dinner break and process reflection midway. Six womxn were present, including one staff member from the womxn's support organisation for survivors of sexual violence, where the womxn had all previously met.

3.4.2 Protracted Site: Dili, Timor-Leste

The link to Timor-Leste grew out of personal relationships I had with people in Meanjin who had worked in Timor-Leste in the past. When looking for an international site to extend my practice scope[13], these relationships were able to pinpoint an appropriate connection with NGO BaFuturu, where my practice would be well situated. Firstly, I will share some contextual information[14] about Timor-Leste for readers who are unfamiliar with the country and then focus on the NGO partnership context of where my workshops were located.

Timor-Leste has a population of 1.2 million and 68% are under the age of 30 (Lopes 2017, 16). Timor-Leste has been an independent country since 2002 (Bovensiepen 2018, 3). Its colonial history began with over 500 years of Portuguese occupation, albeit with a three-year lapse during the Second World War when Japan controlled the territory (Peake 2013). Whilst the divisions in class between those who adopted Portuguese language and customs still remains in Timor-Leste today (Kammen 2018), the impacts of colonization were felt less strongly outside of the colonial capital, as the Portuguese collected resources through allegiances with certain groups, rather than

[13] I felt a direct pressure from the university to complete international fieldwork. When I suggested remaining in Meanjin I was told that part of the interest in my project was the prospect of QUT strengthening its international connections. My initial PhD application did propose working with my existing connections in South America and expressed interest in collaborating on fieldwork that QUT had established in Papua New Guinea (PNG), yet when some circumstances changed with those sites initially proposed, I thought it would be a good opportunity to focus locally again. My revised project proposal based in Meanjin was not accepted so I shifted to consider international locations where I had connections that could meet the PhD timeline and budget constraints.

[14] I could fill a whole book with the history of Timor, as many have done! So, this contextual and historical mapping is very much the bare bones.

managing multiple settlements (Peake 2013). Unlike Australia's version of colonisation, there was no removal of children from their families to missions so as to disconnect people from their traditional customs and language. In fact, during their colonial rule Portugal only established 70 primary schools in Timor-Leste and no proper roads were built outside of the military-base/port-town capital of Dili until the 1930s (Kammen 2018). In 2019 Timor-Leste, many regions are still only accessible by four-wheel drive and the culture of the country is a melting pot of strong traditional beliefs and practices that continue to be held side by side with traditions introduced in colonial times.

Portuguese is not the only colonial influence in Timor-Leste; Portugal pulled out of Timor on 28 November 1975 and nine days later Indonesia invaded and claimed the territory (Peake 2013, 33). In 1999 the UN intervened to support Timor-Leste in its quest for independence after the Indonesian army brutality reached a new extreme when peaceful protesters in the capital of Dili were shot at, even whilst trying to seek refuge in a cemetery. Whilst independence was what most Timorese had defended, some families had benefitted from connections with the occupiers and therefore in the early days of independence there was a period of backlash against those who were suspected to have been involved in assisting the Indonesians and this resulted in a period of civil unrest in 2006 (Peake 2013). Over the last ten years public conflict has decreased, and the focus of international aid has moved to improving the living conditions of families in Timor-Leste (Wigglesworth 2016). Bahasa Indonesian is still understood by many people, even if not spoken day to day, and so with the lack of local media production Indonesian narratives are still a strong influence through Indonesian television, movies and songs.

Despite an influx of foreign advisors who are giving advice to the Timorese government based on foreign systems, Timorese people appear to simply ignore new policies and procedures and continue with their indigenous practises in many instances (Bovensiepen 2018; Cummins 2015). An example of this is in governance: Cummins (2015) describes how local traditional leaders still hold power in communities and elected or employed authorities must work with them to get the community to follow.

Contemporary issues in Timor-Leste include high rates of domestic violence and child malnutrition (Government of Timor-Leste 2019). Cummins (2015, 11) notes that since independence billions of dollars spent have been spent on foreign consultants who are brought in

to help Timor-Leste establish a brighter future. Yet many of these consultants fail to grasp the local realities; few make improvements and some even make things worse for Timorese people (ibid.). Peake (2013) also notes that many policies and strategies are formulated in the capital, yet not translated into Tetun, so even many who are employed to help deliver the objectives are not able to read the documents.

BaFuturu was founded Dili in 2004, two years after Timor-Leste's independence. BaFuturu means "for the future" in the national language of Timor-Leste, Tetun[15] (bafuturu.org), and thus the NGO provided an apt association with my practice. The NGO's vision is:

> To create a Timor-Leste free of violence, where all citizens, especially women, children and young people, can engage meaningfully in the country's development in a peaceful, positive and productive way (BaFuturu 2017).

BaFuturu has a drama team who work on entertainment education projects to address current issues and deliver messages that transcend the literacy barrier in a population where many people cannot read and write. I was offered in-kind assistance from this team to support me with translation, as well as use of the training space to hold my workshops.

All of my activity instructions and comments from participants were mediated by translators so that everyone attending had the best chance of full participation in the workshops. No one worker could be in the room for the entire duration of all three workshop deliveries, so I had a team of translators who spoke an intermediate level of English. Hence, we approached translation in an iterative fashion, asking questions of one another to clarify core concepts. Some participants were already translating from a different regional first language into the more widely-spoken language of Tetun, so the repeated pauses in the process to work through moments of confusion set a different pace than in the Australian deliveries.

[15] Portuguese is also a national language of Timor-Leste, in additional to Tetun, however due to the interruption in Portuguese colonial influence during Indonesian occupation many people who are under 40 years old do not speak Portuguese and thus Tetun is the more popular conversational language.

The workshops ran throughout September and October 2017 in BaFuturu's offices in the capital, Dili. Three deliveries were held with:

1. Mostly members of theatre groups, from various parts of Timor-Leste
2. High School students
3. More people interested learning theatre skills

The video component of this submission further introduces these participant groups in Timor-Leste.

There was a deliberate logic to working with participants who had some prior knowledge of drama in the first instance. This allowed me to trial the content with an audience who would perhaps be familiar with some of the language of theatre, so that I had one less cross-translation step to make for the first delivery. In addition to giving me confidence in how to deliver the content in a completely foreign context, I also wanted to allow for this first group to further develop their skills and return to support the younger participants. The third Timor-Leste workshop, discussed below, was held at TERTIL and was initially unplanned, and thus it became an extension site opportunity.

All workshops were attended by a 100% Timorese participant base, including the NGO staff and translators. I was told by the local staff that the approach of asking participants to think of their own ideas was very different to the education system that still focuses on rote learning and physical punishment (BaFuturu Staff Reflections 2017, Transcript 6B lines 350-361, and Transcript 6D, lines 102-104).

Timor First workshop: Theatre makers at BaFuturu

The workshops took place at BaFuturu's building situated in Comoro district in Dili.

Eighteen unique participants attended the first workshop series at BaFuturu, with only two participants not attending at least 60% of the course. Participants ranged from 18 to 40 years old and included representatives from both the capital, Dili, and regional areas:

- There were at least two representatives from three Dili based theatre groups (written as they are presented in Timor-Leste: TERTIL, H.I.N.T.L, Joker Arts and Grupu Rebenta)

- Representatives from four district theatre groups from across the regions (TERA, TERUAL, TERLETE and TERUC), who were in town for some other sponsored training,
- Three young people from the local community who were unemployed and interested in opportunities to develop their skills.

The workshop program was the equivalent of three and a half days, with a half day (2-5pm) on Monday and Tuesday, a full day on Wednesday (9am-5pm), a half day on Thursday and a full day on Friday.

Timor Second Workshop: High school students at BaFuturu

The second delivery of the program in Timor was especially for high school aged young people. The nearest high school, Nicolau Lobato, was invited to inform their students of the workshops. The senior school students had exams coming up, so I was directed to work with year tens. Eleven young people ranging in age from fifteen to seventeen years attended the program. In addition, six of the previous BaFuturu participants returned to assist the workshops (an example of their assistance can be seen in a short snippet of the video at timecode 5:49 to 6:16). The program was of an equivalent cumulative duration to the previous first Timor workshop, but this time spread over seven half days (2-5pm) to fit with the school timetable.[16]

The activities of these workshops mirrored the first BaFuturu delivery up until the presentation of the Alternative Futures Stimulus Gallery (see Appendix 8.6), except with the addition of more fun-focused drama games to break up activities that required focus and critical reflection, as suggested by participants from the first Timor workshop. I took this feedback on board and let go of my agenda to get through more of the new activities and content to ensure the young people had increased opportunities to have fun and laugh.

Timor Third Workshop: Invitation to TERTIL's Space

[16] School days in Timor-Leste are broken into half days (over six days) so therefore students who attended in the morning were free in the afternoon to attend the workshops.

After the BaFuturu workshops, one of the participants who had attended the *Theatre Makers at BaFuturu* session, a member of local theatre group TERTIL, invited me to run some more workshops at their space. TERTIL have a dedicated theatre rehearsal space in the artist-run creative living and working space, Arte Moris (meaning living art). I only had a few days remaining in country so was not able to offer a program for the same duration, so instead I adapted something to the time I had.

The participants of this workshop series were a mix between those who had previously attended my workshops and new faces. However, even though unknown to me, the new participants were colleagues of the previous participants I knew (other members from either TERTIL, HINTL or the district groups), though not all were known to each other. The workshop plan ended up being quite different to the previous sessions because I was balancing jumping straight into new content to try and keep the returning participants engaged, whilst still needing to create steppingstones into the context for the new people. Twenty people attended across the three days of two-hour sessions, though only half attended the entire training.

3.4.3 Extension Sites: Back to Australia

The project was extended to include two post sites in Australia, at the CD Queensland (Qld) conference in Bundaberg and one as a response to a public exhibition on the topic of futures in Queensland.

The Qld CD conference took place in Bundaberg on the 26th and 27th October 2017. This workshop was offered as part of the official conference program. Participants worked in CD-related positions or were interested in moving more into the field and came from across Qld. The workshop was 45 minutes; approximately twenty-five people attended the session.

The workshop that responded to the public exhibition on the topic of futures was programmed in the summer school holidays. I offered two discreet two-hour workshops. Attending participants ranged from 12-14 years old. These workshops included a tour of the public exhibition and were then structured as a response to the display.

3.5 Data Collection Methods

Gray (1996) claims that when practitioners research their own practice, the data they bring is rich as it is made up of the forms the approaches comes from. Therefore, in this practice-led research it was appropriate for me to gather both data that documents the tools I used in my practice and data collected from participants as they engaged in the process.

As a practitioner-researcher I made facilitator journal observations and reflections of each session and recorded my workshop plans and revisions. Other data collection methods varied slightly between different workshop sites because of participant consent considerations. In some workshops I was able to collect audio recordings of participant reflection focus-groups and audio recording interviews with participants, as well as drawings and notes made by participants of their ideas. For the major site of practice in Timor-Leste, I recorded video and photographic performative documentation of the workshop process and also conducted interviews with support staff from key host organisations. I also documented with video and journal notes when seeking comments from Timorese staff and participants during my year-later visit. A more detailed outline of the data is described below.

3.5.1 Facilitator Reflection: Journal, Workshop Plans, Observations

Throughout the study I kept a facilitator reflective journal (some extracts available in Appendix 8.8). The journal entries mapped my planning process, where I created a workshop plan for each day, linking the Applied Theatre exercise to the desired outcome or specific Futures Thinking concept. In the facilitator journal I reflected on how participants engaged in the process, recording what was said and done in response to my instructions. As Buchanan, Collard and Palmer (2019, 132) say in describing an Indigenous approach of the Noongar people of south-west corner of Western Australia:

> To go along *dabarkan dabarkan* involves not only listening to what people say, but also noticing what is happening with people's bodies, what is happening outside and what is happening between people.

This kind of deep observation fits well with a practice-led approach, where participant responses to activities was vital to building the basis of my reflections. My journal entries often reflect on my interpretation of the effectiveness of the multiple sources of information from the previous day's techniques and my consideration of any adaptations I should make moving forward. Bolton (1998) promotes the usefulness of writing as a method of reflective practice. This distanced reflection also allowed me to add comments on how my understanding of participant responses had new meaning through my increased immersion in the group cultures, contextualising previously perplexing comments and ideas.

3.5.2 Performative Data: Video, Photos and Drawings

Performative Data is from the moment of doing in the workshop space, the process of the workshops themselves. This performative and symbolic data (Haseman 2007) may be in the form of drawings, or photographs of sculpted scenes/scenarios as well as written/recorded descriptions of images and actions. Drama is a language of symbols and sign, in the form of aural, visual, physical and verbal data. It is important to document creative practice with performative data, because, as McGregor et al. (1977, 24) say, drama discovers and communicates meaning through symbolisation. I used the performative data I collected to illustrate the activities book and to create short video segments that demonstrate activities.

The BaFuturu workshops provided the most comprehensive performative data sets, as they were fully documented with photographs and film by a dedicated person in the room to do this recording (hence all videos are of this group). Whilst it would have been ideal to document all the workshop deliveries to this extent, with my time and budget constraints I was only able to organise this resource for the longer planned programs at BaFuturu and not for the pilot sessions in Meanjin. Where I did not have a dedicated documenter in the room for the workshops, I was the photographer as well as facilitator. In these situations, I only collected a small number of photos, as this represented an interruption in the flow of the participant's experience if I had to pause facilitating the process to reposition recording equipment. Participant consent was another consideration, with the womxn from the survivors of sexual violence session not being comfortable with their image being recorded at all. Additionally, because having a camera in the room can

make people uncomfortable, I only wanted to do this where I had a longer engagement time with participants so that people had more time to let barriers to sharing fade into the background through building a level of comfort in the group.

Some activities in the workshop program invited participants to write or draw to plan or reflect upon their ideas for alternative futures. I collected any participant writing left in the room at the end of the sessions as additional performative data.

3.5.3 Participant Reflection Focus Groups

Participant reflections could be framed in terms of focus groups to translate across the academic disciplines, however in my practice they are actually an integral part of the AT workshop process. To ask participants to reflect upon the activities they participated in and how the activities relate to their lives is part of my existing AT practice. I sometimes asked for participant reflections after just one exercise, at the end of a day's session and at the end of the entire program. In a meta evaluation, at the end of the entire workshop series, I asked participants if there were stand-out activities and/or parts of the process they think could be improved.

In all deliveries, except one (the 2017 Qld CD Conference in Bundaberg), the evaluation of the program was done with the group sitting in a circle, while the camera and/or audio recorder was rolling. Each person had an opportunity to contribute or to pass if they did not want to verbalise. I let participants share as much or as little as they felt comfortable to. Sometimes I would ask an additional prompt question to elicit further explanation, but with some groups the self-reflection flowed out more naturally than others.

In the shortest workshop engagement of 45 minutes at the Qld CD Conference, I did not do this reflection with the entire group. With less than an hour's engagement time I did not want to spend a third of it getting informed consent from every person to record the session, but instead just recorded some of the participants who came up to me after the session finished wanting to reflect and talk more during the lunch break. I used a semi-structured interview style with these participants, which is the same format I used in the interviews I did with stakeholders, as outlined below.

I also conducted focus group reflections in Timor-Leste with previous workshop participants one year after the delivery (details on the questions I asked can be found in Appendix 8.4).

3.5.4 Contextual Interviews: Stakeholders, Translators, NGO workers

In the Timor-Leste context I conducted semi-structured interviews with staff involved in the host NGO because it was a new environment for me and thus harder to understand the impact of the workshop program. I used a semi-structured interview format, where I had some pre-prepared questions, but allowed the conversations to flow in new directions in response to the interviewee's comments (Yin 2014). I interviewed the NGO program manager, who had not seen the workshop program (due to being overseas during delivery), to understand the nature of the organisation's work further and thus position my project. I also interviewed staff from the NGO who assisted me with translation and therefore saw the process I ran and knew first-hand how participants responded. These Timorese staff were also able to provide a culturally contextual analysis about the relevance of the workshop program.

3.6 Research Ethics Statement

This study has been granted ethical clearance by the University Human Research Ethics Committee (UHREC); approval number 1700000563. The UHREC considered the project to be low risk, as none of the participant groups would experience risks beyond their everyday experience due to participation in this research.

3.6.1 Research Considerations

Below is a further description of the special consideration I took to create a low-risk experience in the context of being a foreigner working with Indigenous communities of Timor-Leste, young people under the age of eighteen years, and survivors of sexual violence.

Working in Unfamiliar Communities

The project sites of this research took me into some communities I was unfamiliar with. I began, as Gjaerum (2013) describes it, an outsider-visitor, a common position for Applied Theatre workers to work within. In working with new communities, I found that the concept of *dabarkan dabarkan* as described by the Noongar people of the south-west corner of Western Australia, a useful one: "to go along gently, quietly and steady" (Buchanan, Collard and Palmer 2019, 132). I asked a lot of questions to help me understand each group and adapted my workshop plans in response to who I met each day. I became, as Thomas (2011, 206) describes, positioned in "a relational artistic space" where both myself and participants were able to build new understandings of each other and to be open to creating together. I see that this Indigenous approach maps on to AT very well: it is important for an AT worker to adapt workshop content to meet each particular group through to listening to what emerges in order to understand whether people are comfortable in process.

Within my outsider-visitor position I acknowledge that I may summarise the outcomes of the project differently from a local observer. For Jorgenson (1989, 38), "participant observation recognises that science transpires in the value-laden and highly political context of human association". Therefore, I acknowledge that my recorded observations are, as Gaudier (in Carr 2006, 429) highlights, prejudiced by my cultural understandings. In an attempt to reduce the colonising, anthropological summations of my work in Timor-Leste, I consulted my participants in person about the way I had distilled my reflections on the differences in their responses to my process compared with my Australian deliveries. Whilst my descriptions are still written from my perspective, I gained permissions to describe the cultural norms I saw within the participant groups I worked with from those who were directly involved.

The recruitment strategy for inviting participants to be part of the research/AT workshop program was led by my contacts within the community. As an outsider-visitor, I was guided by the insider who saw the benefits of engaging with me in my *Embodied Futures* process. I trusted they knew the best approach to promoting and inviting others who might also be interested. In Dili, following the advice of my local contact, this meant I provided food and a reimbursement of transport costs to allow for maximum participation, since there are no unemployment benefits in Timor-Leste, unlike in Australia.

Having my intentions, or those of my participants, become lost in translation is another potential risk of working unfamiliar communities. Yet, because I was transparent about my naivety about Timor-Leste culture and responded with curiosity rather than judgement in the moment, I found people to be very keen to share with me and help me to understand. The contextual knowledge of my translators in understanding participatory arts approaches was also of great value. The local people I had supporting me to communicate with participants in workshops across the language divide had their own skills as community workers and/or theatre makers. As Busby (2017, 94) similarly finds, the term translator can underestimate the significant contribution of locals who are nominated to support the workshop facilitation process because they can also speak English. I acknowledge how much their ideas and explanations of cultural references shaped my facilitation choices, and how much their enthusiastic energy and personal character influenced the level of deep participant engagement in the process I initiated.

In *Embodied Futures* people smiled together, shared bold ideas and were not afraid to bring up differing opinions. For me this is a sign I met my ethical duties to care for my participants, for them to feel safe to speak up and challenge ideas because an environment was fostered where they would also be listened to, and respected.

One final aspect of working in unfamiliar territories outside of Australia is that of research visas. Being a young country who is still setting up its own regulatory systems, Timor-Leste do not have a formal process for applying for a specific visa for those who conduct research. However, I followed the advice that Dunphy (2013) cites from making enquiries to government departments that there is a desire to have any research findings presented in country. I have been back once to Timor-Leste to consult on the conclusions I was drawing, and I have another trip pending the completion of my PhD submission to share the finalised outputs.

Working with Young People Under Eighteen Years

There were two workshops throughout my practice cycles included in this study that had participants under eighteen years of age: 3.4.2.2 in Timor-Leste and 3.4.3.2 as part of the Meanjin school holiday program that responded to the public exhibition on futures. In both cases these were closed workshops for this younger age group in order to create peer-to-peer relationships of comfort and ensure there was no power imbalance with older participants. The activities

participants were involved in were within a group context and thus the workshop is designed to step people slowly through introductory activities before inviting them to share their hopes and dreams if they are comfortable to do so.

Only the Timor-Leste group of fifteen to seventeen-year olds had their comments recorded and image captured. Informed consent for their participation to be included in the study was given by the young people themselves and a parent/guardian prior to beginning the program. I also ensured that a draft of some of the video footage from the workshops was shown back to the young people, so they had the chance to say if they felt uncomfortable with any of the footage being shown more publicly.

The workshop that was part of a public school holiday program, with twelve to fourteen-year olds, is only included with reference to my learnings as a facilitator, and the images or stories of this younger group are not part of the exegesis.

Working with Survivors of Sexual Violence

At the outset of the study I did not intend to work with survivors of sexual violence, as I did not design my practice to have a therapeutic focus. A participant of the open community workshop I ran in West End self-identified that they had lived experience as a member of a survivors group and that this group had recently self-initiated a performance troupe and thought that my workshop would be of interest to their fellow members. I deemed it appropriate to accept the invitation because the focus of the survivor group was exploring sharing stories through performance, rather than being a therapy group to process their trauma. The participants of survivor theatre group had other spaces where they dealt more directly with their trauma through the NGO that provided the space for their meetings; in fact it was through survivor support sessions that the group had met.

I was put in contact with the lead social worker at the survivor NGO by my participant who had already attended one of my six-hour Embodied Futures workshops. The social worker approved my sessions from my description and agreed to attend my session as additional support for the womxn if needed.

I deemed the addition of this new site of practice to be low enough risk to proceed because:

a) I was not talking directly about the subject of sexual violence in my workshops.

b) The womxn were already well supported by services and therefore had a place to process their experiences of trauma.

c) The group knew each other already and were comfortable working together as they had chosen to form a performance group with each other.

d) One participant had already met me and thought highly of my workshop, so could act as the bridge to introducing me to the rest of the group.

c) The social worker whom the womxn already had a support relationship with approved the workshop and was present at all times.

d) I agreed that in addition to not taking any photos I would not name the host organisation so as to further protect the identity of the womxn. (Though the womxn were happy for me to transcribe their comments as they felt their reflections on the workshop activities would not risk revealing their identities).

e) My principal supervisor also agreed that this process was sufficient for my ethical obligations as a researcher.

3.7 Limitations of Research

Given the time constraints as well as the diversity and changeability of practice contexts, I chose to trial a range of approaches with participants and be responsive to each context rather than fixing and repeating a limited set of activities. More time would have allowed more practice cycles and an opportunity to repeat and refine the ideal session structures based on the length of time with participants, rather than each variation on the delivery length only being repeated twice at best. More time also may have illustrated how a set of activities could be received differently by different groups in different contexts. As the time between each planned delivery was very short, to be able to fit in as many workshops as possible, the time for reflection between cycles could have benefitted from a longer gap to allow deeper analysis at the time of delivery. As it was, the

significance of some of the workshop interactions became clear only after the entire series delivery ended.

The participant groups who did complete workshop programs do not represent a full cross-section of society. The range of participants invited, and co-facilitating staff involved, were also influenced by the relationships with partner organisations. The choice of partners and participants were limited to those organisations and individuals known to me, or easily reached through open community invitations. Given my interest in honouring Indigenous traditions, if I had more time for the PhD then I would have built relationships with Indigenous Australian organisations and offered to run the program with them. However, to fit within the timeframes of the study I worked with organisations where opportunities followed most quickly. I have had interest for further workshops post-PhD submission and thus the life of the research will continue beyond the scope of what is documented here.

3.8 Summary of the Methodological Approaches

I chose practice-led enquiry to approach the research because as a methodology it allowed me to explore theory through my tools as a creative practitioner. The description of the research approach also outlined how I have been informed by an intention to engage with Indigenous ways of knowing and honour perspectives that have been far too silent since colonisation. I acknowledge that this work requires a continual process of learning and this document only marks a small part of this journey.

The project design explains how I deliberately drew on Process Drama, Image Theatre and Forum Theatre to create a workshop program where I could refine my method's expression of FT and CD theory in practice cycles. Data arose from practice and was collected through eight practice workshops across Australia and Timor-Leste. Practice-sites ranged from a one-off 45-minute session to a more in-depth four-day workshop (or equivalent). Participants were aged between fifteen and seventy. Two deliveries particularly targeted high school students to create a distinct space for this group and other deliveries were more flexible to include whoever showed interest.

The diversity of my locations of course brought up some ethical considerations, which I addressed in terms of: how to create a safe space for young people; ensure I had appropriate support and introduction to work with vulnerable groups such as the survivors of sexual violence, and work in a language and culture I was unfamiliar with. Data collection methods included photos, film, interviews and focus groups, which provided a rich selection of resources to reflect on in compiling my findings. In closing the methodology chapter, I described the limitations in the scope of the study, impacted upon by timelines and access to funding.

The following chapter outlines the practice that took place under these methodological approaches and my resultant learnings.

4.0 Praxis Learnings

This chapter distils what I learned through practice across the eight deliveries of *Embodied Futures* workshops, over two countries, Timor-Leste and Australia (an overview of the sites is provided in tabular form in Appendix 8.2). This research's experimentation with Applied Theatre (AT) forms, to communicate theory from Futures Thinking (FT), with a participatory Community Development (CD) underpinning, created new directions in practice and thus uncovered new learning reflections to inform theory. As Nicholson (2009, 56) describes, praxis is "the embodied synthesis of theory and practice".

In this section, I first reflect on the aspects of the project that gave me the deepest insights into AT practice. In compiling the exegetical component of the research, I continued to reflect on action, which as Forrest (2008, 229) says, is "thinking through an event *after* it has been completed" (author's original emphasis). I followed Schön's (1983) suggestion of taking the time to look back at when there were surprising moments or difficult situations and explored whether a return to theory provided new insight.

Rooted in the narrative form of story-making, my discussion chapter not only shares stories from practice to help illustrate my learnings, but each sub-chapter also enfolds both discussion and findings that might be separated in some academic texts. The stories in this section focus on the elements of my practice experience that I believe have the most significance for AT in conversation with FT and CD. I believe the four emergent findings described below have extended my practice as an AT practitioner and represent a broader contribution to academic knowledge.

4.1 Embodying Concepts of Time and the Future

Embodiment was a core element of all parts of my practice. I was always seeking to translate each aspect of exploring the future into an experience that could be had through the body. I was therefore particularly interested in reflecting on how embodiment added something different to FT concepts through my AT process. As my whole project was about embodying various FT concepts, the

impact of using the body is referenced throughout my research reflections. Many participants commented on how the experience of embodiment was significant for them. One participant said that it was:

> Almost like your subconscious (is) taking over in a lot of those exercises which made it really quite powerful because it was revealing to me as well; not just to watch other people but to look at what I ended up doing. Like I was sort of operating at a level I wasn't consciously thinking of. Because it's that embodiment and I think we hold a lot of, you know, emotion and energy in our bodies and it's interesting to release that in that way. (Transcript 2: Open Community Workshop Participant, 2017 lines 37-42)

In exploring beyond the rational and literal, another participant described the activity as "abstract - which is really powerful" (Transcript 2: Open Community Workshop Participant, 2017 line 78). Four other participants made correlating remarks, with one person adding that they would not have been able to expand their thinking in the same way through "just a sit-down discussion or writing" (Transcript 3: Womxn Survivor Participant, 2017 lines 460-461). Embodying concepts of time and the future recultivated the way the body usually experiences these concepts in a functional way, opening a space for re-narration. Expanded upon further in key terms, in using the phrase recultivation of the body I reference the AT tradition, which recognises that moving in new ways stimulates thinking in new ways (Boal 1979). Another person mentioned the comfort they found in the silence of communicating through the body:

> I like the silent factor of it. Not using the voice and using the body language. It felt really comfortable. (Transcript 3: Womxn Survivor Participant, 2017 lines 82-83)

The comments shared from participants thus far, and more that can be found in the transcription data (in Appendix 8.7), reveal the effectiveness of embodied practice. As O'Connor and Anderson (2015, 27) state, the "validity of the claims in any research should be judged by how they resonate within the body." Whilst these findings confirm current literature that supports embodied practice in general, as discussed in the contextual review, I found my *Embodied Futures* practice opened up even more unexpected benefits from using the whole body in exploring the future.

A common theme amongst participants who commented on embodying big concepts of the future and time, one I did not expect, was that it helped them to open up to different perspectives. The

Walking Time activity (see Illustrated Exercises Book, p.33) elicited the many responses in this regard. The Meanjin participants spoke about shifting from a place of personal stuckness as a result of embodying concepts of time. Westoby (2016, 19-20) describes stuckness as moments when an individual needs to understand the systems at play in order to identify how to create alternatives. In Timor-Leste participants understood embodiment of concepts of time in culturally specific ways. For the rest of this section I will focus on the Walking Time activity in both countries because it became a key exercise that was repeated in many sites and then I will discuss the role of metaphor in this activity.

4.1.1 Effect of the Walking Time Exercise in Australia

In creating the Walking Time activity (Illustrated Exercises Book, p.33) I was influenced by Milojevic's (2002) article about how different cultures' notions of time reveal their relationship to the future. Macrohistories (Galtung and Inayatullah 2007), the mapping of change trends over civilizations, as another complementary concept I was interested in exploring in my practice. When I conceived of the Walking Time activity, the invitation to participants was: "walk your floor pattern of the future, however you interpret it" (Borland-Sentinella Journal Extract, August 2017). I deliberately wanted the activity to be open to people's own interpretations, but this broad instruction left some participants lost and asking for more clarification as to what they were supposed to do. For subsequent deliveries I developed more scaffolding and added layers of movement-specific symbol-descriptors to help guide the activity. These descriptors included elements like suggesting the group could use the speed of their body to represent the pace of time passing (an example can be seen in the video at timecode 2:11 to 2:35).

In the Open Community Workshop, where I first trialled the Walking Time activity, one participant shared that they were just starting a theatre group with womxn survivors of sexual assault and encouraged me to do more workshops in this context. This participant spoke about the potential they saw for theatre to be an enabling experience for those 'stuck' in trauma:

> I also hadn't thought about using the future as such a powerful social action tool. It's a lot more empowering than what I thought… I can really imagine that in the group I'm working with, that it would be amazingly positive. A lot of people who have been

> traumatised get stuck in the present and they don't know how to move forward. They can't see any way to move forward and they end up being stuck in that traumatic state. So to have something that's really outward looking like this - I was surprised. It was done a lot differently to what I thought it was going to be. I think it was really effective (Transcript 2: Open Community Workshop Participant, 2017 lines 60-67).

Following up the invitation that followed to work more directly with a group of survivors of sexual violence, the responses from this group concurred that the process felt relevant to their lives. Whilst embodiment work that involved touch or entering too close to someone's personal space was stress inducing for some of the group, the act of moving around the space and thinking about how to physicalize a concept seemed to be safe enough to allow for full participation of all group members. The survivors of sexual violence group responses revealed this activity enabled people to shift perspectives on time. One participant said:

> It was kind of fun walking around and then thinking about time 'cause I never thought of physically embodying time. It's a different way of thinking about it. (Transcript 3: Womxn Survivor Participant, 2017 lines 116-117)

A member of the survivors of assault group then brought up the relevance of the activity to them more specifically:

> I'm interested in it [time] particularly in relation to sexual violence and healing. That saying, "time heals" or that healing is linear or goes in stages, which is an idea that a lot of people have resisted or are trying to resist. That there's a linear path to healing. The idea that a sexual assault survivor should react or respond in a particular way, in a particular timeline as well, to be a legitimate victim. And anyone who doesn't respond according to the timeline is dismissed. (Transcript 3: Womxn Survivor Participant, 2017 lines 134-139)

The womxn agreed on this point and reflected that this kind activity could be useful to help the families and friends of survivors to understand that time and healing are non-linear.

They identified that the time activity had relevance for participants outside of a trauma recovery context as well. One participant mentioned that they found it revealing in relation to how they approached their daily activities:

> Time has been one of those stressful things this week. But it was kind of helpful to then break down why it was stressing me out. So, while a lot was going on in my mind while I was doing it [the Walking Time activity], it was still yeah, it was just a really useful way. 'Cause normally any other strategies for time, you know, are like, ""do out a calendar, count the hours, just focus on one thing for a day. But to envision it in a completely different context and in a different way, just isolated certain emotions. It was confronting and helpful at the same time. (Transcript 3: Womxn Survivor Participant, 2017 lines 126-133)

Graham (in Peacock 2014, 13) says that praxis occurs at "the site of the socialised body", meaning the body became a place for reflective learning in the workshop. Another participant from a different Meanjin workshop said they found the activity helped them to connect with the causative linkages between the past and the future more generally:

> Thinking about how you've moved forward in the past, or the things that have caused you to move forward in the past, or the things that have held you back from moving. Yeah, I've never really thought about the past in that way in relation to how it influences the future or not. (Transcript 2: Open Community Workshop Participant, 2017 lines 44-47)

I had not expected the range and depth of responses I received about the potency of personal transformation from the embodied metaphor work because I had anticipated it to be a warm-up to the main future visioning work. However, practicing tracing the floor patterns of how time shifts in people's bodies seemed to help to activate an acknowledgement that movement does happen in life and with emotions. When participants reflected on how change happens over time and noticed the different patterns of time, it seemed to help them to feel reassured about the possibilities for future change, particularly when change seemed out of reach or not to happen immediately as a result of first efforts. It seemed that the activity's function was a catalyst to shift perspectives, to a bigger picture of the future and the journeys of change.

4.1.2 The Differences of Time in Timor-Leste

Participants in Timor-Leste were not as descriptive as the Meanjin-located participants in unpacking the particular impact of the Walking Time activity,[17] however, two Timorese participants said it was their favourite activity of our time together and others talked about it when recalling memories from a year after the workshop. My facilitator notes of Timorese participants' interactions during the Walking Time activity provide additional description of the way their interpretation of the activity differed from the Meanjin context.

Two Timorese participants, who lived outside of Dili in rural areas, chose to explore time from the perspective of animals. In an Australian Indigenous context Kwaymullina (2020, 7-9) refers directly to the knowledge that animals have in caring for country and thus in holding the future. I cannot be sure of the link across the sea to Timor-Leste, though this respect for the wisdom of animals could be a link as to the significance of my participants enrolling as animals to think about patterns of time. In continuing my reflection in conversation with literature post-workshop delivery, I also discovered Bovensiepen's (2018, 16) explanation of traditional Timorese culture, which points to the significance of non-human beings in relation to time:

> The landscape is widely considered to be inhabited not just by humans, but by a whole range of non-human or invisible beings, such as spirits and ancestors…the inhabited environment in Timor-Leste is closely connected to human perceptions of time.

Trindade and Barnes (2018) further describe that in Timor-Leste people make offerings to ancestral beings in order to seek a good future and that a desire to continue these cultural practises was a big motivation for many in the fight for independence. Whilst I cannot make sweeping cultural observations, some participants' inclusion of non-humans walking time in the Timorese context indicates that the activity allowed multiple perspectives and multiple understandings of time. The fact that when asked to comment on the *Embodied Futures* program four participants

[17] This was perhaps due to the fact that we did not have a reflection directly after the activity, but rather spoke about it in a reflection on a different day due to the session plan running overtime and participants needing to head home.

mentioned that they particularly liked the Walking Time activity is a sign that my Timorese participants valued the contribution of this exercise, and thus my outsider interpretation of why this was so is not relevant to dwell upon. It is the value that participants place on the activity that is important.

Other Timorese participants who had grown up in the urbanised capital of Dili seemed to reflect on their own life stories, one example being a participant who described the journey of a child growing up. Another participant commented that the floor pattern they walked represented that: "Sometimes things happen and go fast, but then I realise what I need - to go backwards a bit to the past" (Participant comment recorded in Borland-Sentinella Journal Extract, 13 September 2017). Thus I observed that across all sites the understanding of time translated into a metaphor of a floor pattern, drew out different significances for each participant's own lives.

4.1.3 Distancing Effect of Embodying Metaphors

Metaphor or myth is the last of the four processes of futurist Inayatullah's (2004, 13-14) Causal Layered Analysis (CLA). He describes metaphor as "the response that speaks to the heart/gut/emotional level rather than the head." FT's honouring of metaphor also links to the inclusion of the poetic convention in Process Drama (see Illustrated Exercises Book, p.13), which moves the drama exploration beyond the literal narrative (Neelands and Goode 2015, 7). Neelands and Goode (2015, 149) say "the effect of the experience of translating ideas and concepts into 'here-and-now' symbolic action is to transform pre-existing thinking about the content." I found that participants commented that their thinking was changed through participation in *Embodied Futures* workshop activities.

The effect of exercises that engaged the use of metaphor, such as Walking Time,[18] allowed for distanciation. Galtung and Inayatullah (2007) describe that meta-futures and macrohistories can be used to characterise the momentums of change as identifiable patterns over history. Cabral

[18] Other activities from the *Embodied Futures* Illustrated Exercises Book also employ metaphor, but I am focusing on this one activity since it has been the source of stories from practice in this section.

(2013, 26) also refers to the impact of "crossing historical borders" in AT as "consider[ing] an event or character according to their social, historical, relative and changeable perspective". What I found through the Walking Time activity, however, was that the specificity of a character or event was not necessary to ground the crossing of historical borders. The use of metaphor to express understandings of time was sufficient to immerse the participants in their own experience as well as provide a new perspective. For Timorese participants, inhabiting different perspectives on time included incorporating the exploration of non-human entities in time. The rupture from habitus when asked to walk time allowed participants to, as Cabral (2013, 26) says "reflect on their own historical, ephemeral and changeable context". Some participants were very articulate about their experience, with comments like: "to embody things gives a different level of understanding, a different energy, a different perspective" (Transcript 2: Open Community Workshop Participant, 2017 lines 32-33). Similarly, another participant found:

> Sometimes it's easy to get stuck in a perspective... So, embodying all those different things. And there were just so many different elements that we were able to see, and different layers. Yeah, it's really revealing. (Transcript 2: Open Community Workshop Participant, 2017 lines 83-88)

The exploration of metaphor through the body in *Embodied Futures* seemed to allow participants in Meanjin to reflect on their own personal, emotional lives from a new perspective. Busby (2015, 415) found when making theatre with participants, "moments of distanciation are created that allow a critique of the present… In these moments the participants may create an alternative." I extend and nuance Busby's hypothesis to add that the act of embodying metaphors can aid in this process of gaining space from personal feelings of stuckness, to see the present differently, to then be ready to imagine the future.

My research supports Kempe and Nicholson's (2001, 112) claim that drama is more likely to "lead to personal and social change...when the use of metaphor and symbol are recognised and employed." Participant feedback across my sites indicates that people appreciated moving into metaphor through their body to reflect on how they saw time and the future. In regards to the Walking Time, each person was able to interpret the exercise their own way and so whilst it may not have had the exactly the same impact for each person in every different context, it still seemed to provide an avenue to explore perspective-taking as I moved my practice across various sites.

4.2 Creating a Base of Mutuality

I begin the discussion of this section sharing an extract from my practice journal from my second pilot site—a five-hour, open community workshop in West End. The practice learning arose from participant responses to what was intended to be an activity where the group could try different approaches to challenging someone who resisted their idea for change, in a Forum Theatre-style[19] activity (see Illustrated Exercises Book, p.15 if more context on this theatre approach is required). The following story comes from my reflective journal:

> About mid-way through the full day workshop delivery, I wanted to move the group to a phase of examining what it might take to implement the new ideas for the future they had been exploring. As well as generating their own ideas, I had added to the pool of future visions, by providing a range of stimulus that showed initiatives from other countries that represented radical departures from the Australian mainstream.[20] There was a unanimous interest from the group to further explore the Universal Basic Income (UBI)[21] stimulus. I suggested creating a Forum Theatre-style scene to practise overcoming barriers to implementing this idea. The premise of the anti-model I asked the group to improvise was a conversation between someone who wanted UBI, a protagonist, and someone who was unfamiliar with the concept and skeptical, an antagonist. I had two volunteers from the group who said they felt they could speak authentically from each position (even though everyone in the group expressed a

[19] By Forum-Theatre style I mean the exercise drew on the premise of the interactivity of a Forum Theatre, but rather being a whole developed play, we were only looking at one scenario.

[20] This was part of the Alternative Futures Stimulus Gallery, which is outlined in the Illustrated Exercises Book, p39.

[21] UBI's premise is that every person automatically receives a living stipend, rather than having those without jobs needing to go through a process to claim benefits. The costs of governments reducing administration costs (in the Australian context this would mean the costs of staffing Centrelink) in conjunction with increased volunteerism in the community is theorised to offset the money needed to fund UBI. UBI has been trailed in some cities and research that suggests that this model can be economically viable (Bregman 2017).

> general sentiment for UBI, the person who played the dissenting character said they understood what the counter narrative would be and so could role-play the oppositional voice.)
>
> In establishing the format of foruming the scene I informed those watching that they should come up as spect-actors[22] and replace the protagonist who was representing UBI if they had another point to add that could progress the argument. The scene began and the pro-UBI character struggled to advance their case from the first sign of resistance, falling silent to the curt, dismissive and mocking remarks of the antagonist. I paused the scene to remind the audience that if they saw a way to progress the UBI agenda as the preferred system that they should get up to replace their peer who was floundering in the confrontation. No one moved. So, I encouraged the current performers to continue a little bit longer so that the audience might incubate further how they could intervene and help the cause. After a few short moments of further dialogue, the protagonist, holding the mantle for change, broke the drama and said "this is too hard to think on the spot. Can we sit in a group figure out our argument collectively first?" As my practice as a facilitator is to respond to offers from the group, I said yes to this suggestion. (Borland-Sentinella Journal Extract, August 2017)

The unplanned process that followed the requests of the participants led me to reflect on how, as a facilitator, I could use AT to rehearse for more diverse approaches to change-making. While a Forum Theatre event, in and of itself, is meant to be a space for a group to share ideas, traditionally it tends to be framed around a brave individual entering the scenario on stage to face an oppression mirrored in their own lives. The continued isolation of the protagonist in a scenario may come from spect-actors focusing on directly facing the oppression through confrontation, rather than seeing breaking isolation as a central intervention strategy for supporting further transformation. I am not suggesting that Forum Theatre events never have solutions where a wider support network is called upon. On the contrary, interventions from the spect-actor group are often most effective precisely because they build relationships between those of a more equal status before the

[22] Spect-actors is the term Boal (1995, 40) uses for the audience transitioning onto the stage to become actors.

powerholder is confronted in the play. The complexity of each protagonist's circumstance can mean that part of the oppression is actually a confounding of their isolation— not being able to go outside of their normal routine and meet with other people, or lacking access to public services that could be a pathway to further support. Creating a network of support is not always an easy option, but what if it were to be positioned as a central strategy every time, with the goal always including to create a base of support?

The fact remains that AT methodology does not train the facilitator (or joker, as they are known in Theatre of the Oppressed) in deeper theories that unpack why one intervention in a Forum Theatre works over another (Dwyer 2004); rather, the question is put to the group to see if they think the suggestion made any progress (Boal 2002). Whilst drawing from participants' experiences is in keeping with the elicitive approach from CD (Lederach 1995), it would be useful for the facilitator to be able to help the group understand why some interventions have more disempowering outcomes than others. Returning to my practice example of the UBI story, the participants seemed to feel disempowered not being able to find the right words to say in front of a disapproving character. Being left with a feeling of weakness and helplessness from the act of having tried to make change, may prevent further attempts to be active change-makers, with resignation being the emotionally easier option. As the goal of Forum Theatre is to help people to feel they could take action in real life, clearly this risk needs to be addressed.

For some groups the mode of watching the action in a Forum Theatre and having time to think before getting up allows enough distance to think of ideas without the situation freezing one's thinking when faced with confrontation. I learnt, through this UBI practice story, that for some groups even more scaffolding is required to help them generate responses in a safer environment. The next extract from my reflective journal demonstrates how I adapted my practice when the initial Forum Theatre set-up was interrupted:

> After pausing the scenario of just one person speaking for UBI to a hostile audience, the entire group sat with paper and pens and discussed the key reasons why each of them was attracted to UBI for the future of Australia. They decided that in order to convince others they were best to speak from their own personal stories of struggle with finance and to share what the security of a base living wage would allow for them in their lives. They also thought it would be strategic to communicate the contributions

> they would make to the wider community if their time was not preoccupied with the basics of trying to get enough money to survive.
>
> I suggested to the group that I could help them test this approach by becoming a teacher-in-role and entering as a conservative politician whom they needed to convince. The group said they wanted to be able to ask the political powerholder to come to them so that they could hold the space how they wanted to as hosts. I gave a reality check, highlighting that it would be hard enough to get a skeptical politician to respond to agree to a meeting with them, let alone having a busy cynic be the one to make the effort to come to their space. I suggested that if they wanted someone to come to them, then they were best to start with someone who they knew of who might be more amenable to the UBI idea but who had a further connection to the person with ultimate decision-making power than they did. This strategy was about creating a softer pathway of introduction.
>
> My feedback to the group led to a discussion where they rethought their approach for how to best to utilise their energies and strengths for a UBI campaign. As a teacher-in-role I was re-cast as a 'softer target' and the group shared their interest in UBI with me. (Borland-Sentinella Journal Extract, August 2017)

In reflecting on how this story broke the Forum Theatre pattern I was used to, I returned to an examination of CD theory to see what in its frameworks might enhance AT approaches. As Busby (2018, 365) says, "artists wishing to make social change, should look beyond theatre to more effective means of changing society", reinforcing Dani Snyder-Young's (2013) earlier identification of the need to look at the wisdom from other disciplines.

Covey (1989, 81-85) identifies that focusing on trying to change that which is within someone's circle of concern, defined as being all the issues/problems they care about, but outside of their circle of influence, can lead to a feeling of inadequacy and hopelessness. Rather, it is more empowering to focus on one's circle of influence, which can grow and then increase the capacity to act on the circle of concern (ibid.).

Whilst Covey (1989), in the original source, is talking about a personal, inner, locus of control, Andrews' (2007, 46-47) positioning of this theory in a CD context helps to link it to a group setting.

When there is a great power imbalance between two individuals (e.g. a political leader and a blue-collar worker), the person with less immediate power over the issue of concern should build their base of support to grow their influence. Influence is therefore expanded through strengthening relationships with more people. Figure 5 that follows, shows the shrinking or growing of influence and concern, depending on which aspect is focused on.

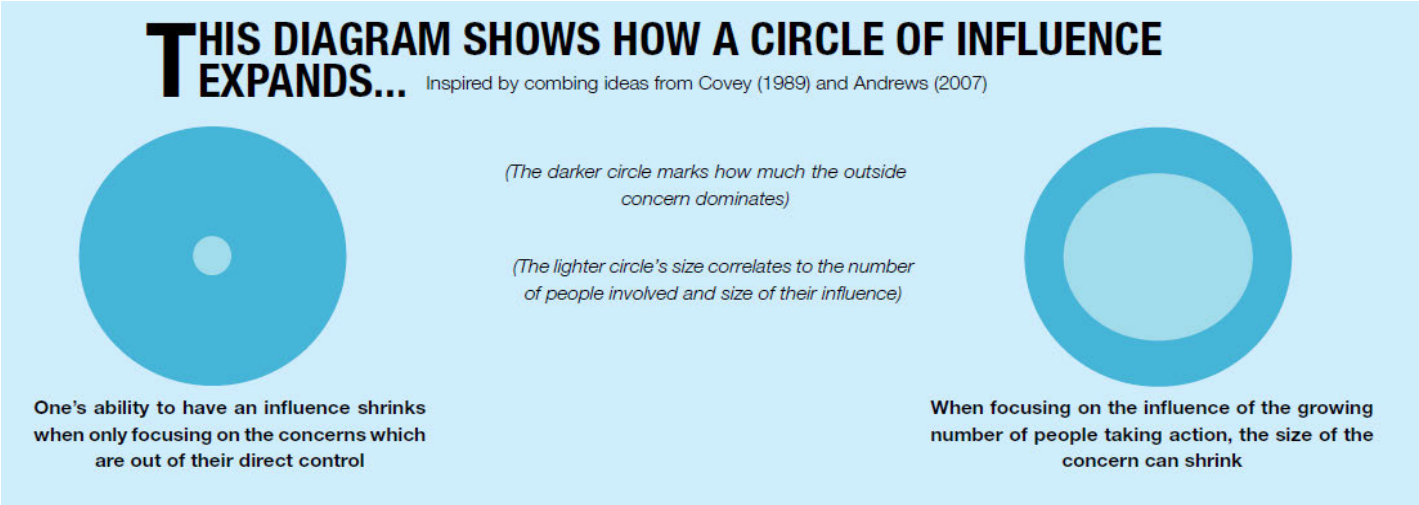

Figure 5: Circle of Influence (A diagram inspired by combining ideas from Covey (1989) and Andrews (2007). *A bigger version of this figure can be found on page 68 of the Illustrated Exercises Book if it is hard to read shrunk into portrait format.*

As Kelly and Westoby (2018, 96) write, "relationships are the conduits that will lead to empowerment". Whilst their positioning of this statement is in relation to a vulnerable person feeling stronger, it also applies to the notion of empowerment being created through social transformation, built one relationship at a time. Kelly and Westoby (2018, 89) further share that after there has been a movement from an isolated individual's private concern to the finding of a circle of people who share a collective concern (mezzo method), then public action can be taken.

When the concern is individually held it can be overwhelming, but when there is a collective who share the concern and work together, then this group becomes a circle of influence. In my practice story shared above, the collective concern of the group is that of creating basic standards of living for everyone, expressed through the idea of implementing UBI. My participants wanted to meet together as a group who already had the same interests before speaking to others, which represents

bonding and then banding together, to galvanize their influence, in planning for action. Reflecting on this story from my practice, I decided that for my future work I would like to use the AT facilitator position to ask questions that direct participants to identify where to find others who already share their same concerns, to establish a small network of support. I also learnt the value in inviting the group to use each other as support to create a shared list of talking points before entering a role play against a character whom they know will challenge their position. This learning has been added as an activity called Communication Strategising (see Illustrated Exercises Book, p.68).

To grow the circle of influence, my practice highlighted the need for AT practitioners, such as myself, to be mindful of how to guide a group depending on the levels of pre-existing trust in the interpersonal relationships of the characters within the scenarios presented for foruming. Putnam (2000) describes relationships as social capital and makes the distinction that those with whom we share a strong connection represent a thick level of trust; when we try to bridge to new people, there is thinner trust. I reflected that if I had harnessed this theory during the UBI practice story, then I could have talked with the group through a theory framework that unpacked the relationship dynamics. From a social capital (Putnam 2000) perspective, the first teacher-in-role character I took represented a relationship with a much thinner level of trust than the subsequent character to whom they spoke about UBI. Each member of the group could be asked to identify with whom they have thick relationships of trust outside of the group, that is, people who are within their sphere of influence, but not currently in the circle of collective concern regarding UBI. To enact the circles of expanding influence strategy, members of the group could start with their existing thicker connections, who do not currently identify with (at least proactively) the topic of concern, and attempt to use the trust they already have with each new person to start a conversation that might create a bridge to joining the circle of collective concern.

The CD theory of how to create change through building networks of relationships also links with cultural cognition research, described in Mooney (2011), which reveals that changing opinions has an emotional link. Mooney (2011) concludes that if information which is contrary to someone's pre-existing ideas is delivered by a non-trusted source, then this conflicting information tends to be contorted to actually reinforce the pre-held belief. This is because we as humans are predisposed to meaning-making that protects our sense of identity, so the mind can unconsciously create

narratives to re-contextualise information if the fact is presented as an attack (ibid.). If the scenario changes to holding a relationship with someone, each person's identity can be expanded beyond being in opposition to a single issue and so there is a better chance of being able to introduce challenging facts in a way that holds that there is a shared mutuality amongst those with different perspectives. When new information is introduced by someone considered to have a shared worldview, Mooney (2011) says people are more open to learning from the new information rather than simply rejecting it. Thus, if one group can use their circle of influence to move closer to those they have no pre-existing relationship with, like a political representative they would need to convince, then there is a better chance of building momentum for change. If this attempt to broach topics of concern with new people fails, and in worst cases, results in a complete severing of relationships, then at least the individual who made the attempt has other people they have created thick bonds with, in their original group of shared concern, to fall back on for support.

The reflection on practice in the case of the UBI story disrupted by conventional approach to Forum Theatre. Yet, I see that Forum Theatre still has a role to play when following this change-theory of building on relationships, as it can be a place to practise how to present something that an individual feels passionately about in a way that does not trigger a defensive reaction. If the fight or flight emotion is triggered, then the effectiveness of a pre-existing relationship with a person is reduced (Mooney 2011). The information needs to be placed in the context of the belief system of the listener in order for them to consider a change in their opinion. The tool of micro method from CD theory (Kelly and Westoby 2018) can be useful in framing how a conversation can be a dialogue rather than a lecture about an idea that might cause the other person to stop listening or, perhaps worse still, be emotionally triggered in defensiveness that reinforces the opposite view, if the lecture is delivered aggressively. Thus, using Forum Theatre to rehearse ways to approach interpersonal conversations is still relevant in this expanded theory-informed approach to structural change.

To summarise, the best response to prevent an individual from feeling isolated when facing oppressive forces is to implement the strategy of creating *a base of mutuality*. The steps to create what I am terming *a base of mutuality* is firstly, to widen people's circle of collective concern, by identifying who has a similar lived experience or desire for change. Then a group with mutual concerns acts as a support mechanism to each member. The initial group can discuss how they

will share their stories and ideas with others and those they are next closest to in terms of existing relationships, in order to grow their circle of influence. Existing relationships with sympathisers can be used to build connective bridges, where new sympathisers can identify new points of mutuality with others further from the initial group's current connections. This process represents an expanding number of interconnected relationships, when people move from being isolated individuals to a group in which there are multiple points of connection (Kelly and Westoby 2018, 91). Each relationship could be one closer to someone who can speak from the same context as those who hold the most power, so that the message of those who need the change the most has the best chance of being heard. Using an interactive style of AT to look at structural change that follows the group processes of mezzo to meta CD practice, before rehearsing micro dialogue skills with someone known to the group, but outside of the existing circle of collective concern, provides a useful guide to practitioners wanting to support an understanding change-making processes for a group.

The next practice-story shares another way I expanded upon the idea of what Forum Theatre could be.

4.3 Utopia-Models in Forum

The concept behind the term I coined, *Utopia-Model*, arose from my interest in a way to create an embodied experience of Inayatullah's (2008, 5) idea of analysing utopias for the disowned futures they neglect. From a social processes perspective, Kaplan (2002, 85) refers to the shadows of going too far to one extreme—what looked like utopia will ultimately reveal its opposite. Once elements of disowned futures, like waste and conflict, have been identified in the utopian vision, the problem then becomes how to reintegrate these elements into the future in a way that is healthier than is currently practised. Ignoring factors that are part of life will ultimately destroy the image if they are not creatively re-imagined (Inayatullah 2008). Kaplan (2002, 86) describes embracing the shadow as a "critical friend" that becomes a node for creativity. Using Boalian (2002) participatory spec-actor style interventions like Forum Theatre (for readers unfamiliar with Forum Theatre,

Illustrated Exercises Book, p.15 provide further history), the *Utopia-Model* approach emerged through practice as a new hybridization, unique to *Embodied Futures*.

4.3.1 Distinguishing the Utopia-Model

The *Utopia-Model* process I designed could be described by its divergence from existing FT or AT forms (the activity is described on p.56 of the Illustrated Exercises Book). From a FT perspective, *Utopia-Modelling* has link with Candy and Kornet's (2019) Ethnographic Experiential Futures (EXF) model. In terms of AT, a *Utopia-Model* draws on both Boal's Forum Theatre and an Image Theatre task that might ask participants to create a picture of their ideal future, and then step backwards in three sequential images. Instead of staying in a symbolic realm with this image and taking physical steps backwards to the current reality, I ask the group to bring the scene of the future to life and collectively role-play and negotiate the nature of the changes.

The concept of the *Utopia-Model* flips the beginning point of Forum Theatre on its head. Forum Theatre is an AT tool that provides an embodied space to negotiate alternatives to undesirable realities. In traditional Forum Theatre, the scenario starts with what Boal (2002) calls an anti-model. The anti-model represents the worst-case scenario in the current circumstance, drawing on the unfortunate stories from a particular community's experience; that community will become the audience and be invited to intervene to try and prevent the looming fate. However, with *Utopia-Modelling* the initial model instead presents a version of what the ideal future could be.

Utopia-Modelling gives permission to the group to change structures that they believe do not serve them and to try out different ones instead. This is very different to Boal's pedagogy, where the rules of his Forum Theatre reflect a belief that a shift in the real world can only occur if the strategies begin and end within the context of current reality. Boal (2002, 262) calls stepping outside of the lived context of the audience "magic" and forbids it because he considers it "cheating". In expelling instances of magic, Boal was attempting to prevent false optimism where solutions seemed to be unbelievable as a first step from the point where the play's action was paused. Boal's original Forum Theatre thus functions to allow those in a position of oppression to rehearse a step they could take to create change from where they are in the present.

I maintain a reverence for the traditional intention of a Forum Theatre and believe it remains a powerful tool, whilst joining others (such as Thompson et al. 2009) in seeing that there is room to evolve AT practice forms and nuance frameworks. I see a *Utopia-Model* as a different but complementary technique to the foruming of ideas that focus on the impact of an individual changing their present reality strategies. In *Utopia-Modelling,* I found that the function of applying interactive forum-style theatre processes can also be useful in exploring change from a future-systems redesign approach. I propose through *Embodied Futures* that to initiate change there is value in spending a period of time not worrying about what step to take next from the present, so that time can be spent developing a clearer idea of what the long-term change goal is. I see that playing beyond the reality of current systems serve a purpose.

Whilst the traditional anti-model in Forum Theatre provides a rehearsal space for different interpersonal approaches that can transform larger society over time, the meta structures that individuals operate within remain the same. In this way it could be claimed that the *Utopia-Model* invites the group to re-create from a systematic level rather than the litany level. These levels are defined by Inayatullah (2004) as part of Causal Layered Analysis (or CLA - which is further outlined in the Illustrated Exercises Book, p.10). The litany level is what is being altered in the traditional anti-model and the systematic level is what is acted upon in the *Utopia-Model*. Unlike traditional Forum Theatre interventions, ideas for how things could function better are not bounded to be the next step in changing an inconvenient reality in the *Utopia-Model*. Space and time are malleable to the aim of finding the preferred long-term future the group desires. Acting directly on re-shaping future systems also re-negotiates the deeper worldview. The third level of CLA, discourse analysis (Inayatullah, 2004), may reveal that the group has undone cultural norms through their future social reconstruction.

A *Utopia-Model* functions like a first draft of a more desired outcome. Recognising that a collective re-drafting is the best way to achieve a result that everyone buys into, the forum is used to improve the future image. Kelly and Westoby (2018, 152) position CD practice as needing to create "active shapers of the future", rather than "passive recipients of a fixed, ready-made paradigm". Like a rapid sequence participatory design process, different iterations of the future image are experimented with to find the preferred model. Roth (1898, 32-33) talks of the importance of creating "simulations in order to test ideas…and to view alternatives." This is in

line with Candy and Kornet's (2019) EXF intention of wanting to foster an FT culture that creates experiential scenarios for people to explore.

The distinction between my *Utopia-Modelling* activity and Candy and Kornet's (2019) EXF is in the way I have harnessed AT tools to create interactive spaces for people to an explore how the initial idea could be further improved or find where it is potentially fragile and look for fixes together. The *Utopia-Model* activity's similarity with Forum Theatre, lies in the concept of facilitating an embodied exploration of the scenario: inviting multiple-audience attempts to rearrange and re-imagine different approaches or strategies to solving any problems that become visible. Interventions performed within the *Utopia-Model* can bring clarity to the future scenario either through critique, experimenting with its function or by bringing to the stage suggestions for modification. Even when challenging the *Utopia-Model*, the ultimate goal should be to enrich the holistic idea of what utopia could be.

4.3.2 The Example of Remodeling Public Transport

As an introduction to the intention of building a collective *Utopia-Model* I asked the Open Community workshop group what they thought would create a more utopian future. The first idea put forward was a verbal call out for "better public transport" (Borland-Sentinella Journal Extract, August 2017). I encouraged the group to try to get up to enact this concept. When the scene was created it became stark how separated people looked sitting in rows, not facing each other. This was the beginning of interrogating what aspects of the current public transport future infrastructure culture the group wanted to consciously adapt and change. O'Connor and Anderson (2015, 23) suggest that "theatre makes the familiar strange, and the strange familiar". Seeing the physical embodiment of public transport in the current familiar seating structure gave a participant the idea to change the seating arrangement to allow for more conversations. They tried rearranging the physical positioning of bodies in the scene from a closed, personal focus, to having opportunities for eye contact connection. The entire group then reflected that public transport could be reframed as a network of moving community spaces. In trying to define what kind of community space they wanted there were a variety of suggestions. In an attempt to harness the ideas of everyone, one participant then put forward that pluralistic notion that there could be different themed carriages:

one for music jams, one for craft, a child-centred one and a shared use one. Acknowledging the disowned factor that not everyone wants to participate in an interaction when they need to travel, there was a modification by someone else to also have the more traditional silent, solo-time carriage. In considering the possibility of futures scenarios they would rather not own, one of the participants identified that some people may not automatically respect or even know how to participate in this community vision. To problem-solve, another participant offered the idea to become a community worker and moderate the space: greet people as they arrived and help link them to the most appropriate carriage and introduce them to another passenger they might have something in common with. In acting out the idea of child-friendly spaces, the idea came to a different spec-actor to have a specialised carriage, softened with bumpers along the sides to allow kids to run and play without hurting themselves. Extending beyond what would have been achieved in discussion by getting up and beginning to create, allowed the group to see more clearly what was missing in the original idea and thus to jump up with another suggestion if they saw something else from the outside.

A discovery I made through another practice cycle of this *Utopia-Modelling* idea was that sometimes participants needed extra assistance to bring to life the first *Utopia-Model*. This led me to include a preparatory visioning activity of building 3D structures to represent the future world in the next workshop I ran, so that there was a clear setting which people could then explore their relationships within. The function of the 3D sets is illustrated further in the following sub-section.

4.3.3 Using a Self-Made Set to Launch into a Utopian Scenario

This section tells the story of how I used the activity Multimodal imagining: 3D creations (Illustrated Exercises Book, p.51) as miniature sets of the future scenarios (as in Illustrated Exercises Book, p.53) - which could be described as self-made pre-texts.[23] The future worlds that

[23] Pre-text is a drama term coined by O'Neill (1995) used to describe a starting point from which dramatic worlds can be launched. There is a more detailed description of this term in the Illustrated Exercises Book, p.12.

were brought to life could then be used to create the base scenario from which to continue *Utopia-Modelling*.

In my initial practice delivery with participants without a theatre background I had trouble moving people into embodiment when their ideas were about urban design improvements. Whilst some participants of the Open West End workshop indicated prior experience with drama, for many my workshop was their first contact participation in drama-based activities. When the future ideas moved to street-based infrastructure, like having a shared composting hub, I had trouble thinking of how to move into embodiment in a way that would meaningful add to the conversation. I did not want people to feel like they were being made to use their bodies for no purpose and I could see no added benefit to simply making people represent the current topic of conversation, compost bins. In considering other strategies to extend exploration beyond oral description I reflected in my facilitator's journal:

> … using visual design to create the community in 3D, to show how people move through it could have helped when the ideas had a lot of structural components. So, the composting station idea that remained as a discussion, could have been represented through a placement of objects and then we could have focused on how and when people visited it. (Borland-Sentinella Journal Extract, August 2017)

During my delivery in Timor-Leste I tried the idea of giving participants a collection of objects I diverted from landfill to use as materials, and inviting them to create a 3D world of the future they wanted. I found the sculptures became useful for later creating scenes. Similar to the theatre world, FT also calls these scenes of the future scenarios. A scenario in FT is a cornerstone of the FT process (Inayatullah 2008, 15). In the Timor-Leste workshops scenarios, based on the participant's 3D creations, provided a further opportunity to move from an abstract concept to a detailed vision. In reflecting on the workshop, one of the staff members from BaFuturu said:

> Because people sometimes have a lot of ideas, but just they don't know how to describe the ideas. Just through the activities and the workshop like this they find how to describe the ideas. Finally, when they describe the ideas they think "mmm those ideas are really good, maybe we can use [the ideas] in the future". So this [process] has a function of how to bring it [the ideas] to the future. (Transcript 6A: BaFuturu Staff Reflections 2017, lines 13-17)

The 3D models became mini sets where scenes could be created to represent the dreamer's idea for the future. Participants were able to detail these scenes further by stepping into the sets, which were imagined to transform to a life-size scale, and trial the parameters of the world that was created.

One of these 3D-set inspired scenes was in the form of a truck (see Illustrated Exercises Book, p.51 for an image) that represented one of the participants wanting to start their own business in the future. To flesh out the scene required people to play staff and customers. Economic growth was a theme across the workshops in Timor-Leste, with frequent reference to a future of attracting more tourists. The tension of wanting to keep traditional culture strong and hold onto a Timor identity and ownership was constantly, simultaneously brought into the space. To challenge the desired future in terms of the idea of owning a small business, I entered into the scene as a teacher-in-role (see Illustrated Exercise Book, p.14 for explanation of this Process Drama's technique) and offered to buy the company out as an overseas investor. My business tycoon character raised a variety of responses from the group as to what was the best model for the future. This varied between shared ownership, dividend payouts with no control, and not handing over any of the directorship but allowing for silent investing with high interest returns as the incentive (a snippet of this interaction, after the building of the truck, can be seen in the video component of the submission from timecode 3:18 to 4:11).

Another 3D set I problematised as a teacher-in-role followed on from a complete accident, where I knocked down part of a structure when I brushed past it. The structure represented the traditional sacred house in Timor-Leste, Uma Lulik (see Appendix 8.5 for details on this structure), a cultural centrepiece of the past and present that many participants placed in their future images. In improvisation of the scene, I invited the group to explore what the cultural retribution was for a foreign visitor who damaged traditional sacred property; which was a potentially real future scenario the group could find themselves in if tourism increases. Thus, they were able to rehearse a response and consider whether the risk to sacred cultural sites was too great in inviting tourist access.

Initially I did not conceive the activity of building 3D-versions of ideal futures to become a pre-text for launching further into fictional world. However, I discovered through practice that self-made pre-texts were very effective in assisting groups to further explore their own ideas of the

desirable future. Participants were able to focus on creating the context for their futures through building a 3D set before they had to be concerned about acting or the challenges of human dynamics in the future-space. The 3D future sets made by participants fulfilled O'Neill's (1995, 136) characteristics of a pre-text, by being:

- responsive to imaginative transformation
- suggesting tensions, changes, or contrasts
- raising questions about identity and society, power and possibility.
- able to launch the dramatic world with economy and clarity, propose action, and imply transformation.

Each 3D model raised many questions that could be expanded through imagination about the new world that had been transformed in the object, representing the future scenario.

Having physical props and reference points helped to anchor a leap into a conceptual realm where the frame of reference for how things operate could be quite different to the current reality people live within. According to Cabral (2013), allowing a spatial context to be navigable supports the creation of an immersive practice. By becoming more specific it was also easier for the participants to explore the future scenarios using grounded modes from Benham's (2007) Indigenous Analysis Framework: exploring the ecological place, interactions between people in sociocultural relations, and institutional rules (see also Illustrated Exercises Book, p.10 and p.53). The 3D sets provided an opportunity to see how humans operate in ideas that were born from infrastructure changes. Or new systems of governance could be discussed to assess how the changes in the future ecological landscape would be maintained (like the One New Law activity in Illustrated Exercises Book, p.47).

The role of the facilitator, through Process Drama's teacher-in-role function, assisted participants to reflect on their choices. From a convention point of view (Neelands and Goode 2015, 7), the future-set is context-building action and the use of teacher-in-role extends the fictional world's actions both in a narrative and reflective sense. In my practice-cases, because I did not create the pre-text, I could only ask questions as a facilitator or teacher-in-role to guide the articulation of the new world, not directly manipulate it. I was an equal in needing to further discover the context by asking the group questions to help frame the rules and parameters of the environment they created. Thus, I discovered that having participants create a 3D image of the future handed more

power for creating the future directly to the participants In describing CD principles, Ife (2016, 264) talks about the importance of "providing people with the resources, opportunities, vocabulary, knowledge and skills to increase their capacity to determine their own future". The *Embodied Futures* process became even more participatory than if I were to provide pre-texts to launch the exploration into the detail of future worlds, because the group were invited to design their own pre-texts for further exploration. Whilst I think a similar level of engagement in the scenarios could be reached through Candy and Kornet's (2019) suggestion of having an artist/designer create even more detailed replicas on behalf of the participants, what my AT experience adds to Ethnographic Experiential Futures is a process for how a facilitator can utilise a 3D future creation (regardless of who constructed it) to explore relational dynamic shifts in the future world.

4.3.4 Adaptive Visions

Using some of the participatory elements of Forum Theatre, the new *Utopia-Model* serves as an embodied experiment into a more distant future where alternatives to current social structures are explored. The 3D sets participants create can provide a pre-text to launch into scenarios for alternative futures.

The *Utopia-Model* process can be described as a CD enactment of dialogue (Buber 1947) because it responds to someone's idea through a process of listening to what is at the heart of their suggestion. The future is created through a collective improvement process, not a monologue. And as Freebody and Finneran (2013, 59) remind us in referencing both Freire and Kicheloe, dialogue is about both being respectful and critical, through an AT facilitator challenging participants "to move beyond their current understanding of a situation." Whilst the vision is only representative of the perspectives in the room, and should not be seen as all-inclusive, it is the practice of vision-building that is valuable. Rather than, as Busby (2017) warns, becoming attached to an unobtainable image that can be a cruel sense of future optimism, this activity creates a creative conversation about how to consider reality. The activity can impart skills for the participants to reframe the disowned future and problem-solve ways to improve the current approach to unwanted elements of life, when identified by others in the group. As Benham (2007, 524) says, "engaging the narrative also means challenging the story – that is, probing sideways or asking questions about

its meaning." *Utopia-Modelling* is an opportunity to enrich the future vision by inviting collective creative input to adapt ideas. By harnessing the potential of thinking about the future, the *Utopia-Model* activity practises a culture where communities can continue to adapt their vision to be inclusive of multiple perspectives as they emerge.

4.4 *Embodied Tensions* – a Space for Wholeness?

Embodied Tensions (see Illustrated Exercises Book, p.58-62) is an activity I created that draws on the Futures Triangle (Slaughter 1995) and Boal's (1995) *Rainbow of Desire* (see Illustrated Exercises Book, p.15). I had the idea to physicalize the points of the triangle that Slaughter (1995) defines: past, present and future. And following Boalian (2002) ideas of the spectator transitioning into an actor, I invited participants to move from their position of watching and replace each other. Participants were encouraged to get up and tag someone out if they had new ideas that would bring different arguments from any of the three perspectives into the space.

In testing this idea in deliveries, I learnt a lot about how to express the tensions of the triangle to others and how the playing out of these tensions could take various configurations. The functions of the activity seemed to help enable practicing a democratic process, with the distancing of the role and use of a triad allowing participants to swap sides, raise dissensus and deliberate. As Kelly and Westoby (2018, 157) say of meta method, "in a practical sense, the challenge of holding…tensions is to continue to engage with differences between people and their beliefs about how to move forward and to do so in a way that encourages dialogue, openness, experimentation, and active listening…the worker often needs to facilitate creative engagement with such conflict." From an AT perspective, Prendergast (2011, 67) considers "the most powerful drama structures" to be the ones where people have to "genuinely wrestle" with an idea where there is not a clear answer.

Participant feedback indicates that *Embodied Tensions* generated a creative space for holding multiple opinions:

> Through the embodiment it was allowing you to actually explore the past, present and future without huge conflict arising. Whereas if, I thought, if we just sat and chatted about it, it could be a bit contentious. (Transcript 7: Community Development QLD Conference 2017, lines 42-45)

Participants also shared that the creative, embodied nature of *Embodied Tensions* contributed to their engagement: "If it was just a sit-down discussion or writing down, like, I wouldn't have thought of any of them (arguments)" (Transcript 3: Womxn Survivor Participant, 2017 lines 460-461).

4.4.1 The Role of the Role

From observation, a significant difference between the role-play confrontation with a future idea in *Embodied Tensions* and that from creating *a base of mutuality*, previously discussed in section 4.4, was the degree of distancing in the roles. By playing a non-descript voice for the concept of an idea, participants were not exposed directly as themselves to an opposition attacking them. The roles in *Embodied Tensions* were abstracted as past, present and future; accordingly, this created a layer of protection. Participant A from the CD Conference commented:

> I think it's a great tool to explore challenging topics…I guess the people can feel safe.... It's like an abstraction. But it's kind of real at the same time. (Transcript 7: Community Development QLD Conference 2017, lines 55-60)

Similar to the Walking Time exercise discussed in 4.1.1, the creation of distancing through embodying concepts allowed a "critique of the present" (Busby 2015, 415). A participant from the survivors' workshop described the abstraction of the roles of the past, the present and the future like this:

> I also really like the fact that we were taking real life issues and stuff and we were deconstructing them and representing them in abstract ways. It helped me. Most of the time my issue is I can't wrap my head around issues to be able to deconstruct and analyse it properly. So, it kind of half sits there, kind of like there's something wrong

> with that, but ok, whatever. But now I'm like, hey, I can get my head around that it's all cool. (Transcript 3: Womxn Survivor Participant, 2017 lines 515-520)

This quote indicates that talking about concepts of past/present/future as roles in the activity allowed the participant to see the content of the debate more clearly. Another practice story that further demonstrates the process of abstracted past/present/future roles helping participants to feel comfortable to deepen their critique of ideas began with one person volunteering an idea of the future where all citizens have to do a test before they are be allowed to vote. This idea for the future provoked a lively discussion about what constitutes good democracy. Questions to the participant who shared the initial idea revealed their underlying hope for a better democracy: where people are at least informed about what they are voting for. In revealing the motivation behind testing citizens before they could vote the group were then able to direct their comments to the heart of what their colleague was concerned about: what future would really improve democracy. The present continuum of tests used to define Australian citizenry for migrants was referenced and linked to the question of who would hold the power to decide what questions were on the test. The group also brought to life the voices of disability advocates from the past who had fought for people with disabilities to be recognised as having equal citizen rights and were concerned a voter competency test may regress democracy by silencing portions of the community.

> At the end of this workshop, participant A exclaimed 'it challenged my thinking!' (Borland-Sentinella Journal Extract, August 2017)

I never asked for a final vote on how people's overall positions changed from the beginning of an *Embodied Tensions* to the end, but the feedback consistently identified that the activity helped people to consider issues in a new way and to think deeply about the factors involved. Participant S from the CD Conference said:

> My positioning was being changed as people were commenting through the floor. And through the process I found myself shifting my own thought processes. (Transcript 7: Community Development QLD Conference 2017, lines 30-32)

In Timor-Leste, one of the participants also remarked that the *Embodied Tensions* activity made them reconsider an opinion they held. During the workshop they exclaimed that the process caused them to reconsider the best way to construct sacred buildings, Uma Lulik (see Appendix 8.5), in

the future (Transcript 6B: BaFuturu Staff Reflections, lines 42-45). *Embodied Tensions* seemed to create a productive space to explore the issue fully, to tease out what was good about it and what threats it presented. Remaining open to deliberation on differing ideas is an important part of creating a healthy democracy (Mouffe, 2004). The points of the triangle being marked as concepts seemed to make it clearer that it was an idea, not a person that was being argued for or against. It seems the abstract nature of the roles in the *Embodied Tensions* activity allowed people to remain more distanced than when playing a character and therefore participants were able to hear different ideas and deliberate.

In designing *Embodied Tensions*, I had not anticipated that so that many participants would swap sides to play multiple roles, embodying more than one perspective from the past, present and/or future. In practice, the ability for people to speak their doubts as well as being able to speak for the concept they wanted for the future seemed to be an important part of the process. An example of this freedom to change positions appears in the story of practice from Timor-Leste I introduced above about modern building materials. This example, documented in my facilitator journal (Borland-Sentinella October 2017), centres on the movements between roles of a participant I shall call Larry for the purposes of this story. Larry started out saying he wanted to build with concrete rather than grass because it lasts longer and is easy to use. In response, the oldest participant in the group got up and spoke from the past, saying "because when your ancestors were born there was no concrete, to continue is to still keep our tradition". Another participant added "tourists may come and think it is a normal house, they may not recognise it is an Uma Lulik". In response to these comments, Larry got up again and spoke from almost the opposing position to his first, saying this time "ancestors are our foundations. We should keep going with what they have done in the past" (Borland-Sentinella Journal Extract, October 2017).

A participant from the survivors of sexual violence group in Meanjin described their experience of the *Embodied Tensions* activity as having freedom to try any position:

> You could either be like "oh I actually kind of want to jump in for the other side", but I'm gonna (*sic*) analyse what this side is saying first, where their argument is going, so I can go in with an argument. Or you can just sit back in third person and analyze both arguments and be like "oh yeah, just sit on the fence", it doesn't really

> matter. Which is something I really liked. (Transcript 3: Womxn Survivor Participant, 2017 lines 502-507)

Three other participants commented that they enjoyed being able to easily try out any or all the various sides that pulled or pushed an idea, with one person adding: “some of us only subbed in for one sentence and the others subbed back and it sparked a whole heap more. But it still flowed” (Transcript 3: Womxn Survivor Participant, 2017 lines 431-432).

Encouraging dissensus (Ranciere, 2010) through the flexibility of changing roles is one way that *Embodied Tensions* allows multiple perspectives to be explored and debated. Each role is not a fixed role, but a position to play in or try on. The fact the roles (or voices) that were replaced represented larger concepts, of the past, present and future, rather than actual people may have contributed to the fact that people seemed comfortable to change position between standpoints. Thus, *Embodied Tensions* seemed to assist participants to consider different points of view and playfully explore dissensus to bring about a space for deliberation.

4.4.2 Conversations of Creation

Trying opposing opinions was welcomed in the Embodied Futures activity, yet the argument always held space for much more than binary oppositions. A staff member of the NGO who had taught debating, reflected on how *Embodied Futures* was different:

> Maybe we can finish up in solutions, like through what we discuss, we can choose to go to it [that side] ... Whereas debating, is like, whether you like it or not, you are stuck in it [your side]. (Transcript 6B: BaFuturu Staff Reflections 2017, lines 452-455)

Embodied Futures moved beyond a binary opposition by not only allowing participants to change the position they spoke for, but also by setting up a trilectic. Kelly and Sewell (1988) propose that having an idea represented in three parts is a way to build connections. Kaplan (2002) further describes the middle space that exists between two polar opposites as the creative space, where productive growth can emerge. Kelly and Westoby (2018, 153) advocate for conversations that

draw on the logic of wholeness and thus allow multiple perspectives to be explored (refer back to Figure 2).

The idea of being involved in political thinking can deter a lot of people who do not like the idea of being part of tense binary friction that elected politicians set up as the model of our democracy. This can lead to governments making decisions without public scrutiny that benefit a few whilst widening the gap between rich and poor.[24]

Participant comments from the workshop indicated that the Embodied Tensions form gave them a new interest in engaging in deep discussions about issues: "I think if we just kind of did it, just the two people…. We would've kind of just got stagnant and run out of things to say a lot earlier" (Transcript 3: Womxn Survivor Participant, 2017 lines 437-439). Another participant added: "I think that's a really great way to run a group brainstorming session… 'Cause it gets everyone active but it's also a really fun way to fairly divide tension." (Transcript 3: Womxn Survivor Participant, 2017 lines 382-385).

In a fitting link with *Embodied Tensions*, Kelly and Sewell (1988) provide an example of the past, the present and the future as a trilectic.[25] Kelly and Westoby (2018, 154) further depict wholistic (*sic*) logic as "a reflective, mindful process that enhances the past and present, the here, now, and the future, and deliberately tries to weave connections between them all." In a trilectic conversation, voices like that of Sarra (2008, 109) are included: "I wish to resist the pull of the

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[24] For example, in my Open Community Workshop in Brisbane participants spoke about wanting housing equity and for property developers to not get priority over community members' visions for their home. In Queensland most property development occurs in rezoned areas that are owned by affiliates of the government who change the boundaries to allow for profitable investments and increased rents, excluding other property holders (Murray and Frijters 2015). It was found that 75% of rezoned land was held by "connected owners" (ibid. 1). Yet the public debate around what appears to be nepotism is very quiet as this political practice continues.

[25] This is not the only triad example they provide. Other triads they outline include: "Being, Doing and Becoming" which I have heard CD workers use, and one that is familiar to theatre, "Process, Product and Performance" (Kelly and Sewell 1988, 25-26). No publication to date, to the author's knowledge, links Slaughter's (1995) Futures Triangle, and Kelly and Sewell (1988)'s example. The two ideas have previously run parallel in their siloed disciplines.

future in the present…Rather than succumbing to the narrative of progress, I would like to stay and awaken the dead." In my practice, bringing the past into the foreground had the most significant impact on changing the nature of a conversation about the future.

4.4.3 The Role of the Past in Thinking about the Future

I knew from Nicholson (2010, 148), that the past can be used to "create new social imaginaries", but I did not really understand how until exploring the role of the past in thinking about the future within my own practice.

In an early delivery, one of the participants told the story of wanting to home-school their child, while at the same time having doubts about it. The tensions were expressed in the following way:

> **The Future**: The idea brought into the space was expressed by comments about wanting to create a family dynamic of learning from each other and having freedom from the time constraints of the school structure.
>
> **Present**: The comments that arose from this arm of the triangle were thinking about whether the child will miss out from not attending school: having less opportunities for socialization and resilience building.
>
> **Past:** At first, the people who got up to play the voice of the past were repeating the present voices concern that the child might get behind their peers. I paused the action to point out that this was essentially the same as the present voice. I prompted the group to think more deeply about what would make the voice more distinctly from the past. Where did this idea come from? Was it someone they know saying it to them when they were growing up, or messaging they had heard in the media? This questioning led to the orator of the story (who has African heritage) identifying black slaves who fought for the right to go to school being the voices from the past who were criticizing the notation of not utilizing this privilege! (Borland-Sentinella Journal Extract, August 2017)

The voice of the African slaves helped me to realise how voices of past were distinct. The past voices needed to name the traditions or significant people of their origins. Perhaps these voices

may support the present continuum push (probably because they helped create it), but they revealed their roots. Whereas the present voice could remain an opinion without a consciousness of how it was formed.

Another example from my Meanjin practice sites that showed how the voice of the past could highlight entrenched worldviews came directly from the Alternative Futures Stimulus Gallery (see Illustrated Exercises Book, p.39). The idea the Open Community group liked was to have more urban fruit trees and vegetable strips along suburban street curbs. Initially the conversation seemed like a binary debate until the perspective of the past pointed to the origin of ideas about what a street should look like. Figure 6 that follows, outlines the initial arguments between the present and the future.

Argument	**Present continuum: voice rejecting change**	**Rebuttal of those supporting the idea for a different future**
1	We don't want mess of fallen fruit	We can coordinate community volunteers to do extra picking up of fruit.
2	We'll get complaints from some	More will like it; we will create a petition to show community support. We will share stories with them of those who would benefit from the free food to those who need it.
3	Safety of children playing by the road	Children always need supervision by the road, but if it's becoming a place children want to play then maybe fences could be put up?

The contents of this figure is created from notes from my facilitator journal (Borland-Sentinella Journal Extract, August 2017).

Figure 6: Verge-Side Gardens Take on Tidy Streets

The debate showed problem-solving that was involved in negotiating how this future could be possible and beneficial. The voice of the past finally came into the conversation and added,

> How beautiful is British colony vegetation! Rolling green pastures is the idea of beauty. (Borland-Sentinella Journal Extract, August 2017)

This past voice was able to identify the underlying worldview: colonial notions of a tamed landscape were where the unconscious aesthetic stemmed from that was directing resistance to the idea of messiness. This insight into inherited ideas also gave the group a new perspective on the argument against urban fruit trees.

Once finding the distinction of the voice of the past, I realised how much it spoke to the level of worldview and even myth in the CLA perspectives (Inayatullah 2004). Using the past to reveal cultural stories about how the world is seen was something new to my practice:

> I didn't expect the power of bringing in the past. It seemed to make unconscious biases stark, so that a more active choice could be made as to whether the group wanted to hold onto these ideas that had shaped them or actively reject them. (Borland-Sentinella Journal Extract, August 2017)

This links to Inayatuallah's (2008a) notion of deepening, where activities like Slaughter's (2005) four-quadrant mapping are used to compare the inner feelings and meanings an individual or a group holds with the outer behaviours or actions to confirm these are in parallel. My *Embodied Tensions* exercise provides a different way to access these FT concepts: conflicting feelings towards future ideas emerge through the embodied conversation between the characters, rather than needing to be already conscious for participants. In another FT example, Curry and Ward (2014) describe using postcards to represent the past on a timeline, but the past is not given voice as it is in my *Embodied Tensions* exploration. Asking participants to think about what the past might want to say seemed not only to bring attention to the way the present had been influenced, but also to highlight why there was a friction with the inner feelings people held towards the prospect of a changed future.

When I moved my practice to Timor-Leste, I found that the culture of thinking of the voices from the past was a strong cultural practise. In the open invitation to create 3D structures to represent the desired future, many of the small groups in Timor-Leste created the Uma Lulik (see Appendix

8.5), the sacred house for worshipping the ancestors. Whilst in Meanjin a spiritual connection to ancestors was never the focus of a future vision (this is perhaps due to the overwhelming European heritage in the demographics of my participants). In my journal I described my understanding of the past in two sites:

> In Meanjin the focus was on moving forward and occasionally needing to remember to look back to help see the past as part of the full picture of the path on which people were walking. But in Timor, the place of ancestors past, was held as if a sacred object in someone's palms and was therefore in front, leading the way when walking forwards. (Borland-Sentinella Journal Extract, February 2018)

Returning to the *Embodied Tensions* activity, the voices representing the past in Timor-Leste used a more active tense. In this way they exerted themselves in the present, as if the ancestors were walking beside *Timor-oan*, meaning children of Timor-Leste, giving instructions, telling them what their culture is, what they belong to. For example, when in the Embodied Tensions the group explored whether to stop importing foreign foods, the voice from the past said:

> That imported food is full of chemicals! That's why you're malnourished. You won't have a long life if you don't eat our traditional diet. (Borland-Sentinella Journal Extract, 15 September 2017)

This past would not be forgotten as stories in a dusty book. The past voice in the representations in my Timor-Leste workshops was as active voice, able to speak directly to the present and future, saying: "you should remember this" or "you should do that" (Borland-Sentinella Journal Extract, October 2017). Whereas in Australia the past voice spoke in a more passive way, speaking from statements as monologues to share their perspective or as if giving a history lesson "remember what we fought for" (ibid.).

In her writing about the epiphany folk opera form, Linthwaite (2012) gives the example of the significance of myth spirits surfacing through dreams or altered states of consciousness to give advice that influences future decision-making. I was reminded of this work in acknowledging how the past can be harnessed in directing the future.

It seemed that inviting ancestral spirits into the discussion also elicited a deeper level of engagement from my Timorese participants because my process acknowledged, rather than

ignored, Timorese traditions and beliefs. Peake (2013) describes how many other foreigners to Timor-Leste simply dismiss much of traditional Timorese culture, calling it all superstition. In reflection with my Timorese participants, particularly the one-year later comments, a number of people said that they really liked that my workshop included the ancestors' voices and acknowledged the past. The synthesising way I described my Timorese participant responses to the *Embodied Futures* workshops is illustrated in my reflective journal:

> During the workshops, a theme that came out across the Timorese groups was the tensions within development – for example growing airport capacity to encourage tourism for economic growth of the country was discussed at the same as wanting to keep traditional culture strong. Some of the other tensions that were explored in the workshop included: stopping importing foreign foods to Timor, an idea to return to traditional diet and introduce tourists to a truly Timor experience. And then, almost on the contrary, another idea was to use modern building materials, like concrete and steel to make traditional sacred houses, Uma Lulik,[26] because they last longer than grass and bamboo structures. (Borland-Sentinella Journal Extract, July 2018)

When I visited my participants a year after the workshops, in September 2018, and shared this and other reflections with them, they agreed with my summaries. My participants also confirmed that they were happy for me to make public the details of things I recorded from what they shared in the workshops, including their references to sacred cultural practises surrounding Uma Lulik (and thus I have included some of the Embodied Tensions activity where the future of the building materials is discussed in the video component at timecode 6:16 to 7:15). An edited book published three months after my return trip to Timor-Leste, discusses the future in the cultural context of the region at length, and summarises the tensions in the future vision for Timorese in a similar way to the distillation I made from my participants' comments.

> … tension between oil and ancestors; between a futuristic imaginary of hyper-modernity versus another more grounded agenda that derives persuasive force from

[26] see Appendix 8.5 for description of the *Uma Lulik*

> the vital engagement with the agency of ancestors in the present. (McWilliam 2018, 245)

These are all important issues to grapple with and there is not a straightforward solution.

Having open and inclusive conversations about these tensions is vital to continuing to build a peaceful and strong Timor-Leste. The feedback I received from my Timorese participants indicates that the *Embodied Futures* workshop program provided a place for people to engage together in the tensions of the future and deliberate over their direction. Both participants and staff members noted the activities could teach participants how to think about culture:

> [O]ne activity that reminds us how to think about the future [and] culture… And also lots of activities that remind us how to be creative and how to create something good for your future and your country. (Transcript 4: BaFuturu #1 - Theatre Participants, 2017 lines 81-83)

> It's actually really good for the students to learn about each other's local cultures. We learnt about each other's cultures through your workshop. (Transcript 6C: BaFuturu Staff Reflections 2017, lines 21-22)

In talking about the importance of rebuilding traditional cultural practises post-colonisation, Trindade and Barnes (2018, 164), say it has been important for Timorese to "draw on the past in order to negotiate the future." Telling a story of the future can carry important elements of the past forward. Appadurai (2013, 179–180) says that "habit, custom, heritage and tradition" are too often dismissed because they are grounded in the past, however it is "in culture that ideas of the future, as much as the past, are embedded and nurtured." Trindade and Barnes (2018, 157) add, "the future cannot be other than 'cultural'." CLA's emphasis on myth and metaphor perhaps harnesses what Indigenous knowledge has always known, that the power to bring about change is not just an individual power, but "a sacred power that is passed on through story and ceremony" (Benham 2007, 520). Stories are not only used by Indigenous cultures to share myths about how the world was created, they hold metaphors of the future.

Acknowledging the past, whether this be considered through the lens of a narrative from history or from present ancestors who have messages to remind us, has been an important part of my own awareness of the importance of considering the importance of looking back in facilitating

conversations about the future. Kelly and Westoby (2018, 12) say that to build community is to nurture and celebrate interdependence. I learnt through practice how this extends to understanding place in connection with our ancestors and their hopes and dreams for the future and how it has affected us. This activity encouraged a Western audience to think about the origin of traditions in a way that I think has become uncommon in Australian customs, outside of Indigenous Australians (and some migrant communities who still hold their traditions of origin strongly). To remember what our ancestors hopes and dreams were, in playing their part in creating this present, is a valuable reflection. Benham (2007) points to Indigenous approaches, like connection to the ancestral dimension, as being an approach that non-Indigenous people can learn from. For Timorese participants, the feedback was that *Embodied Futures* was a validating process because it acknowledged how important ancestors are in their culture and that they should also be thought of in discussions about the future.

4.5 Key Findings from Practice

In this chapter I described four emergent findings that I believe have extended my practice as an AT practitioner and represent a broader contribution to academic knowledge. Embodying Metaphors of the Future and Concepts of Time (4.1) unpacked how the different modality assisted individuals to consider new perspectives. Creating a Base of Mutuality (4.2) told the story of a discovery about Forum Theatre, and the way a CD approach of bonding before banding and bridging could be intentionally used in the solution-finding process. Creating the Set for the Future (4.3) shared how creating the physical structures of the futures scenarios became participant-led pre-texts that brought to light additional details and nuances of participant visions. *Utopia-Models in Forum* outlined the collaborative process I discovered of interrogating and improving the group's suggested future scene. Then, through *Embodied Tensions* – a Space for Wholeness? (4.4), I looked at how inviting multiple viewpoints through the exercise I created supported a playful notion of dissensus and the CD idea of moving beyond a binary logic. This practice story also enfolded how the role of the past expanded thinking about the future in distinct cultural interpretations.

The feedback I received from participants in their comments was overwhelmingly positive. In my end-of-session reflections in Timor-Leste, the majority of participants spoke of the value of the program. One such comment was:

> I'm working with youth, like as a counsellor. So for me I still need to learn because I don't know yet about the significance of the future so through the training I've learnt a lot about how to think about the future… When we share this with other people we will remind them to show this, to pass it on to other people. This training is not only for the arty people, it is for everybody talking about the future, talking about everything, about life. (Transcript 4: BaFuturu#1 - Theatre Participants, 2017 lines 51-59)

A Timorese staff member who assisted me in the workshops commented: "I would say, if I am the minister of education, I would like to insert this program in the high schools". (Transcript 6B: BaFuturu Staff Reflections 2017, lines 48-49)

I used my combined praxis learnings to inform and shape the development of a framework for practice, so I could further articulate what *Embodied Futures* approaches I perceived elicited positive participant responses. The next chapter describes how I conceptually frame my approach regardless of the timespan of the sessions, age of participants, location or cultural context.

5.0 A New Practice Framework to Embody Participatory Futures Thinking

This section outlines the new practice framework I created in an attempt to encompass the practice learnings of combining AT with FT and CD. The *Embodied Futures* practice framework emerged after completion of the practice component of this research and my subsequent learning as a facilitator in reflecting on participant feedback and theoretical lenses. When I began the practice research, I had intentions for the exploration (as outlined in my project design in section 3.3), but not a clear articulation of the way a practice informed by AT, FT and CD actually takes participants on a journey in relation to change. When I saw the simple thread, that people's relationship with change was at the core of embodying the future, I thought about how the activities I had trialled in various locations could be pieced together in a logic that could enhance what participants said they were most impacted by in the workshop experiences.

The realisation of an *Embodied Futures* framework ties my PhD research journey back to CD's implicate method (Kelly and Westoby 2018), with the implicate method being about the development of frameworks to articulate one's practice. I found that what worked in my process of addressing change-making seemed to follow three main phases. These phases have become the underpinnings of the *Embodied Futures* framework:

A: **Readiness for Change**: Support personal readiness for embracing change.

B: **Visioning Change:** Collectively see what else could be.

C: **Continuing Change:** Equip people with strategies to continue the change momentum.

Figure 7, that follows, is a representation of my framework in diagrammatic form, with further details of the practice elements I found making up each phase, from A to C (this figure can also be found in a bigger, landscape version on page 6 of the Illustrated Exercises Book).

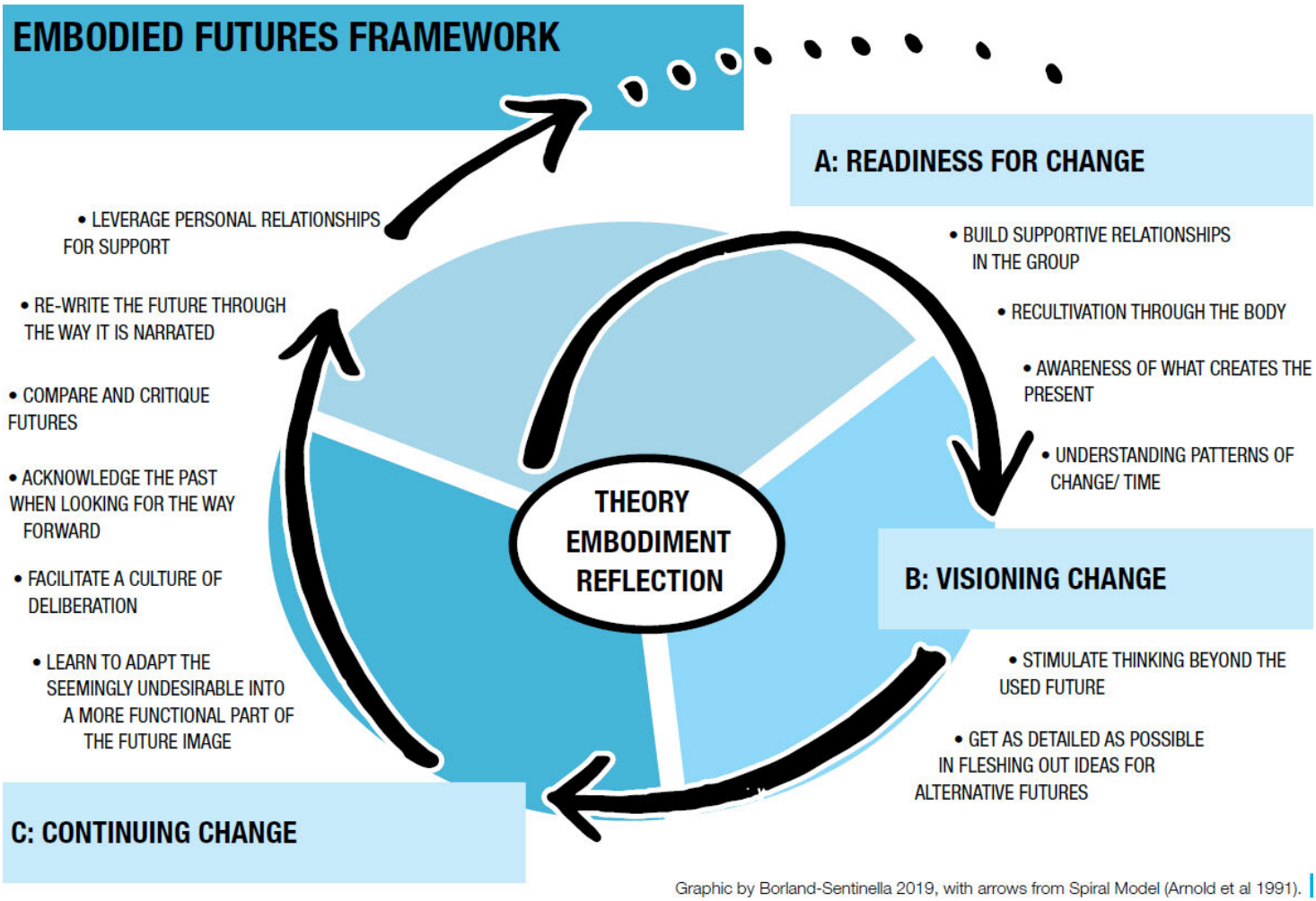

Figure 7: Embodied Futures Framework Graphic

5.1 Framework Underpinnings: Theory, Embodiment, Reflection

The *Embodied Futures* framework is underpinned by embodiment, theory and reflection. In developing my practice approach, I attempted to create embodied activities for participants to experience FT concepts, whilst holding a CD approach. All aspects of the *Embodied Futures* process incorporate an embodied experience in the form of AT-inspired exercises that can be chosen from the Illustrated Exercises Book.[27]

[27] All of the embodied exercises have been mapped in terms of the phases of the framework on p.16 of the Illustrated Exercises Book, with p.10-11 of the book providing an overview of framework logic.

Theory continues to be central to the process during the actual workshops, as looking back to theory when reflecting on practice is important for both myself as a facilitator and for the participants. As Ackroyd (2000, 6) says, we "need to ensure that our practice comprises of more than simulation exercises and role play, that it is truly reflective and that we debate the purposes of what we are doing". Therefore, throughout the activities in the Illustrated Exercises Book I have tried to build in reflective questions a facilitator could ask, as well as include explanations of the theory that inspired the exercise. Reflection is the time to think about the bigger picture and ensure that the futures discussed in the group are not at the expense of others. The facilitator may want to bring in outside perspectives if certain points of view are missing within the group or monitor the room to ensure those whose voices may be the most under-represented in mainstream society are heard.

Section 8.0 of the Illustrated Exercises Book, p.73-79, provides additional reflective exercises that could be interspersed in a delivery. By practitioners and participants alike continuing to relate reflections back to theory, greater depth of insight can be uncovered, and thinking can continue to evolve. As new insights are revealed through reflection on practice they can then be transitioned back into more embodied exercises, thus extending the practice activities and even theory of *Embodied Futures.*

5.2 Framework Design

The *Embodied Futures* framework has three main phases: A-readiness for change, B-visioning change, C-continuing change. These three phases can be further broken down to include a number of strategies or steps, as seen in figures 7 to 9. The tables are best read across each row, as the neighbouring column shows which practical activities from the Illustrated Exercises Book can be used to enact each of the strategies. I have also included a direct reference to the Spiral Model (Arnold et al 1991) from CD and Inayatullah's (2008) six pillars from FT, where a direct correlation exists. The additional reference to pre-existing frameworks is included in italics to highlight and acknowledge my influences in creating *Embodied Futures* (pre-existing frameworks are in a smaller font so that my *Embodied Futures* framework takes focus).

Phase A: Readiness for Change

Supporting personal readiness for embracing change is summarised in figure 8 that follows:

Strategies	**As exercises in the illustrated book**	Link to CD's Spiral model	Link to FT Pillars
• **Building supportive relationships in the group** > through scaffolding activities	1.0 Warm up/Energisers	*N/A*	*N/A*
• **Awareness of what creates the present** > through deconstruction and analysis	> with the assistance of Indigenised CLA questions on p.6 of Illustrated Handbook, to critique structures. And: 2.0 Present Analysis activities	*Step1: Start with the experience of participants*	*Mapping*
• **Recultivation through the body** > through games, movement exercises and metaphor	1.0 Warm up/Energisers and 3.0 Looking Through Metaphor activities	*N/A*	*Deepening*
• **Understanding patterns of change/time** > gaining perspective in feelings of stuckness	3.2 Walking Time	*Step 2: Look for patterns*	*Timing*

Figure 8: Phase A - Readiness for Change

This first phase of supporting personal readiness for embracing change was highlighted as an important element through a discovery in practice. Participant responses to the Walking Time exercise, discussed in 4.1 (and in 3.2 of the Illustrated Exercises Book, p.33), brought to my attention the effect embodying metaphor had in providing a shift from a feeling of stuckness. Additional comments from my participants made me aware of how the process I was facilitating

touched the internal, for example: “I found it made me think about other things in my life where there’s an element of taking a risk away from the mainstream… so I found it inspiring” (Transcript 1: Improvised Theatre Participant, 2017 lines 6-7). Reflecting on the prominence of comments about people’s internal psyche in relation to change led me to the importance of positioning this phase within the *Embodied Futures* framework. Kelly and Westoby (2018, 86) also reinforce the need for development to start not just from the grassroots, but from internal subjective world of people’s experience. Thus, phase A acknowledges that supporting someone to be in a more responsive headspace from which to consider change is a preparatory action to allowing the creativity and freedom of exploration required in phase B, visioning.

The purpose of warm up activities in phase A is to expand people’s neural pathways from their habitual routes of processing information and thereby allow them to reflect on the world anew. Boal (2002) illuminates how starting with simple games and movement exercises can help to dynamise the senses for creative work. The Futurist Baena (2017, 122) also considers “sensitization” of the body an important part of practice to help people to move into visioning. I see a link between the use of games and activities to help participants connect with their authentic feelings and senses and Inayatullah’s (2008) notion of deepening the future. Though Inayatullah (ibid.) does not describe creating the effect of deepening through an embodied experience, I agree with Bussey (2014, 7) that activities that give participants an awareness of themselves and their inner feelings are important for FT. Including the focus on recultivating through the body as part of *Embodied Futures* solidifies previous practice wisdom.

Embodied Futures extends upon Boal’s scaffolding of engaging all the senses and adds greater emphasis to the use of metaphor, where what is known cerebrally is translated into bodily/temporal/spatial expression. The Walking Time exercise, mentioned above, demonstrates the effectiveness of bringing consciousness to meta-futures and macrohistories (Galtung and Inayatullah 2007) as a stimulus for people to find their personal metaphor of how change occurs. Further activities for connecting with the internal world of participants through embodying metaphor can be found section 3.0 of Illustrated Exercises Book, p.30-37. In *Embodied Futures*, activities are intentionally scaffolded with increasing levels of corporeal expression. Paying attention to individuals’ levels of comfort before increasing the degree of immersion in embodied tasks is an important consideration for a facilitator.

Once I identified that my framework needed to articulate the importance of moving participants to a place of internal readiness as a necessary precursor to further changing the external world, I assembled the other strategies I used to do this in the workshop context. I knew from my years as a facilitator that an individual needs to feel comfortable in a group to have the space to look inwards. Kelly and Westoby (2018, 96) extend the importance of the relationships within a group, both between facilitator and participants, by saying that "relationships are the conduit that will lead to empowerment". Relationships support participants to be in a place where they are more open to receiving a nudge towards change. Relationships continue to be important beyond the timespan of the workshop series—this will be expanded on in phase C of this framework—but for phase A, the emphasis is on creating a base level of trust, so people feel comfortable sharing their ideas. To invest in the relationships in the group I start with ice-breaker games and build up to activities that involve more inter-relating only as trust increases. With a group who know one another, this process can be much quicker than engaging with a newly-formed group. The dynamics of building a group should not be new to AT facilitators (or CD facilitators, though their way of achieving this result might look quite different), but it is important to not let some parts of this framework approach stay silent, just because they represent a continuation of established practice.

FT's CLA mapping process of examining the present and the structures and worldviews that create it (Inayatullah, 2008) is also enveloped in phase A of *Embodied Futures*. The ability to critique the world is part of AT's description of a pedagogy of hope (Stinson 2013, 17) and utopia (Busby 2017, 93). Strategies for exploring the present are turned into activities in 2.0 of the Illustrated Exercises Book, p.24-29. Creating a critique of the present is also mirrored in the Spiral Model's (Arnold et al. 1991) first and second movements of starting with the experience of the people in the room and looking for patterns in participants' lives.

Embodied Futures' starting point of assisting an individual to critique their predicament and be open to change develops an internal resilience-resource for them that can live on beyond the workshop. Thus, this focus on the emotional state of the individual supports a participatory development approach, as Kelly and Westoby (2018, 80) describe it, building hope based on the positive internal capacities one has to change. How long it takes for participants to be ready to engage with change could vary greatly, depending on individuals' backgrounds and any pre-

existing relationships in the group context that are either limiting or supportive. Phase A could be sufficiently covered in just one warm up activity or take several days for people to be comfortable in the group and ready to unpack reality. Once the individual is ready to embrace change, phase B, helps them to dream in detail.

Phase B: Visioning Change

Phase B, collectively seeing what else could be, of the *Embodied Futures* framework (see figure 9 that follows) steps away from the individual's experience and focuses on visions that may structurally reshape society. As Freebody and Finneran (2013, 59) recognise, an individual's exploration through drama will remain simplified if they do not have a complex understanding to draw upon. An internal sense of hope and possibility is important, but social structural inequalities also contribute to stopping people from achieving their dreams. Therefore, considering how the future could be more equitable, sustainable and healthy is an important part of FT.

I created the step of stimulating thinking beyond used futures as part of phase B, because in the past when I have asked workshop participants to think about the future, I found the responses often remained very much bounded by limiting frames of what the future could be. I therefore developed exercises to encourage thinking beyond what Inayatullah (2008) calls the "used future", a future that continues in the same structures and norms as the present (see 4.0 Outside Perspectives in the Illustrated Exercises Book, p.38-43).

I developed the Alternative Futures Stimulus Gallery (see Illustrated Exercises Book, p.38) as a key part of looking at outside perspectives to embody phase B. The gallery draws on real examples of initiatives in various countries that are not commonplace in the context where I presented them (i.e. practices not currently seen in Australia or Timor-Leste). I mostly utilised a 2D gallery that had a constant base collection of photos and short articles placed around the room for people to look at. This collection was added to or subtracted from for the context of each delivery.

Strategies	**As exercises in the illustrated book**	Link to CD's Spiral model	Link to FT Pillars
• **Stimulate thinking beyond the used future** > by introducing inspiring radical but real examples of ways of doing things outside of the mainstream.	4.0 Outside Perspectives activities	*Step 3: add new information and theory*	*Anticipation** *(only the element that looks at*
• **Get as detailed as possible in fleshing out ideas for alternative futures** > create 3D representations and look at physical structures as well as how humans interact in this imagined scenario.	5.0 Dreaming the Future activities	*Step 4: practise skills and plan for action*	*Creating Alternatives*

Figure 9: Phase B - Visioning Change

Ramos' (2017, 836-837) *Futures Action Model* for designing FT processes for groups reinforces the importance of workshop plans that introduce participants to real models of emerging initiatives, from across the globe, that break from the mainstream. As Ramos (2017, 836) shares, it is helpful to demystify how change occurs by looking at emerging initiatives and models that already exist, to be inspired in generating further breakthrough ideas. My approach has an additional element of deliberately including within the Alternative Futures Stimulus Gallery, initiative examples that represent many aspects of life, including, but not limited to, the environment, urban design, safety, food, education, and health. I specify this diversity because I wanted participants to be able to identify what was the most important element of futures transformation for each group and not for them to be cornered into to focusing on one particular area. In addition to presenting legislative and urban redesign ideas, I presented some examples of things that were individual actions that could be copied by others; this included ways to make crafts from recycled bottles and starting to graft fruit trees onto urban landscapes in the guerrilla street food image.

My purpose in presenting an Alternative Futures Stimulus Gallery to the group was to broaden the frame of what participants perceive as possible. Busby (2018, 364) introduces the AT reader to Yosso and Solorzano's idea of "aspirational capital" as being, the ability to "dream of possibilities 'beyond their present circumstances' in defiance of social educational and material impediments". Kelly and Westoby (2018, 70) add that those in the captivity of poverty, through various challenges, including lack of education, can find it hard to see out of their circumstances without assistance. Helping people to see new options may even open their thinking to other ideas that are more contextually relevant to their location. Whilst *Embodied Futures* intentionally creates pictures of a reality that is potentially out of reach within one lifetime, it is realistic to say that unless conversations of something drastically different occur then the limits of the future for the next generation remain bounded by the same barriers. Inayatullah (2008, 5) also adds that when alternatives, both and anticipated and imagined, are not charted the mind can become inflexible. This reinforces the new information step in Spiral Model of community education (Arnold et al. 1991). Kelly and Westoby (2018, 96) qualify that new information should not be framed as advice, and so attention should be given to relationship building before asking if people are ready to hear new ideas. This is why attention needs to be given to phase A of the framework before moving on to phase B.

Through this the use of an Alternative Futures Stimulus Gallery I propose that the importance of this new information operates on a level that is different to a traditional Process Drama pre-text (O'Neill 1995), but is just as valuable in extending the imaginative space. O'Neill (1995, 20, 39) writes that "the pre-text operates, first of all, to define the nature and limits of the dramatic world, and second, to imply roles for the participants", adding that a stimulus which does not meet the guidelines of a pre-text is just "explanatory rather than exploratory". Cabral (2013, 21), on the other hand, acknowledges that texts can be useful in AT in different ways and a pre-text is just one potential way of utilising exploratory prompts in the workshop space. Cabral (2013, 26) outlines the value of bringing in new information that is not necessarily narrative building, as it can provoke a possibility "to observe and experience old habits in the light of new references." The value of providing a broad range of stimulus to launch imaginative thinking is unacknowledged by O'Neill (1995, 20), who calls non-pre-text stimulus "disagreeably mechanical". My practice experience was also counter to O'Neill's (1995) view of the limiting nature of using a stimulus, in that I found a broad stimulus assisted opening up thinking to possibilities beyond the existing frame of

reference participants lived within. Inviting radical ideas into the space meant there was a greater tension to be explored between the present and the ideas of the future. Drama was then used to further negotiate the parameters of each differing scenario.

Once the group starts to vision big, bold and radical new ideas, the next part of stage B is detailing this picture. The more detailed the visions of the group the more they move from abstract notions to ideas that can be unpacked and discussed as they become tangible. A participant in my workshop with survivors of sexual violence made a comment that highlights the benefit of specificity in talking about the future:

> You know, like in beauty pageants in the movies and it's like "world peace" and they don't actually know what that means. No-one actually knows what it is… In the future tense, it's like I want equality, but, what exactly? It's just harder to come to the exact of what that means. (Transcript 3: Womxn Survivor Participant, 2017 lines 274-283)

Three other participants from the same group also commented on how they were often asked what they wanted for the future but found there lacked a culture of articulating the detail of how this future could be realised. The 3D sets, discussed in section 4.3.3, became a key strategy for detailing the future visions, along with other activities for dreaming the future (in part 5.0 of the Illustrated Exercises Book, p.44-54). Activity 6.1, Foruming Utopia-Models, also helps to detail the future, but I have included it in phase C, as it has additional elements that build skills for continuing change. These tools for detailing visions further extend the work of Candy and Kornet (2019) in articulating the importance of Ethnographic Experiential Futures, where expression of ideas for the future is encouraged through multiple media.

Phase C: Continuing Change

Continuing Change means equipping people with strategies for building momentum towards their desired future, pushing the present momentum in an intentional direction.

Phase C of the *Embodied Futures* framework, continuing change, details what to do after unlocking the imagination and dreaming of alternatives (see figure 10 that follows). Phase C has

the greatest number of strategies because it enfolds the processes that conclude the *Embodied Futures* workshop process, which includes a collective consideration what continued action and support could be required beyond the facilitated workshop program. Futurist Sardar (2010, 184) also reinforces this sentiment, saying "since we can have no true knowledge of the future, the impact of all futures explorations can only be meaningfully assessed in the present and the true relevance of all futures exploration lies in the present". Phase C, like the other phases in the framework, utilises thinking about the future in a way that is most useful in the present.

The first skill of continuing change is learning to make the vision for the future more robust through reintegrating the disowned future (Inayatullah 2008). This can be done using *Utopia-Models* (6.1 of the Illustrated Exercises Book, p.56) to collectively enact and question ideas of the future. As Inayatullah (2008, 6) says, FT needs to help people to embrace uncertainty. If people get stuck on one image, then the purpose of FT has been missed, as FT is about building the skills to negotiate the future. Looking for disowned futures highlights the interconnectedness of all people and things in creating the future: for example, a world full of love cannot be created without a healthy way to process feelings of hate and jealously. It is also important to look at how the future, where the participants of the workshop have their standard of living elevated, is created. Does prosperity for some come at the cost of needing to keep low wages and a diminished currency for others so they cannot also travel and take up equal opportunities?

Embodied Tensions (6.2 of the Illustrated Exercises Book, p.58) then builds the skills of holding multiplicity, by bringing past, present and future ideas into the room to have a conversation with each other. Recognising where traditions have come from and whether some elements of the past are important to re-embrace is part of choosing which momentums of a change to support. Participants are encouraged to try different perspectives of the change, from the past, present or future, and to listen to each other so they hear what aligns with their inner intentions.

Strategies	**As exercises in the illustrated book**	Link to CD's Spiral model	Link to FT Pillars
• **Learn to adapt the seemingly undesirable into a more functional part of the future image >** use *Utopia-Models* to reintegrate the disowned future and improve future visions.	6.0 Problematising Utopia activities, Specifically: 6.1 Foruming Utopia-Models		*N/A*
• **Facilitate a culture of deliberation** > an exploratory process of allowing the concerns and doubts to be heard and the reasons for future ideas to be refined in their articulation.	6.2 Embodied Tensions	*Step 4: practise skills, strategize and plan for action*	*Deepening*
• **Acknowledge the past when looking for the way forward >** create a more wholistic (*sic*) logic by adding historical movements and the intentions of ancestors into the conversation.	2.4 Elder Perspectives introduces this notion in a subtle way and then goes deeper with: 6.2 Embodied Tensions		*Deepening*
• **Compare and critique futures** > look for underlying values and aims	8.3 Comparing Futures as part of 8.0 Reflection Activities		*Deepening (Inayatullah 2008)*
• **Re-write the future through the way it is narrated** > draw attention to the power of the stories that are told about success today.	7.0 Back to Reality Activities 8.4 What's the Purpose?		*N/A*
• **Create a base of mutuality** > build a community of resilience and expanding influence before attacking structural change.	7.3 Communication Strategising		*Transforming*

Figure 10: Phase C - Continuing

The Comparing Futures activity (8.3 of the Illustrated Exercises Book, p.76) similarly compares different ideas for the future to see whether the outer action meets with the inner vision. In reflecting on the Spiral Model (Arnold et al. 1991), I reconsidered how the framework mirrored my practice process. I saw that after we did one loop of the spiral to get to ideas for the future, there would be a beneficial re-spiraling loop.[28] In the second loop of the Spiral Model the experience of participants becomes their articulated ideas for the future and thus the group can now look at patterns in all of these collectively. By placing different ideas of the future together, we could examine which strategies for seemingly solving the problems of today best aligned with the group's values and true intentions. This also corresponds with Slaughter (2005)'s four-quadrant mapping, which compares the inner feelings and meanings an individual or a group holds with their outer behaviours or actions, to confirm these are in parallel. For Inayatullah (2008) this step of deepening comes before generating alternative future ideas, which means, essentially, that it is the present that is examined. However, the *Embodied Futures* goes one step further in outlining a process for future ideas to be deepened to see if they do in fact align with the initial intentions. An idea can seem perfect on first glance, before further detailing what an embodied experience of that future might be. Thus, my activities and framework make the deepening of future proposals explicit.

Inayatullah (2004) determines the value of a projected narrative is based on whether that story serves the teller(s) in rewriting the future they want. Re-narration is then the practise of individuals telling the story of how the future could be different, to inspire others (explored in section 7.0 Back to Reality in the Illustrated Exercises book, p.64-72).

Starting with those around them, participants are encouraged to think about people with whom they already have a connection. Focusing on exciting a core group of peers about their idea for the future is a good way to ensure individuals are not isolated in trying to confront powerful stakeholders who have a greedy interest in the inequalities of status quo remaining unchanged. Kelly and Westoby (2018, 158) state that "seeking connections" is a core principle of participatory

[28] Following the motion of Spiral Method (Arnold et al. 1991), once the steps of a full cycle have been completed, it starts again.

practice. Harnessing the future-narrative to grow a circle of collective concern, (as discussed in 4.5 Creating a Base of Mutuality above and actualised in the Illustrated Exercises Book activity: 7.3 Communication Strategising, p.68-70) is a step in the strategy of phase C.

The movement from A to B to C follows a spiral motion of preparing an individual to consider change before they might be interested in harnessing relationships with others to build a change-momentum. Once the workshop is over, each participant could use what they have learnt about change and the future to consider how their daily actions either reinforce the present continuum or build a new narrative. This is a further continuation of Busby's (2017, 93) determination that a pedagogy of utopia should foster critical thinking skills. For participants who want to actively support a change agenda, then their consciousness is brought to considering how they could walk with someone else, beyond the workshop space, to re-spiral through the strategies they covered in the group activities. Part of the skill of assisting change is self-awareness and consideration of where others may be at on the journey of embracing something different, allowing others to let themselves dream and consider alternatives and then share them with others and practise adapting them. Another key skill for continuing change involves listening to and considering multiple perspectives and needs (which participants can practise in *Embodied Tensions* and *Utopia-Modelling*). These skills assist in fostering self-determination and resilience for participants to continue to direct the future with more agency.

5.4 Synergies within the Framework

The development of this *Embodied Futures* framework articulates the synergies between CD, FT and AT into a conceptual wholeness. Returning again to Kelly and Sewell's (1988) idea of trilectic thinking, by drawing on three disciplines I have been able to develop new techniques for addressing the future in a participatory, embodied way. The ideas in the framework would not have emerged from just two intersecting disciplines. I drew on the strengths I saw in all three disciplines.

The placement of an initial phase that focuses on preparing people for embracing the idea of change puts a different focus on some of the FT activities included within my practice framework. I changed the ordering of FT tools from other well-known models like Inayatullah's (2008) six

pillars, with my *Embodied Futures* approach starting with a focus on preparing the individual to be ready to consider change. I introduced an emphasis on the stage Inayatullah (2008) refers to as deepening earlier in the process and repeated it between other phases to ensure participants stay connected to their inner values. Despite Ramos (2017, 827) considering that all forms of historical approaches to FT should be included in a FT workshop, I found that if the focus is on participant's sense of agency, then the predictive forms of futurism are unnecessary in the initial workshop offering (though they could be helpful to delve further into a particular topic the group were interested in, or if it meant dispelling a misconception that there was no possibility of change). People will always have to respond to change, some anticipated and some unexpected. So for a workshop for general community participants, the importance of FT is using the knowledge of how systems are created to gain perhaps a small sense of agency.

The *Embodied Futures* framework extends beyond the three levels of drama engagement that O'Toole (1992) identifies: guides, critics and artists. O'Toole (1992) describes how participants in a drama process might start off as guides, mapping what creates reality, and then become critics who interpret reality. In the *Embodied Futures* framework context, the move from guide to critic begins in the activities of phase A, which asks participants to share their experiences of their current reality and then also brings awareness to patterns of time and change that contribute to creating the present. In phase A I also drew on the aesthetic, emotive nature of drama activities and their ability to work in metaphors and create experiences: distancing to be able to see anew. O'Toole (1992) says the last step of engaging with the drama is for people to become artists who create something themselves. This creation phase is marked by my Phase B, where tools from drama help to generate imaginative thinking for future visions and bring scenarios from other worlds to life. My work extends on O'Toole's framework for the stages of dramatic intervention in Phase C, when the participants become transformers, who can use their critical understanding of the present to strategically think about how to work for change. This transformer stage draws from Boal's (1995) contribution to AT. In designing my engagement activities, I used drama's capacity to create a place to rehearse different ways of relating interpersonally in the present. I combine theatre's role as a rehearsal for change with its other asset of being a stage for imaginative ideas. Through the amalgamation of all these facets of AT I created a practice approach that moves between perspective taking and trialling new ways of doing and being that included personal, relational and structural levels.

From a CD perspective, conceptually I started with meta method (Kelly and Westoby 2018) in mind. Most CD practice and theory starts from the micro level, with the focus on building supportive interpersonal relationships (Kelly and Westoby 2018). Because my purpose was to create a framework that links with FT, I started from the more global focus of meta method. I came back to the same ends, of the importance of the personal and inter-relational as the first step, but what I gained in this pathway reversal was seeing new links that connected back between the levels of working personally, structurally and systematically. From the social learning tradition of CD, I used the Spiral Method (Arnold et al. 1991) to hold the notion of starting with individuals and looking for patterns in their experiences before introducing new information to expand thinking. Then the time of generating new ideas and practicing different actions followed. Whilst my framework is articulated in just three main spiralling phases, it enfolds all the elements of Arnold et al.'s (1991) movements.

The new links I brought to CD from FT are twofold. Firstly, my *Embodied Futures* practice has taken the idea of looking for patterns within a group's stories for society more broadly and further specified the importance of looking at patterns in relation to change and time to support a futures focus. Secondly, the significance of considering voices of the past to assist in locating where current worldviews have come from and whether they are important to remain, or be cast off, has also come from my engagement with FT. Whilst other aspects of FT influenced me, the other theory that I have taken hold of as a strategy within phase C of my framework is Inayatullah's (2008) idea of the disowned future and how to build skills to improve the inclusiveness of future visions by discussing the elements of society we want to ignore.

The *Embodied Futures* framework interweaves ideas from CD, FT and AT through the simplicity of three main phases: readiness for change, visioning change and continuing change. In the concluding chapter that follows I will describe how the creation of this framework provides a practical solution in answer to my research questions.

6.0 Bringing the Pieces Together

In this concluding chapter I will first return to my three research questions. I will then address the broader significance of the study and its possible implications for AT and FT practitioners, as well as for futurists and community-based organisations. I will then highlight areas for further research and finally conclude with the overall impact of exploring the nexus between AT, CD and FT.

6.1 Returning to the Research Questions

I began my research journey with three research questions:

1. What are the features of a model for Applied Theatre that utilise Futures Thinking tools and Community Development concepts?
2. How can engaging with Futures Thinking and Community Development assist Applied Theatre practice to move continuously between relational and structural re-imaginings of the future?
3. How does this new Applied Theatre model (focused on Futures Thinking with Community Development values) transition across diverse contexts, communities and locations?

My practice findings and the creation of a practice framework provide possible answers to these questions. Through each practice cycle I discovered better ways to link between relational and structural re-imaginings of the future. After completing each practice cycle, I reflected on the diversity of my sites to identify the links between them all so that I could articulate the foundational elements of a model for this practice. Therefore, questions two and three helped me to find the features of a model for AT that utilises FT tools and CD concepts and thus answer question one.

6.1.1 From Relational to Structural Change and Back Again

In the contextual review I identified three ways that AT tends to frame change (when the focus is not on participants experience as data):

1. The individual's internal change: a process that can allow an individual to critique the need for change and become more comfortable to express them self.
2. Relational change: a participatory process that pays attention to present interpersonal dynamics.
3. Structural change: a process that allows a creative team to present their idea for a new world order

CD theory supports starting from interpersonal relationships to build change. But what I learnt from FT is that keeping a focus on discussions about how the future should be is an important part of shaping change. Therefore, I wanted my practice to reflect the importance of relationships, whilst simultaneously looking at questions of what new social structures could be. Accordingly, I interpreted that best practise involved holding all levels of change, from structural to relational and personal, in mind to have the best chance of participants reflecting on achieving social change that creates a more just and sustainable future.

In the Praxis Learnings chapter, four of my practice stories related to my research question:

> **How can engaging with Futures Thinking and Community Development assist AT practice to transition between individual, relational and structural approaches to change-making?**

For thinking about structural change, I found the process of detailing *Utopia-Models* allowed communities to enact how their idea for the future could actually function with people in it and then unpack as a group whether it is, in fact, their ideal future. Taking into consideration Inayatullah's (2008, 17) notion of the disowned future assisted people in the present to understand how collectively to adapt visions to be inclusive of various perspectives.

Through the research practice cycles I found that unpacking relational change was informed by not only the tension between a future idea and a present opposition, but also the histories that shaped these perspectives. *Embodied Tensions* emerged as a way to bring a wholistic conversation

into the room, using trilectic logic to acknowledge and hold the complexity. Giving participants roles - voices from the past, present, and future - allowed them to tease out the complimentary or conflicting perspectives in each relational configuration. The expanded consideration of the past, expressed through the lens of a historical narrative, or directly from ancestors with messages to remind us, has been an important part of my own awareness of holding the complexity of facilitating relational conversations about the future.

Another consideration in the relational approach to change-making came through an unexpected twist in a more traditional Forum Theatre set up. I found how CD ideas of micro to meta method can be used to facilitate a rehearsal for change that scaffolds a path for individuals to create *a base of mutuality*. In the AT workshop, this looks like facilitating a process where participants practice sharing and planning with those who support them, in order to establish a clear support network for each person before they reach out alone to try and influence others (as outlined in Praxis Learning 4.2). By combining FT and CD theory with AT experiences it becomes clearer how the relational remains infused, even when the focus is on structural reconstruction. The relational can be repositioned as form of social capital that can aid a social movement. Keeping attention on the relational is vital not only in considering changes in the present, but also in considering how to move to a radically re-structured future.

The individual level of change is the relationship one has with them self in the present, either to feel empowered or not to impact the future. My practice experience in this research revealed the power of embodying metaphors to give participants a feeling of distance from their daily struggle (as outlined in Praxis Learning 4.1). More specifically, I found that using meta-futures (Galtung and Inayatullah 2007) through the Walking Time activity gave participants new perspectives to understand how futures could evolve through reflecting on past patterns of change and time progression.

6.1.2 Adaptability of Practice

Through practice I found that my *Embodied Futures* framework was relevant to a wide variety of groups. The variations in my sites of practice included: the duration of delivery, geographic location and cultural background of participants as well as their differences in age. The culture in

a group of professional colleagues differed greatly from the intimate culture of sensitivity and support in the survivors of sexual violence group; this was again different to the culture of improvisation in the Improvised Theatre group I worked with, compared with the slightly awkward self-consciousness of the culture that existed when young people met for the first time at the school holiday program at the Queensland public institution. Although the meta-culture was more unfamiliar to me in Timor-Leste, I could still identify with some of the small group sub-cultures: the irreverence of the aspiring theatre makers, the nervous giggles of high school students being invited to step outside of their comfort zones.

In each workshop participants began with very different experiences of thinking about the future. This was most pronounced in moving between countries, where the groups' cultural relationships to talking about the future differed. I used participant responses in each site as my guide to the success of the program in each new location. In Timor-Leste, because the context was so new for me, it took me longer to understand the responses participants were giving me. I saw smiles and heard a general repetition of positive terms, for instance eight people using the word "happy" in the first BaFuturu workshop reflections (Transcript 4: BaFuturu#1 - Theatre Participants, 2017 line 13-71). Understanding the cultural significance of some of the references, particularly to Uma Lulik, only came in reflection, post-delivery. In my return visit to see my Timorese participants one year after the creative practice workshops, I gained a wealth of additional data about the value they attributed to my workshops in influencing how they saw themselves as active shapers of the future in the present.

Despite the diversity of contexts, the program I developed allowed for people to share from where they were at and to find personal relevance in the theme of the future. I believe this is because the *Embodied Futures* process invites participants to use their own culture and values to shape the details of their vision for the future.

The practice framework I developed became a way to navigate the variability in my study's project sites, thus addressing my research question:

> **How does this new Applied Theatre model (focused on Futures Thinking with Community Development values) transition across diverse contexts, communities and locations?**

The practice of *Embodied Futures* has, thus far, shown to have transferability across Australia and Timor-Leste, with significant, though varied, outcomes for each group. Factors of diverse time-lengths of workshops, locations, contexts, and communities of various ages, cultural backgrounds and professional training levels have already been tested in practise. This indicates that *Embodied Futures* practice could be well received by many more groups, across diverse regions.

6.1.3 Features of the Applied Theatre meets Community Development and Futures Thinking Fusion

Through this practice-led AT research I have gained insights by reflecting on theory from outside disciplines like FT and CD. Within FT, Inayatullah's (2008) foundational concepts like disowned futures, along with techniques of the six pillars such as meta-futures, CLA and scenario-building, became the key theories that intersected with AT techniques like Process Drama, Image Theatre and Forum Theatre, to create new insights into practice and, at times, new forms. From CD, Arnold et al.'s (1991) Spiral Model and Kelly and Westoby's (2008) micro to meta method, including, more specifically, a wholeness of logic, contributed to a further extension of AT practice.

The practice learnings, as discussed in chapter four, articulate some of my greatest discoveries in playing with the intersections between AT, FT and CD, with further stories and activities I created outlined in the Illustrated Exercises Book. The embodiment of concepts of time, examining how to reframe isolation in attempts for change and having conversations through the *Utopia-Model*, and my *Embodied Tensions* activity highlighted significant new approaches that could not have been achieved without the mixing of my three focus disciplines. The new activities I created, supported by others that were part of existing cannons, helped me to respond to my question:

> **What are the features of a model for Applied Theatre that utilises Futures Thinking tools and Community Development concepts?**

I answered my own proposition of creating a model that combines AT, FT and CD by developing a framework for practice and an illustrated handbook of exercises. These outputs of my study flesh out the features of the model I call *Embodied Futures* and provide a conceptual skeleton and examples of how this can be put into action. The framework is a participatory, embodied way to

create more equitable futures by treating the visioning of the future as a democratic process. It draws on the wisdom all three disciplines, AT/FT/CD, to unpack what is behind thinking about the future: change. FT aims to help people vision change and CD focuses on mobilising others to make changes, and therefore AT could gain from the focused insight of both these fields as it continues to straddle both sides of the change-making process through embodied engagement.

Articulating the features of an *Embodied Futures* framework can support anyone interested in preparing individuals and groups for inevitable change and also for navigating the complexities of intentional change-making. The development of a defined framework of practice, as well as resources for new techniques and exercises, assists this new AT form (focused on FT with CD values) to live on beyond this study, and keep impacting the future.

6.2 Implications of the Research

This research has changed my own personal practice by giving me theoretical and practical frameworks to anchor my practice that is interested in change-making. This research has implications for the both practitioner and academic discourses in these three fields as they each grapple with how to build active and healthy communities who contribute to the vision of the future, without creating a cruel sense of optimism (Berlant 2011 and Busby 2017).

6.2.1 Implications for Applied Theatre Practitioners

For AT practitioners, the practice framework provides an approach to addressing change-making that transitions between the personal, relational and structural. The use of FT and CD theory assists AT practitioners to understand how addressing social change is most effective when there is an understanding of how these levels of change-making work together. Freebody and Finneran (2013, 60) warn that "singular understandings of how change comes about, particularly in complex and emotive issues typical of social justice, only do damage". Therefore, as Busby (2018) and Snyder-Young (2013) suggest, AT practitioners should be looking beyond theatre literature for guides to

changing society. The wisdom of combining CD and FT can be used by AT practitioners and academics alike. To this end, the outcomes of my learnings are delivered through a practical guide, in addition to this theoretical, discursive justification.

An unexpected outcome for AT is in relation to its ability to be a catalyst for behavioural change for environmental sustainability. At the 2018 International Drama in Education Research Institute (IDIERI) conference a special committee was formed after the identification of a lack of research around AT's role in addressing climate change. Using the future as a broader topic in my workshops brought up many discussions about the impact of modern lifestyles on the environment, contributing to climate change. For example, the high school student group from Timor-Leste commented about the impact of environmental ideas from the Alternative Futures Stimulus Gallery (See Appendix 8.6 for a description of the way the stimulus gallery evolved over each delivery). The following excerpt from my reflective journal notes this focus:

> One of the Timorese students shared in the one-year later meet up that they had mimicked the image that demonstrated an idea for reusing a body-lotion bottle as a phone holder in their own home. Another student said they had been picking up litter they saw on the ground since the workshop and also actively spoke to others who they saw littering about why not to. Another student said they had shared the idea in their community of using discarded plastic bottles as bricks in the construction of a house. The most pro-active example was a student who said they had started a littering awareness campaign within their school as a result of the ideas from *Embodied Futures*. (Borland-Sentinella Journal Extract, September 2018).

The video component of this PhD also shares some of the ways that the environment was explored and the impact it had on the young participants at timecode: 8:49 to 9:25.

It is important to remember Ewing (2010, 16) words, "attributing [a] direct causal relationship" from participation in an arts activity is problematic, because there are so many other variables in a participant's life that may have also contributed to change for them. However, the participants self-reported attribution of their actions as a result of the *Embodied Futures* workshop and so, as O'Connor and Anderson (2015, 27) say of evidence, "the proof of the pudding is the way in which it shapes our conception of the world or some aspect of it". Whether it was just one catalyst or not, the participants noted that there was a change in the way they approached both the future and the

present as a result of their participation in the workshops. Thus, *Embodied Futures* does add to the research on AT's role in impacting behaviour change, in this case responding to issues related to climate change.

This study reinforces AT's ability to enhance theories of change-making through being able to transform concepts into an embodied process. Taking influence from the ideas of FT and CD enriches AT, achieving more considered multimodal approaches to change-making.

6.2.2 Implications for Futurists

This research extends FT's growing interest in the use of embodied and participatory work to share FT concepts and build a culture of participatory future dialogues. Linking more ideas from AT into FT can help futurists to:

- Try different approaches to guiding workshop participants through the complexity of human interactions in future scenarios.
- Create deliberative spaces where people can explore the tensions between their idea for the future and someone else's.
- Use their facilitator or mediator position (Candy and Kornet 2019) to play a teacher-in-role to help further challenge the disowned futures in a practical way that tests the ramifications of the initial future idea and takes participant thinking deeper.
- Understand how to further use embodiment to provide a new approach to engaging with the metaphorical level of CLA (Inayatullah 2004)
- Use the drama field's knowledge of distancing (Cabral 2013) to create a space for personal reflection on experiences that explore critical examination of the present and possibilities for the future.

These practice approaches fill the gap Ramos (2017, 823) identified: that futurists need more skills to help people create the world they want. A CD approach response would see changes occur through relationships (Kelly and Westoby 2008). I take this to mean that because it is people who hold cultural norms through their relationships, practicing deliberating on the best way forward can assist communities to create a healthy culture of discussing and negotiating the real goals of

change. Thus, through the activities I created, like *Embodied Tensions*, people rehearse advocating for the change they want and listening to the concerns of others. Further, my practice reflection revealed in 4.3.2, adds to the strategy for change by identifying that it is important to build strong relationships with people so they can have enough trust to be open to new ideas when thinking about how to advocate for change.

6.2.3 Implications for Community Development Practitioners

Broadly speaking, the implications for CD practitioners engaging with AT is that it can be an effective way for individual participants to gain confidence in themselves, which drives further community activation. I heard reports of this from my Timor-Leste practice, where equal to comments on the impact of the ideas from the workshop, were comments about how participating in the process had built the high school students' personal confidence to be leaders. Students said they took actions they would not have taken previously, like asking questions in class, volunteering to be a student representative at school and even being a master of ceremonies for community events, because of the confidence they had gained (Borland-Sentinella Journal Extract, September 2018). Being new to the drama process, where their participation was valued in a different way to school, may have meant any community drama program could have yielded confidence improvement reports. As a result, I place more weight on *Embodied Futures* as a distinct form in relation to the issue-based actions the participants shared.

Ife (2016, 254) boldly stated that CD should not be content to operate within, and thus help to maintain the existing system, but rather its role should be part of the transition to a more just and sustainable society. Kelly and Westoby (2018, 148) followed this up by directly calling upon CD practitioners and scholars to pay more attention to meta work and further pointed to the need for conceptual frameworks that could hold the principles of local community work whilst also linking to larger structural change. *Embodied Futures* provides a conceptual framing that positions individuals, interpersonal relationships, and social structures in the context of change as the through line. CD practitioners may be supporting an individual to make changes in their own lives, or a group to develop new projects to strengthen community bonds, and / or actively advocate for a new vision - but irrespective of the level of focus (micro to mezzo) the worker is present during

a period of movement or change. By repositioning a developmental framework around the process of change, the strategies become about recognising whether someone is ready for change and then including multiple community voices in the vision, before focusing on how to practise skills to give further agency to people to actively shape the kind of futures that serve everyone in the community. Using drama strategies to role play what a change may look like can help to activate the agency of the individual in a different way to other approaches:

> It gives us the power and the validation to do it [to be a leader] because when I think about the future and I'm like, "oh, I can't do that, that's too much to ask". Whereas if we've done it, [in the scenario] it's like, "oh, OK, so well this is how we did it"! It just feels like part of it is to be given the power, all of that self-doubt, that chatter that you've been raised to think as a non-male that just kind of disappears. If you're thinking it's already there, you've got that kind of level of power. I think that's what the difference is for me. (Transcript 3: Womxn Survivor Participant, 2017 lines 290-296)

In addition to a conceptual framework that gives a new perspective on how to move from individual concern to public action, *Embodied Futures* also has a practical element. The Illustrated Exercises Book outlines some new group work tools which respond to Kelly and Westoby's (2018, 153) identification of the importance of practice that supports "the opening up of possibilities".

The *Embodied Futures* process can allow a group to focus on any or all of Ife's (2016) eight dimensions of CD. For example, the repeated reference to the Uma Lulik by the Timorese participants highlights how spiritual and cultural markers are an important central anchor in conversations about the future for some people, yet for the sample of Brisbane participants this spiritual dimension was less important. Leaving development planning only in the hands of a few delegates and organisations means only a certain worldview will be considered. For example, the UN's Sustainable Development Goals' only reference to spiritual or cultural markers is in terms of making "inclusive" societies (Ford 2015, n.p.) – therefore this research reinforces that there is value in working on the local scale, with smaller communities, in detailing their ideas of the future.

6.2.4 Implications for Community-Based Organisations

The staff in Timor-Leste who witnessed the *Embodied Futures* workshops spoke about how it was different to other workshops they had done where they followed a training manual with lots of content to learn, and games were more like a break from the learning agenda rather than linked to the learning topic (BaFuturu Staff Reflections 2017, Transcript 6B lines 121-123, 358-360, and Transcript 6C, lines 54-55). The other feedback from all staff who attended was that they really liked how the workshop focused on awakening the creativity of participants and encouraged them to form their own ideas. For example, one Timorese staff member said:

> The question is whether your workshop is different with the other workshops I have run… It's different because you come up with ideas about how to wake up people's minds. (Transcript 6A: BaFuturu Staff Reflections 2017, line 2-4)

The publication of this PhD contributes to evidence for the value of including all levels of community in being active participants in discussing the shape of the future. It positions drama as a medium that can assist building community literacy in how every citizen can be active in shaping their futures. As I learnt from interviewing the program manager of an NGO in Dili (Transcript 6D: BaFuturu Staff Reflections 2017), there is a desire to run more participatory workshops but sustainability for them as an organisation is an issue. They depend on donor funding to keep around twenty locals employed. In referring to the donor relationship, a local NGO staff member says: "We just follow. We just do what they ask" (Transcript 6B: BaFuturu Staff Reflections 2017, lines 192-193). The program director said it was a bit of both fitting into what the donor wanted and taking the lead in developing new local responses by finding a donor who supports what they want to do (Transcript 6D: BaFuturu Staff Reflections 2017, line 67-74). So, whilst local NGOs would like to have more autonomy to adapt programs to include a stronger participatory development approach, they feel they lack the evidence to justify the cost.

Embodied Futures did not have set campaign messages for participants to retain, but rather developed participant skills in thinking critically across their lives. I found that through engaging people in a process that valued their input, whilst simultaneously challenging and extending their perspectives, participants reported changes in their own perceptions and behaviour. This research provides an illustration that broadening approaches beyond funding didactic models can contribute

to creating sustainable outcomes. In addition to the Timorese high school students' comments on their initiatives to protect the environment, another unexpected benefit was that other participants said the workshops prompted them to think about micro-economies and the financial sustainability of the groups they were part of:

> One year after the workshops I ran, I met the Timorese theatre makers again, they mentioned how the workshops made them think about diversifying their income streams so they could have a longevity of their theatre practice. One participant gave the example that they had started a small catering business after my workshops. (Borland-Sentinella Journal Extract, September 2018)

The workshop process with the Timorese theatre-makers had included an activity that generated questions about future economic models (see Illustrated Exercises Book, Alternative Futures' Stimulus extension, p.41-43), but business development was not mentioned in the content. Thus, this story provides another example of how a process that is open to talking about the distant future can have tangible benefits in the short-term. This model of working with small groups for an intensive period to consider futures could be a useful addition to approaches that are easier to sell to donors because of the larger number of people who can be targeted when supplying content that is didactic. Letting go of the desire to control what participants need to know at the end of the training and instead focusing on experiences that enrich them as creative, critically reflective people who have a sense of their own agency is the approach that this research has supported. This research may therefore be used by local NGOs to support the proposal to fund participatory community futures programs such as *Embodied Futures*. The practical Illustrated Exercises Book could be used by staff in NGOs (across as many countries and languages as it is translated into) to provide workers with a framework and practical ideas for facilitating a participatory and embodied visioning processes.

6.2.5 Implications for Further Research

There are possibilities for further research in extending *Embodied Futures* Framework to new sites. Further evaluative data could be collected at each successive delivery to add weight to the impact of the program. Recalling Ewing (2010, 16)'s caution in attributing direct causal relationships

between arts projects and behavioural change, participant memory of the experience is indicative that whilst other factors may have been at play, the experience of participating in the *Embodied Futures* workshops had an anchoring or catalysing effect. As Balfour (2009) says, AT cannot be reduced to a clear input technique to get a specific output model, but understanding the range of responses participants have to the program can inform how it can be tailored and adapted to suit a growing range of different audiences.

While a training handbook has been created as part of this PhD submission, it would be beneficial to roll-out train-the-trainer deliveries, like Life Drama did in Papua New Guinea (Baldwin and Haseman 2012). This could assist local facilitators to feel confident to take over further roll-out of programs.

Embodied Futures is what Ramos et al (2012, 79) call a "pioneer process" that can travel and be localised in response to local conditions and cultural forms of expression. They (ibid.) hoped for a model that could move between virtual and physical spaces, and thus this extension into how to move in and out of sharing on the internet is an area for further research. One idea to be explored would involve an invitation for communities who participate in *Embodied Futures* to share their ideas and visions for the future online so that other local communities could use it as part of their own Alternative Futures Stimulus Gallery (as in Illustrated Exercises Book, extension two, p40).

To fund this further research exploration into alternative models for its sustainability would also be beneficial. *Embodied Futures* could be funded through government citizenship education programs, NGO partnerships or community-led self-funding initiatives.

6.3 Conclusion

This study began with my own experience as an AT practitioner and the desire to move my practice into a realm that went further in creating a vision beyond the structurally problematic versions of success that fail to address how the prosperity of some might be affecting others. I wanted to foster not only imagination to dream and be creative, but also to activate the self-agency of the wider community (my workshop participants) to create change. To do this, I felt I required a theoretical

guide for how to address the complexities of creating structural change when a facilitator, such as myself, is an outsider-visitor to a community: how could I make creative practice more impactful without setting up expectations that can ultimately create harm?

In the contextual review I shared how I looked to FT to learn from its writings of how the position of the conversation about the future can be harnessed to influence the present. I also grounded myself further in CD theory to help anchor the participatory approach I wanted to take in my AT practice.

This research project used ideas from the FT discipline to extend AT's practice in facilitating community vision-building. It explored the creation and sharing of hopeful images of the future, narrated by local communities, with the aim of supporting people to not feel fearful about the future. As Slaughter (1991, 115) says, "the future becomes fearful … because it has been represented in ways which are disruptive and incoherent". AT can move beyond critiquing the negative impacts of the current systems and help communities use theatre processes to re-imagine and rehearse the functionality of alternative structures (which could be economic, come in forms of infrastructure and/ or socio-relations). As Monbiot (2016) says, perhaps if people have concrete visions for alternatives then it will be easier to step away from the familiarity of the present. This is the use of thinking about the future in an embodied way; it shifts the present.

The practice component of my study engaged eight groups in workshops across two countries. Participant responses to the exercises I presented in the practice workshops informed how I adapted and refined my approaches. In reflecting on the entirety of my practice throughout 2017 and into the beginning of 2018, I identified what made this AT approach unique. The results of my learnings are articulated in the discussion of this paper and in my development of an Illustrated Exercises Book and *Embodied Futures* framework. The *Embodied Futures* framework and its practical application provide a practice-based answer to my research enquiry, weaving together FT, AT and CD in creative, participatory, embodied practice. The outcomes of my research could be used across all the fields from which it draws: CD, FT and AT.

The *Embodied Futures* model is important because it creates a process that privileges the community's vision of the future and equips them with skills to redesign and negotiate to create shifts towards these visions. The model has already shown the potential of AT to expand community conversations around social change; as participants encounter others' views in the

group, they need to consider their concerns and dialogue together to find new solutions. Wilson (2008, 11) says, "research is a ceremony: the purpose of any ceremony is to build stronger relationships or bridge the distance between aspects of our cosmos and ourselves." *Embodied Futures* has allowed participants to better understand themselves by reflecting on their relationship with the future. Through connecting my participants' experiences to theory, the process has also assisted me as a practitioner in understanding the processes of change-making. The learnings from combining theory from FT, CD and AT in practise in this research have fed into the articulation of the *Embodied Futures* framework and practice. The *Embodied Futures* framework guides individuals to understand the forces that have created the present, dream of something new, negotiate the definition of the desired future with their peers and excite others to collaborate with them to create this vision – and in doing so they gain agency over the present. *Embodied Futures* uses the future to impact the way people think about what is possible in the present – and it is in the actions of the present that tomorrow is created.

To find out the latest on *Embodied Futures* visit http://d-create.me/community-projects/embodied-futures/

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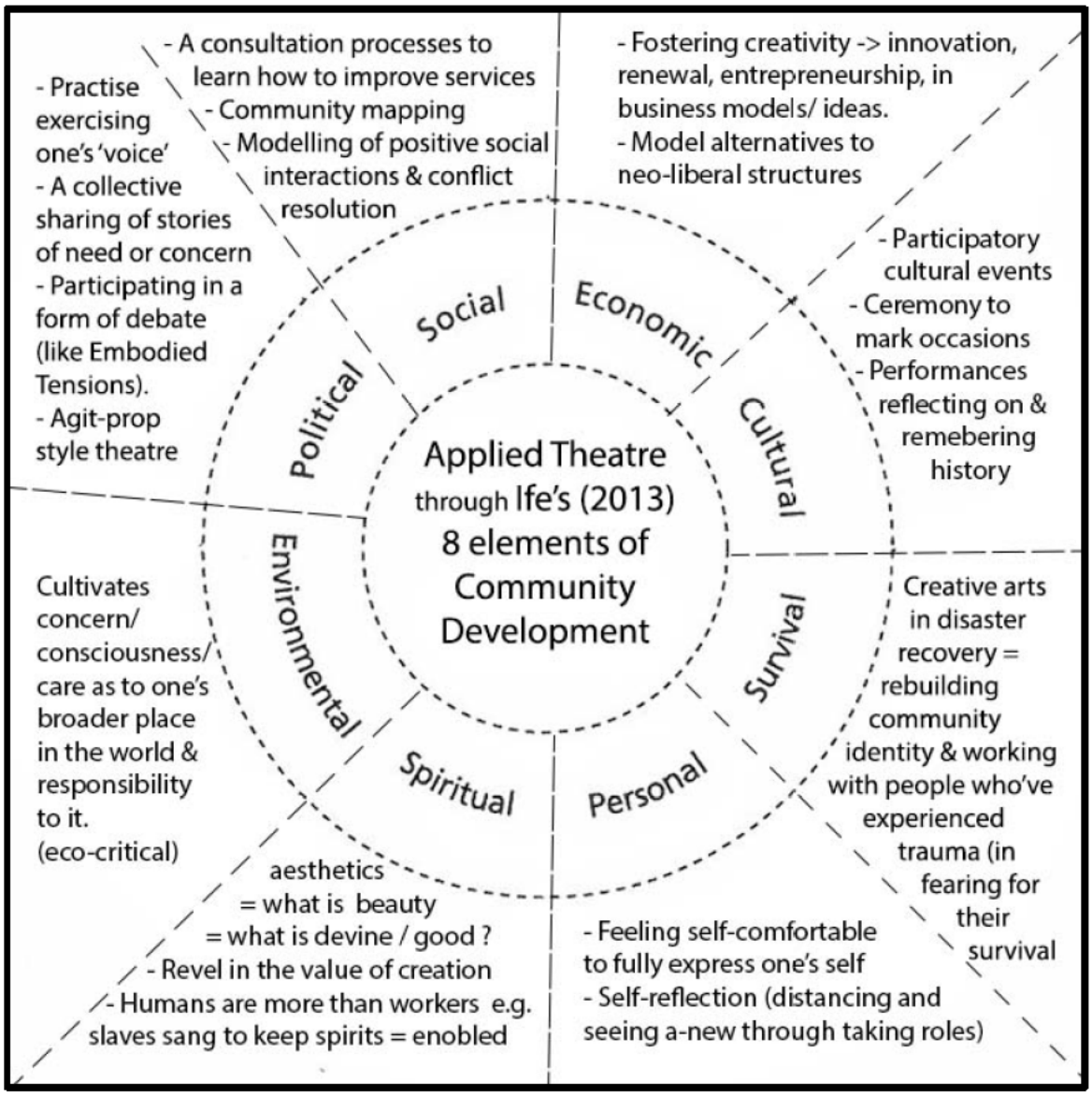
8.0 Appendices

8.1 Ife's Eight Dimensions of Community Development through Applied Theatre

I have layered my interpretation of how AT can express each element of life, on top of Ife's (2016, 201) eight dimensions of CD.



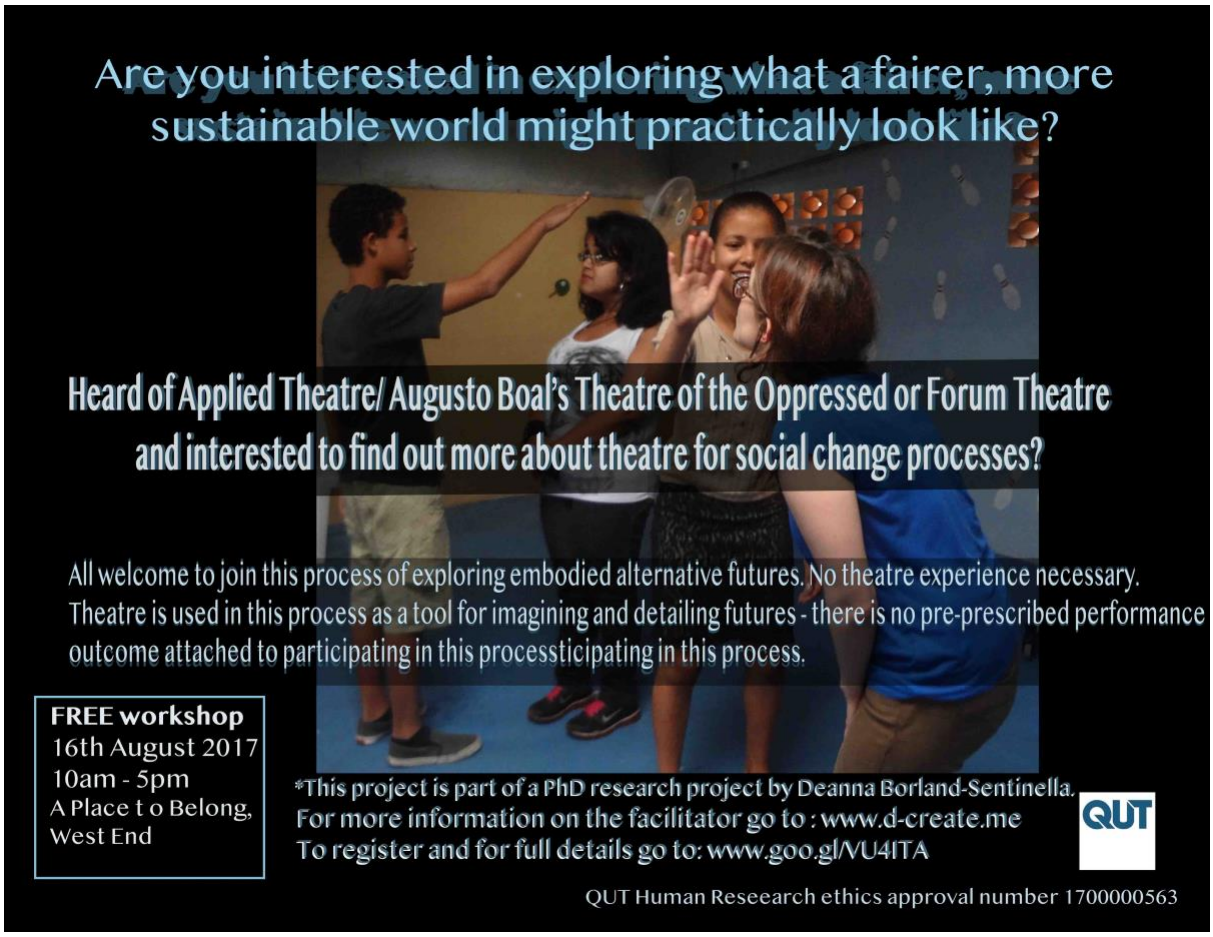
8.2 Overview of Workshops Delivered

This table provides a quick summary of the eight workshop groups included in the study

Document reference	**Location**	**Participant Group**	**Workshop content duration**	**Total participants**	**Age range**
3.4.1	Brisbane, Australia	Improvised Theatre makers.	2hrs (6:30-8:30pm)	6	20s to 60s
3.4.1	A Place to Belong: Brisbane, Australia	Open Community Workshop	5hrs (10am-5pm)	between 9 and 4	18 to 62
3.4.1	Brisbane, Australia	Womxn survivors of sexual violence	4.5hrs (3:30-8:30pm)	6	20s to 50s
3.4.2	BaFuturu: Dili, Timor-Leste	Theatre makers	20hrs Over one week	18	18 to 40
3.4.2	BaFuturu: Dili, Timor-Leste	Year 10 High school students	20hrs Over one and half weeks	11	15 to 17
3.4.2	TERTIL: Dili, Timor-Leste	Theatre makers	6hrs Over three days	20	18 to 40
3.4.3	QLD Community Development (CD) Conference Bundaberg, Australia	Community Development (CD) Workers	45mins	25	30s to 70s
3.4.3	Public institution of Queensland, Australia	Young People	2hrs (with two distinct groups)	6 in each (so 12 total)	12 to 14

8.3 Open Workshop Call Out Flier

This flier was used to promote the open workshops.



8.4 One Year Later Reflection Questions

When I returned to Timor-Leste previous workshop participants (those from both BaFuturu1 delivery and the additional TERTIL workshops) and the high school students of BaFuturu2 were invited to reflect on the work. and also to ask:

Questions for all past participants when revisiting them…

- What do you remember about the workshops we did together?
- How have you described the experience to others?
- After the workshops finished did you have any conversations with people sharing ideas for the future that came out of the workshops or take any actions towards the ideas you explored in workshops?

Questions for participants who had an existing drama background…

- Have you used any of the techniques you learnt in the workshops?

  Or if not yet, do you have a plan to in the future?

8.5 Uma Lulik

Brief context on the Uma Lulik:

Uma Lulik's are a fundamental part of Timorese cultural life. Translated literally, ‘Uma’ means house, and ‘Lulik’ means 'sacred' or 'holy'. According to respected Timorese scholar Josh Trindade (2011, 1), Lulik is the core of Timorese values, a spiritual cosmos and moral code that governs human, ancestral and spiritual relationship, demands respect for nature, and a philosophy to ensure peace and tranquillity for society as a whole. The Uma Lulik is "the centre of everything, the umbilical cord between the past and the present; for those alive, it is a secured reservoir of past memories and wisdom; for the dead, it’s a timeless place, where history is constantly renewed" (Rogers, 2015)

The Uma Lulik is also a place where family and sacred business is conducted. The structure itself is traditionally built from locally available materials with a wooden base, and either a grass or palm-leaf thatched roof, crowned with carved symbols and totems. The building of an Uma Lulik is a significant community event where men work together all day, passing bundles of materials to complete the roof, while the women prepare food for an evening celebration that can continue for many days.

The rebuilding of many Uma Luliks after the end of the Indonesian occupation signified that the Timorese saw Lulik as having an important place in the future of their country (Trindade, 2011). Travelling through the districts of Timor-Leste once can see many Uma Luliks dotted across the horizon. There are many different Uma Luliks reflecting different regions and language groups. These photographs were taken (by the researcher) of Uma Luliks between Aileu, Ainaro and Bobonaro.

Some modern buildings in the capital, Dili, follow the shape and style of the Uma Lulik, but they are not considered sacred just because they have a similar shape.

There were many participant references to the Uma Lulik during the *Embodied Futures* workshops. Below is a participant drawing, followed by a sculpture, of an Uma Lulik, from activity where they were asked about what they wanted in the future.

8.6 Alternative Futures Stimulus Gallery in Different Sites

The table shows the new stimulus introduced in the Alternative Futures Stimulus Gallery (see Illustrated Exercises Book, p.39) at each workshop delivery.

Play back	Thomas St	Survivors	BaFuturu 1	BaFuturu 2	TERTIL	CD conf	School holidays
Not yet developed	- DIY ideas for reusing plastic bottles@home - solar on new roofs law - schools (student directed) - superblocks traffic calming - guerilla st food - edible spoons - petrie undies	- robo cart - Iraqi $ lending share system - spiral clock	- lighting 2 detract crime - clean up Australia day - Removing freeways 4 green - *video of economic divide and game of the economy*	- Atauro rubbish tax - water bottle houses - Removing freeways 4 green - greening small city spaces (aquaponics & green wall)	Same as BaFuturu2	Same as BaFuturu2 and added back petrie undies	Futures Exhibition

8.7 Transcripts

This section provides transcripts from all workshop reflections in the following order:

All interviews and focus groups were conducted by the researcher, marked as D.

Greyed out sections of text in the transcriptions indicates where the text has been directly cited in my exegesis.

A large proportion of these transcripts features interviews and reflections by non-English speakers in Timor-Leste. Where translation has been provided from Tetun, some minor grammatical edits were made for ease of readability, but the syntax still follows the original spoken pattern most of the time to ensure that meanings are not altered. At times I, as the documenter, have added extra words to the speaker's dialogue in [brackets] that add context to the sentence and were implied because I was in the room for the workshops and did not need this context outlined to me, or were indicated with a gesture in the live interview.

Transcript 1: Improvised Theatre Participants

This initial trial workshop was only short, and there was only time to collect a couple of comments.

P1: It challenged my thinking.

P2: I agree, it was really useful practicing perspective-taking in the warm-up activity and it helped to then think about taking perspectives from different sides of the 'arguments' for future/past in the futures triangle.

P3: I enjoyed it; it was interesting.

P4: I found it made me think about other things in my life where there's an element of taking a risk away from the mainstream… so I found it inspiring.

Transcript 2: Open Community Workshop Participants

Unfortunately, the audio recorder had not been on for the first part of the reflection discussion, so I summarised what had been said on the audio thus far before continuing. More notes from the debrief discussion prior to turning on the audio recorder are in the facilitator journal in Appendix 8.8.1.

D: Yeah, ok so [to recap from before I turned on the audio recorder just now] what I got was that the process allowed you the chance to have a bit of distance on your own life and see the bigger picture of the ideas of approaching the future. And thinking of the future as a bigger thing to move away from the immediate process you were in. And start to think about the future, bigger. And remember the movement that can happen. And have that discussion with other people and in your body. You can create a shift.

X: That was it, definitely. I liked the last one [activity] where we had the reaching towards and the present train of movement and the historic [*Embodied Tensions*]. I hadn't thought about it necessarily in that way, so it was great just to get input about other ways of thinking about a thing that I, at this particular stage, don't know how to think about. And be it and do it, and feel it, and collaborate on it and yeah it was nice.

Y: It's nice to have those concepts with a direction. Like, is it pulling us or is it pulling us back or is it pushing us forward? We had the concepts, which were our bodies, but then they also had direction based on that time. I thought that was an interesting way to map [it].

X: To look at the different perspectives and different aspects and to understand the different qualities of the drawing [in] or the pulling.

Z: Yeah, do we put feminism's rise as a pushing out or a reaching forward?

Y: I loved watching how everybody conceptualized the future and that made me think of how people's relationship with the future affected, maybe not what they did, but how they were approaching the issues. Do you know what I mean? I feel like we had

exercises that were talking about constructing the future and specific things in the future but then also this idea: well how are we relating to our approach; or whether it has to be that way?

D: So, you found the stepping between the specific and the broader approach useful?

Y: Yeah.

E: I found it valuable having different perspectives and different takes on things that enabled you to see different elements that you perhaps hadn't been either acknowledging or aware of as much. And even just in terms of, well, that can be part of it, part of the struggle, or part of the challenge, or part of what's going on. So sometimes when you look at things you just, sort of, get your vision as to what it is, but having the chance to share and to embody things gives a different level of understanding, a different energy, a different perspective. As you're saying it can remove it in a sense. Also, it connects it in a different way as well, which brings a different level of reality to it.

V: I think I liked it because even though you're talking about it for the first time I just took it back to a non-conceptual level more. Almost like your subconscious taking over in a lot of those exercises, which made it really quite powerful because it was revealing to me as well; not just to watch other people, but to look at what I ended up doing. Like I was sort of operating at a level I wasn't consciously thinking of. Because it's that embodiment and I think we hold a lot of, you know, emotion and energy in our bodies and it's interesting to release that in that way. That was really interesting.

U: I liked the one about moving your relationship to the future, the floor pattern one. Thinking about how you've moved forward in the past, or the things that have caused you to move forward in the past, or the things that have held you back from moving. Yeah, I've never really thought about the past in that way in relation to how it influences the future or not. I also loved the other activity where someone made the shape that I thought meant the present can feel like a prison. I learnt that our interpretation shows the different ways that we can see something. It shows what we

might be going through at the moment. This is your present that you're putting there and we're seeing it, I'm seeing it as a prison. Ok….

Y: [laughter] and you were like, it's a gift!

X: And the holistic aspects of it as well. We are every element. Taking that one, for example, we are every element within that form that was being portrayed. So yeah, reflecting on that. I just I love watching things like that and just seeing what sparks up inside. It's interesting.

E: And seeing the different perspective. I mean it's not that either is right or wrong. Having two creates that Ying and Yang or the shadow side which helps to sometimes get into [it].

V: I hadn't thought about using the future as such a powerful social action tool. It's a lot more empowering than what I thought. Yeah, I think it's a bit more positive. I can really imagine that in the group I'm working with, that it would be amazingly positive. A lot of people who have been traumatised get stuck in the present and they don't know how to move forward. They can't see any way to move forward and they end up being stuck in that traumatic state. So, to have something that's really outward-looking like this – I was surprised. It was done a lot differently to what I thought it was going to be. I think it was really effective.

D: What did you think it was going to be? I'm curious.

V: Well I read about those different types of theatre [like Theatre of the Oppressed that was mentioned on the flier] before-hand. Yeah, so I thought it was going to be a lot more like that scenario that we did with the argument between the… you know when you stood up there and you were the politician. And you were saying I don't want to help these people [to get the Universal Basic Income]. I've got everything, I'll go help myself – and this argument. I thought it would be a lot more like that. I didn't think about all the permutations with movement and embodiment. Looking at it from all those directions.

D: Taking it more a step back to a more abstract level as well?

W: Yeah, abstract – which is really powerful.

Y: And in terms of the past, in terms of the weight of the past and what are the other elements, in terms of what are the other things – what are the things that draw back in that direction, that maybe...

X: Pushing back. I think it's important to think about positives too.

Y: And like the way that you're able to…[pause] Sometimes it's easy to get stuck in a perspective. When I did that first movement, I was sort of looking at those aspects and conscious of the weights and things like that. And not having that concept… [pause] I wasn't seeing that when I was in that state. How hard it is when you just concentrate. So, embodying all those different things. And there were just so many different elements that we were able to see, and different layers. Yeah, it's really revealing.

Transcript 3: Womxn Survivors Participants

D: Oh, ok all right so! Tonight, which is the… remembering, which is the 25th of August. So, we started the session where we just introduced ourselves and our background in coming to theatre and theatre for social change and if we had any experience in that and then I talked a bit about my Uni project. And then we got up and played the game of passing the energy clap around the circle. Yeah so feel free to borrow that. I adapted it from a drama game called Zip Zap Boing.

P1: We've done that at music and drama.

P2: Yeah, I was going to say, I've done something similar.

D: So, I adapted it a bit… I'll share a bit of my process with you. I was in kind of doing some research and reading about, you know, social change and I saw this TED talk that was about postures of, you know, those kind of warrior positions and feeling strong and powerful. So, I wanted to do a game that forced you to kind of get into strong positions so that you subconsciously were feeling strong before even starting to talk about things. So that's why I changed up a little bit so yeah, it's an adaptation of Zip Zap Boing. So, I guess I call it energy pass or something because there's quite a few different slight variations and versions of passing the energy around the circle. So how was that game for everyone?

P3: I liked it. I thought it was a good way to get started and, you know, it was fun. It was sort of funny. If someone made a mistake it was funny, you know it was all very non-judgmental and just fun and I like the sound effects and the breathing. I sort of like to breathe before doing anything.

P4: I like voice and breath. I guess it was grounding, but it also got you using different parts of your body when you're trying to express things, like just becoming more wholly involved if that makes sense?

P5: I liked that I got some vocal training.

P6: It's great that it's like a silly game, in many ways because I don't think we do enough silly work or, like, play in our day-to-day life, particularly in this work around sexual assault. We always have to be kind of serious and sombre. But it's nice to change things up, and I like what you said about people making mistakes and it being ok. And I think allowing yourself to mix it up or, like, get confused over things and it being ok and not being shamed for that. That was really great.

P4: You're supposed to be, like, loud and, like, with the open-armed sort of poses that was really quite hard because it made me feel very vulnerable. Especially so early on.

D: Yeah. It is. It's a challenge to say, arrive, come, you know be in this group.

P6: With your arms out so if there's someone attacking you can't stop them.

D: And if we, cause I... XXX told me that you already all knew each other in this group and so I know that I was coming in as someone unknown so if I didn't know that you knew each other already and then I might start with a more gentle kind of exercise but I was kind of assuming a certain level of trust within you with each other in the group in terms of like let's dive into it. But I definitely acknowledge that that's part of it, the invitation to kind of, you're asking me to be open?

P5: And practise breathing without... (?) [laughter]

P1: But I also liked how there was it's not, like, we all had to match volume levels or anything. When I've done exercises in high school where you have to be loud, and you have to be this, and I'm, like, still nervous and I don't want to be, but then everybody was slightly different in their volumes and it varied throughout the game and that was fine, it just…

P4: There were a few times where I'd do something, and I wouldn't say anything, and nobody pulled me up for it and I was, like…

D: So, was that ok for you when you did step into it?

P4: It took a little while, but yeah.

D: Would you have liked to have a choice maybe to sit out of it or just watch first and then maybe step in when you're ready or? In a way that could work better to have that choice?

P4: Kind of, but I don't know.

P5: Maybe just start with a more silent game. I don't know, I think it's just me personally 'cause I don't know. It's fine because I know most of the people in the room. And because a facilitator is coming in, it's like a new unknown person, such an integral person. I felt like you really held most of the power when it came to directing where the workshop was going. I think that's where most of my anxiety came from.

D: I understand what you're saying. Yeah, coming in as an unknown person and asking you to do something, and maybe if I used something a little gentler as a first exercise. Yeah. That's good feedback to think about. Because like I said I would often step a bit slower depending on the group. Thank you for that feedback.

Yeah so then after we did that passing the energy, I think I got you to walk around the room for a while and then I started describing time in different ways. [Everyone talking at the same time and corrects me that first we looked at role-models from the past] Thank you, that's why I thought this is why it's good to just quickly recap. Ok so, does anyone want to reflect on what that process was of doing the role model and how that was for them?

P6: I found it quite empowering in a way because I was, like, I could be this person that I admire and kind of get to embody them and I felt like my posture and body language was more confident than normal. That was nice, yeah. And then I liked looking at everyone else's and how we all picked different things, but they were all good examples of strong women.

P1: I agree with [P6]. I think it was just really cool to see that we could pick most of the key emotions or the key traits. With a lot of them I had absolutely no idea who they would be, but I could get the general feeling behind it. Yeah, I guess that's one that maybe if it was later on, I would have done more with it. My person is very loud and

outspoken, and a lot of people think that's what I like about her, but I also have a more reserved mindset today.

P2: I like the silent factor of it. Not using the voice and using the body language. It felt really comfortable seeing everyone else and seeing what they were doing. I felt very at ease doing that exercise especially after the other vocal one. The vocal one brought everything up, which was really good, well for me it was, I liked the energy and then ease into something a little more mental and powerful. It was a nice change.

P4: I think for me it may have been easier to do the walking around bit first and then the energy pass one. And I also liked the anonymity of it. I didn't really want to explain who my role model was and (liked you told us) that was ok.

P3: I liked that we got to honour our role models or people who have made a difference in our life. I also like that I got to get to know a few people a bit more about who they saw as their role models. I didn't know that that was your mum and that was your mum's story. Incredible insight and I've only known you for a bit. It was quite incredible.

P1: Yeah, I was like, oh that's cool to know!

P2: It felt nice to be my mum. She's a good role model.

P3: It's interesting that I see parts of that in you as well.

P4: I liked the story about the grandma putting spray paint on the desk.

P5: In a small country town something like that would be all the gossip for six months at least.

P4: Yeah, I felt really like proud of finding that out of the stories in my own family. That's cool about my own family history.

D: So that's the point of … maybe not the point. But that's part of the PhD process is that I'll write them up. I've created new activities based on a combination of my experience in doing Applied Theatre and having studied Augusto Boal's Theatre of the Oppressed and all these different forms over the years as well as my studies in

Community Development practice and also looking into Futures Thinking ideas. So in combining those ideas, I'm creating new exercises and new processes and so I'll get the new ideas type them up in a handbook of activities as well as a bit of a thesis report of how different people responded to the activities and a manual. That's part of the grand plan. There maybe you can find activities that are similar-ish. I've drawn on other activities. I will forward it onto XXX for distribution to everyone. Yeah so after we did the role models then we did the walking with time. Anyone got any comments about that? And then I got you to make shared images sharing your relationship to time with the group.

P1: It was kind of fun walking around and then thinking about time 'cause I never thought of physically embodying time. It's a different way of thinking about it. Yeah, it's like, well what would it look like. Different way of thinking about it.

P2: You can touch a clock.

D: What was that… ?

P3: She said it's not tangible, but you can touch a clock. [laughter]

P2: I thought it was very creative activity because it is something that is not usually thought of as tangible. And also, it's very open to interpretation as well. I think there's a lot of, I think pretty much even though this is your group that's more focused on empowering women. it's at times relevant to everyone.

P3: Yeah, I did find it was quite a confronting activity for me. Time has been one of those stressful things this week. But it was kind of helpful to then break down why it was stressing me out. So, while a lot was going on in my mind while I was doing it [the Walking Time activity], it was still yeah, it was just a really useful way. 'Cause normally any other strategies for time, you know, are like, "do out a calendar, count the hours, just focus on one thing for a day". But to envision it in a completely different context and in a different way, just isolated certain emotions. It was confronting and helpful at the same time.

P6: I'm interested in it particularly in relation to sexual violence and healing. That saying, "time heals" or that healing is linear or goes in stages, which is an idea that a

lot of people have resisted or are trying to resist. That there's a linear path to healing. The idea that a sexual assault survivor should react or respond in a particular way, in a particular timeline as well, to be a legitimate victim. And anyone who doesn't respond according to the timeline is dismissed. Saying like: 'you should be over it by now'

P1: I've had that a few times.

P3: Some say: "Why aren't you happy now?"

P2: I've had to educate my parents.

P5: It took a while to break down that stigma and get them to understand that it's not quite that simple. Yeah, but I guess this activity you could then use it for some kind of workshop for family and friends of survivors because it's so unbelievably hard to communicate some of the things properly. I've tried sending articles, getting them to read books, asking them to go to counsellors but then they've not gone to specialized counsellors. But yeah, maybe 'cause a workshop that… because if they could think about that in relation to their job or their kids or it could be anything but then, you know, it does get you looking at it in a different way so, something I can see it would be really relevant.

P4: For it to be helpful those people have to be open to the prospect of breaking it down and analysing it.

P5: Well yeah, that too.

P3: If they're not even willing to accept that, you know, it takes time in the first place or even acknowledge the idea then it's not going to work.

P5: It's another way of trying.

P4: Yeah it's another way, because it's like I couldn't verbally communicate it so then I got them to read it from other people's text and then talk to counsellors and, like, it took a few different ways before it finally sunk in, but I think having something that is so practical and you can easily, you know, again if you're willing to participate, easily relate it to yourself.

P1: There's definitely a spectrum of willingness.

P2: There's some people in my family that I just don't bother with.

P4: Everyone in my family!

D: They're the people in that image of time that are standing against the back facing the wall. They're not ready to engage yet.

P4: They haven't even turned around yet.

D: Yeah well, on that, I'm going to be away for about six weeks. I'm going to run these kinds of workshops overseas but when I'm back I'm happy to if you wanted to do something with a bigger group and invite other people.

P4: That would be really great.

P5: Allies and people who aren't directly survivors necessarily.

P3: I know quite a lot of people that they do their best to understand it and they're really willing to learn but sometimes it's hard especially, like, because they always want to know when you're in that really tricky situation having really obvious symptoms and reactions, really hard to communicate that. And also, even if I communicate what I'm going through, that's not representative of everyone. So, have a more broad education rather than one on one I think would be quite helpful.

D: Um, yeah, ok so, images of time and then after we did that, was it…?

P1: Did we do the Hungary?

D: Was it straight into the countries thing? Yeah, that's right.

P2: I loved that, that was such a good activity.

P1: The patriarchal reality.

D: Reality, yep.

D: Yes, that was the one [P] built the image.

P1: I speak Hungarian so…

D: Oh! You speak Hungarian?

P3: You could have done that in Hungarian!?!

P1: No-one would know what I'm saying!

D: I figured maybe people had named a country that maybe they had some knowledge of or connection to.

P1: No, I have no knowledge of Hungary. I don't know about their political system or anything.

D: So is your family ancestry Hungarian?

P1: No, thank gosh!

D: Wow, you just were like, this country looks interesting I'm just going to go learn this language?

P1: No, well, when I was a kid I always wanted to go to Hungary. And I like had this idea of this castle with this knife tree. Really weird but.

D: That's such a niche language to learn, like most people would learn something spoken in more places.

P1: The grammar, it's all gender neutral.

D: Oh, that's really cool.

P1: Yeah, I hated that when I was learning French in school, I was like "why am I gendering a chair?". It's a fucking chair. Chairs and tables are different genders.

D: I know I find it really odd.

P3: Apparently Spanish has genders too.

P4: Tables are masculine chairs are feminine. Anyway, I don't get it.

P5: A lot of them are just random though. In German, because I was living there, and it's all like trying to work out how they did it.

P3: I could never get my head around it.

P2: It's just so random.

P1: And my French teacher was saying to me, certain things have different traits or different letters in the word so different sounds.

D: Right... And so then we got into different countries and you had to negotiate with the idea of the ideal future where there'd be no wars, and you'd just come together with a cup of tea, but thinking about your different countries' resources and needs, you had to kind of have a bit of negotiation. And then also those of us who weren't being countries threw you lots of questions from the floor about how your country operated, political systems, structures, how things had changed, in your futures, women to become leaders and you had to reflect back on the past and explain to us how the systems worked and how you created that change. So, that put you in the role of really having to think about how those changes could have come about. And yeah, any reflections on that? A few happening as we were breaking but…

P1: I was excited to kill pretty much everyone.

D: Yeah there were very different strategies for how to take the dominance of men out of power.

P2: Yeah, on one hand it's because there were so many things we had to change, it was like, you look at it and it was like, oh my gosh, everything is so systemic everywhere, but then at the same time, they're such small changes. Like there's a lot to do but they're all perfectly reasonable changes. It's just… [pause] yeah, it just really goes to show how much of it is societal expectations and norms versus actual legislation because when you look at some of the laws we were looking at changing it's quite easy to implement. Implementing a basic minimum wage should not be a difficult thing to change.

P3: It's hard how much men hang onto the power that they've got, and how much they put that on subordinating all else to make sure that they have all of the power, and then just to see the flipside that's actually quite joyful. I got a lot of joy out of that. I loved the discussions surrounding it.

P5: We all had a good joke about no men being in parliament. All of the policies were focused on equality. It just really goes to highlight that when people are, like, "feminists are women who want to have power over men", it's not what it is. We don't want to be paid $1.67; we just want to be paid $1.

P2: It was quite [pause] it was actually really fun. It was good to see it all as being possible. I was getting quite excited thinking "we could actually do this". There's no reason why we can't do it. And yeah, dismantling – when we were talking about dismantling capitalism – yeah, it just all seemed really possible.

P1: And quite valid to do and the ideas that were generated and how it was easy to actually accomplish that. It seemed so easy to wake up one morning and set the world.

P6: You know but the interesting thing [pause] I really loved the activity because I think people in this room have done an activity around envisioning what your goals are for social action. And people really struggle with that because it's hard to imagine the kind of world you'd want. By putting it in the past tense it's like I've done it already. It made it so much easier.

P1: Yeah, because I remember doing that activity in group and you were asking me, and I was, like, "woah OK"!

D: So, what was the activity you had to do? What social change would you make? What's your vision of a better world? Or something like that.

P1: Yeah, it was just a future tense version: What would you like to see happen? Whereas it was hard to think, well, because we spent all group being like "well we want equality, we want empowerment, we want to not have to be afraid of sexual violence, for it to not be as rampant as it is", but then when you're actually asked the specifics it's really hard to identify how to get there. Whereas you think about just that, those things, and how you did get there, it's just a lot easier to do it in past tense!

[Mutual sounds of agreement]

P2: I don't know why.

P3: I can't explain why.

P4: It kind of pushes you, as soon as I started to talk it was, like, “ah ok yeah, I did this” and “I’ve done this” and da da da.

P5: I think it’s ‘cause, you know, you’ve done it so you must have done it somehow. So, there has to be a solution. Whereas if you’re thinking “oh yeah, could I have this”, “oh no that’s too much to ask”, if it’s already done, you had to get there somehow.

P3: Yeah! In that activity in the group it felt like it was, you know, like in beauty pageants in the movies and it’s like “world peace” and they don’t actually know what that means. No-one actually knows what it is. You know it wasn’t actually to that extent, but you know, I want equality. That’s a hyper-exaggerated example, but it’s so much more specific. It’s not just that I want empowerment, it’s that I want to be paid the same, I want the same level of education. You know, if I was Saudi, I want to be able to drive, I want to be able to do stuff without the permission of a man. I think when I thought about it in past tense you can see all of the little details, whereas in the future tense, it’s like I want equality, but, what exactly? It’s just harder to come to the exact of what that means.

P5: And I think it’s partly what you were saying, like, if you imagine the future you kind of think you haven’t done anything yet.

P3: And it seems like a lot more to do. It’s a lot further away.

P1: You sort of limit yourself because you think it might be too much. Whereas if it’s in the past you think of examples either you’ve already done or people you know have already done.

P5: It gives us the power and the validation to do it [to be a leader] because when I think about the future and I’m like, “oh, I can’t do that, that’s too much to ask”. Whereas if we’ve done it, [in the scenario] it’s like, “oh, OK, so well this is how we did it!” It just feels like part of it is to be given the power. All of that self-doubt, that chatter that you’ve been raised to think as a non-male, that just kind of disappears. If you’re thinking it’s already there, you’ve got that kind of level of power. I think that’s what the difference is for me.

P1: I think ‘cause of those reasons is why Hungary kept killing everyone is because Hungary doesn’t know how to do that.

D: Because that was the other really interesting thing that I found, like, you know, we were asking you really hard questions, like how are you changing the legal system? How are you changing how you deal with crime, how are you changing how you deal with money? And you know, all these different things. And you all came up with these really great answers. And I was, like, which influenced Hungary, Hungary’s policies? And it was, like, “oh yeah!”, “oh, I haven’t thought about that”! Like, so, I learnt…

P4: But I feel, like, because I’m a lot younger than everyone else here, like I haven’t got the life experience or, like, the knowledge to deal with and say “oh yeah, we could just do this”.

D: As you were saying that I thought about how it brought to mind world relations, and how particularly western countries can be very paternalistic towards developing countries. And for me was really great in that it put attention to issues around race and class and colonialism and of course gender. I think it allowed for an intersectional analysis to arise.

P3: I noticed though when we were talking about everything it was either men or women and we didn’t really acknowledge non-binary people.

[Sounds of agreement]

D: True. That was an oversight.

P3: I was like too scared to bring it up.

P6: Speak up! Speak! Speak!

D: Yeah! That would have been great to add into the space.

P3: But I do also feel like in other conversations I would, because I identify as non-binary, I would feel quite left out but I also do feel that just because it’s this group and it’s at risk, I kind of feel like the culture of the word woman here is non *cis*-male, so I think that’s why, while we were using gender specific language, the culture of what

that means in this space is different to other spaces. Like, if I was having this discussion, I did a psychology and gender elective a couple of years ago, if I had this discussion then, I'd be like "no, we can't just say women because it's not just women it's affecting it's anyone who's not straight white rich male". Yeah, just being an area where it's inherently accepted.

P6: How would you bring that up as a facilitator or, like, an animator of this process? If you recognise that something wasn't being said that was important to be said or something was said that was problematic. What's your role in kind of asking a question or illuminating that without shaming people?

D: That's a good question. I guess I see my role as a facilitator as also being a bit of a provocateur, so you know I was throwing questions to you in the role play of, you know, asking questions to you like "ok, so, how would you deal with that in your country?" And you know, I was actually thinking when you brought up non-binary that rule that Saudi was going to introduce that was taxing men higher for the petrol I was just thinking "oh, that would have been interesting to add into that layer of discussion of ok are we going by male identifying people only have to pay a higher tax" so if they…

P5: Yeah that's kind of what I had in my mind, those who identify as men, those who are paid as men.

P4: Then no-one's going to identify as male.

D: If they're starting to get taxed for … I was like I wonder whether that would create a transition.

P5: If they're getting paid as men.

P4: Only *cis*-men?

P3: Yeah, *cis*-men.

D: If they want to take that role then.

P3: I was kind of thinking of it more based on what people were being paid.

D: Hmm ok, rather than their gender.

P3: Yeah a lot of the times, well I guess not so much now but when I was not as confident to express myself, I had long hair, I'd always be dresses, you know, always wear bras, always have make-up on, all of that kind of stuff, um, I would, I was basically given a lot of extra privilege because people assumed I was straight and female. So that's kind of what I was thinking from there was whether they identify, or it's assumed if they're being given that privilege then they pay that higher rate. If that makes sense.

D: Yup, but back to your thing I guess I would throw it into the space if I'm conscious of something, you know, an idea to let the group play with – "what about this?" and "have you thought about this?" – if it's more like challenging the space, like language or behaviour I don't see as being inclusive. Generally also when I start working with a group, particularly if it's a longer session, I have a discussion at the start with them about ground, a kind of shared contract for working together, how do we want to work in the space. And getting specific, like respecting each other in the space, what does that look like, what does it look like to not respect in the space? And have a bit of a discussion and agreement at the start of a process in working with a group about that. But again, because tonight is quite short and you all know each other, you have a relationship, I didn't go through that, but that's kind of also then how to set up a space to give permission to call out when there might be language or things that is not respectful and say "actually that's not okay, you know". And as a facilitator to speak up on behalf of someone else in the group who might be feeling (awkward) that but might not be confident to say it. That could be, "that's actually, using that language is actually excluding trans people, let's try and be more inclusive". So yeah that kind of thing. So that's how I approach that.

Yeah cool well I think we're pretty up to where we left off which means we should probably do a bit more before it's time to go home.

[break and more activities]

D: After the dinner break, I put down stimulus and then I invited you to think about an idea for the future and then we did the Futures Tension exercise. Any reflections on that exercise?

P1: I think that's a really great way to run a group brainstorming session. Like if you look, if we're trying to come up with a new script or new ways of performing something. 'Cause it gets everyone active but it's also a really fun way to fairly divide tension. And when one person was speaking, that was who was up. But then we were still free to interchange who was speaking. Yeah, I thought it was really practical but a really fun way of facilitating group brain storming.

P2: Yeah, it's good. I like the physical thing in the beginning of doing the future and the present and the past, kind of getting everyone physically involved.
And definitely I like the interchanging. It wasn't just one or two people up there, but everyone got involved. It was quite funny as well to take on the other side of the argument. And see other people doing that.

D: Yeah 'cause you played both sides of the argument.

P2: Yeah.

P3: Played both sides yeah, and watch other people play and then think about the actual blocks that are there. Yeah it was good, really interactive. It's fun.

P4: Yeah, I liked the representation of past, present and future. 'Cause I thought that was a real analysis of a problem, you know. I think often I analyse things, it's not through movement in that kind of way. I just ask: "what's the root cause of this?", "what are present issues?" But that was such an amazing kind of visual depiction and when you embody it, it's like you can see from a different angle. And so, yeah, really appreciate that kind of happening, of past present and future. But also, that it was very funny and comical. The people were able to present real arguments, of all these issues. But sometimes we can get into role plays where it's a bit stagnant or something, and you don't seem to move as much and people get stuck and things. But this was, like, people got what the council was saying. Some of it was a bit hilarious, ha ha.

P5: It's also a good way to poke a bit of fun at ridiculous things, like "why do we have all these trees that don't do anything?" [the group was looking at the idea of having fruit trees lining suburban streets]. But kind of doing that in other contexts, like, if we do a lot of stuff with sexual violence it is, you do need to have kind of like, fun outlets in activities otherwise it can be very overwhelming and very draining. Whereas this was an activity where we could look at so if we were, like, analysing the culture behind something, we could play both sides and that would be a really fun way and light-hearted way to explore the negative side of it, while still raising serious points.

D: Mmm yeah. Because I was thinking of the discussion we had before dinner where you were talking about how it can be really hard to explain things to people who don't have that experience. And trying to explain that time line of, you know, reflecting on a trauma, and you could take this idea of this exercise and do it to any topic of having that "round robin" of different arguments, different ideas and different strategies of how to approach that conversation. You could use it for any topic. I'm exploring alternative futures.

P1: It was good to create that kind of lateral thinking too. And the ideas that were generated out of the arguments and having kind of, like, soft arguments in a non-hierarchical way, was really good, you know, because we don't hear many of those in politics. Whereas, you know, there's not much humour there. But yeah, that lateral way of thinking was really good. I think just the interchangeability of it. 'Cause we did this at uni and at high school where it's just kind of like "ok it's role playing time, we've got, you two or three", or however many you're doing. And you've got two minutes to fill, "this is your topic – GO!" Because it's so awkward you know, once the first second you are out of an idea the whole thing is thrown off and it's really hard to recover. Whereas this, because some of us only subbed in for one sentence and the others subbed back and it sparked a whole heap more. But it still flowed. Whereas if, other times I've done it, where it's like you know the two doing the role play in front of everyone else and other people kind of call out ideas and then you don't really know 'cause it's not your idea. And it just doesn't flow quite the same. Whereas if you just change it, and even if you're changing over for a sentence, it kept a flow of it going

really well. I think if we just kind of did it, just the two people. I think it wouldn't have taken up anywhere near as much time. We would've kind of just got stagnant and run out of things to say a lot earlier.

P2: I don't think I could have got up actually if it was different. Yeah, I don't know if I would have if I didn't have the choice. Or it wasn't easier too. Yeah you had the time to think and engage with the arguments.

P4: The use of satire was really great and I think that was a definite highlight. But in the end you know you are playing a system, or you know someone who's quite oppressive or uses power, and the use of satire highlights the absurdity of their arguments or their position and that can really, like, not only is it funny…

P1: Cathartic.

P4: Its cathartic, or it's like, look it can show everyone that it's so ridiculous, their argument. You could do it with the court system or with the police or people who victim-blame. Your arguments don't even make sense under interrogation.

D: Yeah, we had the chance to kind of say, "well, actually no" and give the reasons. And when someone, they gave another ridiculous reason, and the person up might wonder "how do I deal with this?!", but then someone else would jump in and say: "this is how you deal with that".

P2: I think it's a good way to actually explore all the, you know, rebuttals or arguments you're gonna get from another side, 'cause when you're just sitting there and thinking "ok, so this is out feminist framework", "this is how we use what we think victim blaming is" and you know all that. And you ask yourself, "what might other people say?" and, well, you might come up with a couple of things, but this way there were so many more different aspects than if it was just a sit-down discussion or writing down. Like, I wouldn't have thought of any of them.

P3: This whole topic is slightly uncanny 'cause we literally just covered in legal [studies], like our last lesson was the pretty much whole lesson looking at, like city councils and farmers and tourism and putting together what everyone's idea of what a tourist does. And basically it's just the person from a foreign country going and

picking fruit because they can't do anything else and the city council being like I'm gonna capitalise upon that and, like, not give you enough money or whatever. And it was just like the legalities from that and it was kind of weird, and I was just like "oh my god!"

[laughing]

P6: Yeah and I think the good part of that, like all of the workshop, the experience tonight, is the fact that there is that massive element of choice and autonomy with the whole thing. Like if you don't want to do anything, or say anything, you really don't have to. I really liked that.

P5: I really just like how applicable everything is. It's so open to use in so many different situations, so while you could just pick something silly or trivial or something that you wouldn't usually have a discussion about to learn the techniques. But even just thinking…

P1: Like growing fruit trees…

P5: …yeah, growing fruit trees and, like, looking at the thing about this, to break down cultural issues and different constructs. And you know, breaking down oppressive systems. Or where the other one, um, you know, the time activity, we can use that to communicate to family and friends the things that we haven't got through otherwise. So things that seem, they might just seem like a little silly game on face value, they're actually really, really versatile.

P1: Yeah I like what X said about going up when you have something to say, when you choose to go up. I guess 'cause, like, you're not being forced to go up, you're just going up when you feel ready to. Like, that was a nice idea about the game too. 'Cause it's like, "oh yeah I *want* to say something now", instead of just being put on the spot like "you *have* to say something now".

P2: 'Cause you can freeze when you're put on the spot. You get that PTSD thing happening. it's like "urgh".

P5: Your mind is just blank.

D: Yeah?

P2: Where this is like a flow yeah.

P1: Yeah ‘cause you’re like, “I *want* to go up now”.

P2: ‘Cause if I'm spending all my time thinking what to say, I can't think about how to say it, or what body language to use. Or whether it should be a funny thing or a serious thing. ‘Cause I'm just trying to think of a sentence. Whereas if I think of a sentence and then go up. then you can focus on all of those other things.

P5: I also liked it ‘cause it gave me time to sit back and think about. not only what you wanted to say but what the other side was saying. And analyse it. You could either be like “oh I actually kind of want to jump in for the other side”, but I'm gonna analyse what this side is saying first, where their argument is going, so I can go in with an argument. Or you can just sit back in third person and analyze both arguments and be like “oh yeah, just sit on the fence”, it doesn’t really matter. Which is something I really liked.

D: Thank you. Are there any final reflections on the workshop as a whole before we um call it a night?

P1: I think we've got lots to bring to our group. Definitely.

P3: Learnt a lot.

P6: Yeah, lots of great exercises and ways of doing stuff.

P2: Come back and do this again.

P3: Yeah.

P1: I also really like the fact that we were taking real life issues and stuff and we were deconstructing them and representing them in abstract ways. It helped me. Most of the time my issue is I can't wrap my head around issues to be able to deconstruct and analyse it properly. So, it kind of half sits there, kind of like there's something wrong with that, but ok, whatever. But now I’m like, hey, I can get my head around that it’s all cool.

P3: So yeah, really enjoyed it all. I like the fact that they are all physical things like P1 was saying, but they're also kind of easily achievable. ‘Cause I think sometimes if I think about physical drama, I think it’s gonna be really, like, really energetic and over the top and tiring. But this wasn’t like that at all. So it’s kind of like achievable for anyone.

P6: Energising if anything, energizing for the brain and the body.

P4: Yeah it's not tiring at all. It’s the opposite.

P5: Yeah and like I did a little bit of drama in high school and it was very much more kind of like acting school, where you've got to do it, whatever is being said you've got to show that emotion, and show that character, and this and that. ‘Cause I don't think that’s an overly creative way of showcasing things. I mean, it’s one thing in a movie where it’s just for entertainment. But when we are trying to write scripts that are to change ideas, it doesn’t really make sense to use a conventional approach to it. So I think if we have a more abstract representation, that will help us kind of communicate what we are trying to get through, and hopefully, have it received a bit better because we're not just stating what has been heard before if we are actually doing things in a different way.

P4: Yeah, I think if we do that people might actually listen to us.

P3: Yeah.

P4: I was just thinking about tonight. Like I really liked the future focus. ‘Cause sometimes you know there are so many things that are wrong you can start thinking too much about that, so I like thinking “oh how would you like it to be” and like we were talking about at dinner with you know, having it already done and then thinking about how you would get there. I really like that, I really liked that approach.

P1: Got rid of that, like, self-doubt, tell myself I'm overreacting, it’s ridiculous, trying for too much, it’s not achievable, cause when you sit there and go oh it’s done you know we are women in charge of countries, we have some power, then you can think of the other things and how to get there and yeah and not just discredit yourself. It was a lot easier to come up with the ideas.

P2: Yeah it was good like you suddenly made everything possible, exciting.

P3: I could see the way that was interwoven through the whole workshop. I mean not all, but most of the activities had a theme around time and future. It was like the structure was pretty good, perhaps there could have been a bit more safety at the beginning. Other than that, it was like perfect, perfectly structured, and the last activity was really great.

P6: I guess if you know its theatre for social change and social action kind of whatever, the underlying theme is, it's gonna be quite future focused.

D: Well it's a good way of thinking about it.

P1: So, I mean if you go to a group that you know is looking at pollution, or coal mines or refugee rights or whatever it is, it;' still gonna be relevant. Yeah, it kind of fits everything.

Transcript 4: BaFuturu#1 - Theatre Participants

Part A – midpoint reflection (from 13 September 2017)

D: So, we'll go around the circle so, say at least one word to sum up.

Mp: I just feel appreciative. Sometimes we still don't realise, but sometimes through dreaming, we can realise. It's good to realise through the dream, you can find it. Timor-Leste has a strong culture. As a Timorese person we need to keep our identity. Because sometimes the culture can be like new identity. It's good for us to keep this even though we have big changes ahead.

We already share with our construction, I believe this is only construction, but this will happen, if not from us but maybe from our generation. We can keep continue the service for the generation so they can have, like continue to do that.

Af: It's really good, like those activities we did today are really good for me. I think it has benefits for me. It like, wakes us up, for how we think about our future and what happens next in the future.

E: Just happy because we can realize this is good, and same [with others].

J: Just appreciate because I realize that all of us are smart and have the skills.

X: Really happy, appreciate, sometimes think it's not valued but we can proceed for something that is valued.

Tf: I'm happy, but sometimes I'm confused.

D: About the meaning of the activities?

Tf: Yes.

D: Do you have any specific questions now, maybe because you missed a bit this morning? And yesterday as well.

Tf: Just confused for those activities I already did. Why we did them?

D: The reason is to start to create a picture of things that you think about and dream about for the future. So, we have some physical objects for this, and then tomorrow we'll move more into using theatre to explore this.

Am: I really appreciate what we did today. Because I can learn a lot of things which wake up my mind where I can start to dream. So not only for myself but for the mission of the country, because every country has their own identity. Sometimes those activities, those skills that you have, we can offer to the other people in need.

Dfy: I am interested in activities that focus on changes. Sometimes the changes in our culture are mostly for the traditional people in the rural areas. Sometimes they are already influenced by these changes. They try to modify it, like some of the cultural things, using the modern things. But for me as part of the new generation, we need to remind them how to keep this [traditional culture], because this is our dignity, our identity.

Dni: I feel today, starting morning to afternoon, I am really happy. Sometimes those things we face are reality, but sometimes we forget to talk about this. But through this activity we have a chance to talk about this. I really like three things today we already talk/present about, like statue, the theatre and the other one I forget. That we just did today. Three things ma'am. Ok.

M: I feel very happy with this activity and I hope that through this activity, we can promote more, promoting to be good and useful in the future.

Sl: I just feel like this is all thing, is like, all those activities are new for me. And I guess, like, when we work together it can be good things, it can be useful things for us.

P: My ideas is like all of your ideas, same.

Part B – concluding reflections (15 September 2017)

T: During the training I learnt two things new for me. First is the clap game. Second is how to discover the future, present and past and challenge it. I feel very appreciative

because I got two things from this training. I say sorry for everyone if me or my team have something mistaken here.

A: For me, five days is not enough. To talk about the future, five days is not enough. For me, I'm a conciliator working with youth, like as a counsellor. So for me, I still need to learn because I don't know yet about the significance of the future, so through the training I've learnt a lot about how to think about the future. During the five days, sometimes my actions are like comical, but I'm learning with my heart but I'll pass it to the people, to the youth and also they'll receive with their heart. So I appreciate *mana* [sister] Deanna already share your knowledge and skills to us and this is a story for us, so in the future, when we share this with other people we will remind them to show this, to pass it on to other people. This training is not only for the arty people, it is for everybody talking about the future, talking about everything, about life.

Ma: Thank you to Deanna for working together with us to improve our skills. My favourite activity is when we divide into a group and create images about what we think about the future [the construction activity] and this activity still reminds me to still think about if this might happen in the future.

A: Only participated for three days because of the timing with my study. Only three days but I feel happy and thank you. I have learnt a lot of things about how you can change your mind for the future. One of the activities that I liked is circumstance of timing/time [Walking Time] and to think about one challenge you are going to face in the future. And also we share experience and directly implement with theatre and action. This is one of the new lessons for me, how I can bring those experiences as one of my skills, to implement in the future.

Mb: It really surprised me. It's only five days, but I am learning new things here. I learned a lot of skills during the five days. The what I liked most is the different games and activities you shared with us.

P: Thank you to *mana* [sister] Deanna and *mana* Nona. Because *mana* Deanna offered this opportunity for us to learn, especially the games are new for us. I participated for

four days only. I particularly liked the statue game. This is the first time for me to learn this. And also sequences of time. It's changing my mind about how to manage time.

F: Thank you to *mana* Deanna and Ba Futuru for the opportunity, especially the opportunity for me to learn something. I'm still learning. The activity I really liked is how to make a decision [Futures Triangle]. It reminds us and wakes us up as to how to react when we face a challenge. Also one activity that reminds us how to think about the future, culture. And also lots of activities that remind us how to be creative and how to create something good for your future and your country.

J: Thank you for the games. Before this I have worked in the youth parliament. Learning lots of games can help me in my facilitation work.

Mc: Thank you to everyone. I missed classes for one day. I don't want to give a lot of comments, but those activities from the start to the end I really liked.

E: Thank you because during the five days we learned lots about games and how to think about the future. What's your goals in the future and what you can do in the future? It reminds us how to bring the reality in the future. I really appreciate and really like the activities. During the five days there is a lot of activities I am learning.

El: I'd like to come to help you in the classes. If you have any new skills, I really want to join and I'm ready to participate in this. Mostly for teenagers it's good to do lots of games to encourage them not to feel bored.

Ma: I think these activities are good. But I think you need to clarify it because in the secondary school they know that they have a talent. They still have a skill but they don't know which is their talent exactly. Because they don't have skills for the theatre. Sometimes they know how to play the music and sing. But through this theatre it could be good to wake them up and encourage them to see which is good for them and which is their preferred talent they can go on with. I think I tried these activities already and so I know the high school students will learn a lot.

L: Please invite us if there is another training opportunity.

N: I think it's really good and it's fun. But sometimes it's really hard to discover what happens in the future. So, we need to work hard and think and then listen to the other people, and co-operate with the people to discuss together about this. So, for me, it's really hard, but it's a fun activity, you deserve all of this, you have big goals. Finally, you can find the big goals.

Transcript 5: BaFuturu#2 - High School Participants

Focus-group reflections from Thursday 5 Oct 2017 – final session, day 7 of 7 afternoons of workshops.

Me: What was your highlight of our time together?

Z: The part I most liked was imaginative activities about the future.

Am: Drama making statues. And the scenes of how to respond to people with mental problems that we did, where we practiced how to tell others to not call them names and be mean.

As: I also liked being a statue. Also, the games, and using rubbish to make things.

E: Future imagining and drama.

Ld: I liked talking about the future and being asked what I'm most interested in about the workshops [reflection time].

An: I liked creating the *Uma Lulik* best, and I expect in the future I will develop the *Uma Lulik* more. And also the games we did.

U: Using recycled stuff to make the house and talk about the future.

Jn: The drama makes us feel active and alive. And I liked the questions and continuums asking us how we feel about the future.

B: To make pictures of the future with our bodies.

L: Using recycled stuff we can have good imaginative ideas to think about the future.

J: Thinking about the future. The games. A good environment here for everyone – friendly and active.

Me: What could be improved? Any parts you didn't like so much?

Z: Nothing.

Am: Nothing.

Me: Really nothing? It's okay to say something you didn't like. It helps me make the workshops better. I won't be upset.

As: I liked everything.

E: Me too.

Ld: Yeah nothing.

An: Nothing.

U: Nothing.

Jn: It's good.

B: Nothing.

L: I am agreeing with my friends.

Me: Okay, I'm glad you enjoyed the workshops. Are there any more reflections you'd like to share on what you got from participating?

An: Thank you for the workshops. I've learnt a lot. I am grateful for the effort you have taken to share with us. This stuff I've learnt I'll share with my friends and community in the future. Especially I'd like to say big thanks. We have nothing to give you but hope that you travel safely back to Australia. We hope you learn from us as we have learned from you, and that we will all take this experience.

E: Thank you because you facilitate the training well and shared a lot of knowledge with us.

Jn: Thank you for very kindly facilitating workshops that we have never learnt in our life. And this is a good thing for us. And it already increased my capacity. When I come to the workshops, I feel good. If I have a stress then when I come here, the environment makes me feel good.

Z: I appreciate the experience. Thank you. During the workshop I've learnt many new games. Have good travels back to Australia. Maybe when you come back you can bring us presents!

J: Only two days, I've returned after doing the first workshop series to help with these ones, but I've met new friends and shared knowledge and experience with you younger students. I advise you all to continue to take opportunities to participate and learn. To get skills is not easy, and needs effort.

Am: I am very happy because I can increase my capacity, especially feeling confident to talk.

L: Thanks to all! All the skills and knowledge we have learnt is new for us. I suggest these skills we can share with our neighbours, our friends. And maybe we can add more [workshops ourselves] in other places, like *Arte Moris* [local arts school and venue].

U: Through this workshop I appreciate that we can listen and talk about the future. It's good for us. I hope you come back to Timor.

Transcript 6: BaFuturu Staff Reflections

This Transcript comprises four interviews with BaFuturu staff:

6A	Interview with Theatre Program Coordinator and Translator
6B	Interview with Teaching Assistant, Translator and Videographer and Drama Team Teaching Assistant and Translator
6C	Interview with Teaching Assistant (working with small groups)
6D	Interview with Sierra James, Program Manager/Co-Founder

Transcript 6A – Interview with Nona, Drama Program Director and Translator

D: How is my workshop different to other BaFuturu workshops?

N: The question is whether your workshop is different with the other workshops I have run at BaFuturu. I will say yes. It's different because you come up with ideas about how to wake up people's minds. Especially thinking about the future. We have run a lot of workshops in BaFuturu, but sometimes we never think about the future. This workshop is mostly for people to find out what's happening in the future and also do some comparison with the past and present. It's really good. Sometimes people don't think about some things happening in the future, or that some of the ideas we can still use we took from the past. Sometimes we didn't know. But through the workshop, people know how to compare which [ideas] are past and present and future. Maybe some of the ideas we still want to use from the past or the present and we are going to bring them to the future. So, it's mostly to wake people up: what do they think for the future? And a step to set up the goals. Because people sometimes have a lot of ideas, but just they don't know how to describe the ideas. Just through the activities and the workshop like this they find how to describe the ideas. Finally, when they describe the

ideas they think “mmm those ideas are really good, maybe we can use [the ideas] in the future”. So, this [process] has a function of how to bring it [the ideas] to the future.

D: How would you describe the way the future is talked about in Timor-Leste?

N: I think this workshop, well especially the activity where we described the future, is very relevant in Timor. Because through the workshop you will see all the participants come up with the different ideas for something they want to bring into the future, something that they already dream in the future. It’s good to do some of the activities about how people can wake up their mind and start to dream. Sometimes people are just confused. Because sometimes they have a dream but it’s really hard to talk about it.

And also through the activity with the community theatre workshop you can get lots of experience, different experience from the people [in the workshop]. And it’s really good because sometimes the different activities can bring you something and change your mind about doing something in the future.

D: Can you explain how Timorese culture talks about the future?

N: I think, related to Timorese culture, for me, personally, I’m not hearing something about the future. It’s never [happening]. People never talk about in the future. Even in the government. Sometimes in BaFuturu we do some activities in the workshop to bring participants to think about the future, but it’s not too much.

But mostly, the things that I learnt, the special things that I learned through your workshop, I really love, is about how you bring people to think about the future. Because as I mentioned, in my university sometimes my lecturer doesn’t talk about the future. [Nor do] my friends. I never hear people in the community talk about what’s happening in the future.

D: Do you plan to use workshop activities in the future?

N: I will say this is just my first time to learn the workshop. And I hope that going forward, I will implement the activities, same as what I already learnt from your workshop. I will do some of the activities especially for the young people to think

about the future. I think it's good to talk about the future, because we are all going to face our future, so it's good to think about this.

D: Do you have suggestions for improving upon the delivery after seeing the first round of workshops that I could consider for the second group of participants?

N: So the next classes are for [year 10] students. Hmm. I think now I understand the workshops, when I'm going to implement the workshop with the young people I want to connect with the specific situation in Timor more and help to connect this to the ideas for the future. In Timor we have had a lot of conflict in the past so it's good to bring people into the future. But for me, if somehow I can bring people to think about the future through the activities of the theatre, I want to focus more on specific details of ideas from the young people and how they can achieve this dream in the future. But I still want to use the activities I already learnt from you, but I just think how I could make them link more to the realistic situation in Timor? Because I think the activities that you ran with the group already are really good, but some are too general to the rest of the world to think about in relation to Timor. When people think about [the situation] in another country, sometimes then it's really hard to find the ideas [that can be currently applied] in Timor. So, it's good to bring more focus on the situation [that is] realistic in Timor. How they [the participants] can make improvisation/improvements in the future. So, I think they will come up with good ideas and these ideas are really good for improving us [as a society]. They are something to keep in the future.

D: So how would you say you feel about my use of stimulus from other countries?

N: In the other way, it [the stimulus] is good to bring us to think about something new in the different country sometimes, because mostly young people just think in the situation in Timor. But through the activity they can discover "oh this is in Australia, this is in Italy, okay!" So they get ideas of how they might like to change something in Timor for the future. When they see the pictures [with examples from other countries] they can see 'oh this country is moving so fast but, Timor, in my country, is too slow. So how we can move?' So it inspires them for how to move on, so it's really good. Because, they have ideas, like, "okay, this country already moved, they have the

situation we want in the future, maybe we can change Timor to be like this country [is], maybe in 10-20 years' time". But in the other way, also it's [actually] really hard for them to discover solutions in the realistic situation in Timor now. Because it's really hard for them. But they [the workshop participants] still have hope to change the country, to change the culture and to change the ideas for the future.

D: Did you like the new law activity and would you want to share the ideas generated with those in power?

N: I really like this activity also. Sometimes in the government people don't think about this [all the great ideas that came from the community participants]! And when I learnt this activity that you ran through the community theatre I was thinking like, oh my goodness, we should bring all the ideas to the parliament! Show to the government "see we come up with these amazing ideas and please consider it". Sometimes you [as politicians] spend like three years, five years, sitting in the parliament and just work on one law idea. But we just came up with these ideas in just a few minutes to a few hours. We already have amazing ideas so please, approve this [idea we are bringing to you].

Transcript 6B – Interview with Bano (Teaching Assistant, Translator and Videographer) and Angel (Teaching Assistant and Translator)

D: I just wanted to get your opinions of what you thought about the workshop now that you've seen it. I'll just start with this open question and then I'll ask some more specific ones. So A or B who wants to start?

B: My opinion about the workshop, I think the workshop was good. But as you know, as a developing country, people do not already have much understanding about this [kind of workshop]. We can say like maybe 5% of the country have knowledge of the arts and drama and things like that. But I can see during the workshop it is interesting for the people to participate [in these activities]. Especially showing their minds how to think, to use the creative thinking [skills]. I think for me this is the most interesting thing.

The only thing I think is how we can make the workshops more fun. Maybe more games. Sometimes the younger kids get a bit bored. Maybe sometimes they get confused. It maybe the problem caused with the language issues or something like that.

But all the time I found all the participants enjoy the work and learn something. Especially for the first round [it] was good. Mostly those participants have knowledge already about drama. But the second ones [high school students] had no knowledge about that [use of drama]. But they really enjoy the activities, especially when they're using the recycled [material] stuff, it's really interesting. I like it.

D: And A what did you think about the workshops?

A: So from my point of view from [the times I sat in] the workshop, I think it was really beautiful for people who could attend the workshop and also I really learnt something new from the workshop itself through games. And also some of the participants managed to build their confidence as well.

Some of them live in the *foho* [remote areas]. We asked them about their ideas, why they wanted to attend this workshop and they said they wanted to build their confidence and they wanted to be optimist, to do something for the people [in their village areas]. It really works well for them to get the information [you shared] from

the workshops. And also they added some new games [to their repertoire]. And [when they learn the games they can perhaps] manage to share the games with other people in [their] communities or something. And the biggest things they learn is how they think about the future for our country and how they can use their imaginations to think about how Timor-Leste [could] become, what Timor-Leste will look like. So, they really give their ideas [of] how that [future] will look like even though they are a bit confused. We explain sometimes, [then] they ask another question, [because] they did something different. We ask them to do something general but they just try to do something really specific, but it is still in touch with the workshop.

D: It was still in touch with the workshop? You mean it was still relevant?

A: It is still linking with the workshop. Still part of the objective of the workshop and the theme of the workshop they attended.

D: So they used different creative ideas, but linked in with the workshop?

A: Yeah linked with the workshop.

D: What about for you both personally? So I know B, you mentioned one time during the workshops that it really made you think when you build your own Uma Lulik, what materials you will use will you use – traditional materials or not. So any reflections for yourself personally, for your work or your own thinking about the future for Timor. Any other reflections?

B: Yeah, I think it is interesting to see the young people to use the critical thinking to create something knew. You know, I would say, if I am the Minister of Education, I would like to insert this program in the high schools. Ha ha. Or near a high school. Because it really affects the young people – how they can think out of the box. You know, like, be creative, use what they have surrounding them, like for example the recycled materials. We can talk a lot about everything. So this [workshop you ran] is good a thing, because it is more than just talking. If a teacher asks students to write a thousand words, a hundred words, I believe that they can do it at the time, but not understand what they are writing. But we [through your workshops] are using this practice…where you think and you do it, you think and then you do it. And then it

opens up your brain, your mind to think about something that we have never imagined before. But because of this practice training we have the tools there. For example, I notice when the creating the traditional house we [the participants and I] had a lot of ideas. This is a good thing. It's really effective for kids, young people to develop the brain.

D: Ok. So, A, for you personally, do you have any reflections? You were only at a few of the workshops, you didn't get to see everything. But was there anything that made you think personally about the future, or the way you see things, that came from the workshops? Was there any part of the workshop that you found created an opportunity for you to think differently, or opened your mind to new ideas? Does that make sense as a question?

A: Ok so I personally think, um that, through what we did, what you have shown in the workshop, it really opened up the mind for all of us to think exactly what should we do to develop the country? The imagination is part of our planning to do something, create something in the future. That's because if we are still sleeping, we don't wake up to do something. [If we don't have imagination] it means that we will not try to get something; that we will not reach for something we [hope or] expect in our own lives. I personally feel happy with all of this [process] and also, there are many techniques that we found [valuable] from the workshops. Through [participating in] games we think about the future. And also, the activities really reflected the lives of people and how they can think a lot about themselves, and how they think a lot about doing something better in their future. As I note something from the game you called something like '15 years later game', it was really nice. Even if we ask them to close their eyes for a few minutes [like in this activity], they have to use their own brain to think a lot. What could they think about the future? Even if only [in the time span of] few minutes to close their eyes. It makes them have big imaginations for the country. Big imaginations for building something and changing their world.

D: Mmm, it's exciting thinking about what people might create. Another question: Do you think there are any of the activities you can use again? Do you think with any particular activity or game, "I can use this in my work"? I know you are not in the

drama team, B, but maybe also you might still have ideas that you want to work more in this area? I am just interested. So probably it's more for the drama team, but I'm wondering whether there's any activities that you can take out and use yourself?

B: Yeah, I'm thinking some of them. Maybe I can use for example the games, fun things, clapping your hands [around the circle], something like that. And also the activity where people use recycled things to create something interesting. Maybe in the future, I [will] go back to being a teacher. Like before I did.

D: You taught in schools?

B: Ah not really, but we facilitated training for schools [with BaFuturu]. Sometimes we played games during the training and stuff.

D: Okay, so you have done that [facilitator] role before?

B: Yeah. So, possibility to use [more games I learnt] sometimes. I am seeing some of them, from days I wasn't there on the video recording so maybe I can learn from that also.

D: True? What about you A? Are there any activities that were new for you? You've got more drama knowledge, but any new ones that you think you could use?

A: For me, I should definitely implement some games I learnt from the workshop [in the future]. Because I know the games are really good for the youth and teenagers. In a month I 'm going to work with XX- there is an Asia Foundation project, with XX and XXX- it will be in November, 2nd week of November. So I will definitely use some games to teach them, like we did. Like, clap the hands and then do this action. I am really excited to use these games because, we have a lot of things to do. Not only clapping the hands, we have to imagine something, imagine some object like a ball, a bird, or something. It's really good for me to use [these activities] because it's part of trying to use their imagination, people's imagination, to think about something. And also one is about the spoon but it is not a spoon. It is really nice how we can open up their minds to think about something. They think about creating something new, they cannot see directly what that is. But they need to analyse something, [for example] it is

not only a spoon but the spoon can be something else as well. That's really nice for me, I know I will definitely use this instance.

D: Nice. And another question. How do you think the workshops in this project are different to other types of trainings that BaFuturu does? Or maybe you've done other work in other places you have experiences more similar to what I have run? Like is it normal to use games and activities, to explore an issue or an idea like the future?

B: Yeah it's different [to what I've been part of before]. I guess it different, like for the normal training we have hand-outs provided to the participants. We provide the issue, we provide the topic, we have the manuals to train people. Specifically, BaFuturu is more focusing on child protection, gender-based violence, [community] violence, a lot of things like that. But this workshop [you ran] is more about how people think and put it into practise. They think and they do it, think and do it. I think this is a good thing. And also, it gives the opportunity for them to think what's in their mind. So, I think this opportunity is different. And also saw that you give a lot of games also.

A: Yeah of course we did games when we did trainings, if the participants feel bored we played games as well.

D: To break up the brains focus [on the topic of learning]?

A: Yeah, to wake-up the brains.

B: This is good. But yeah, I really agree with the trainings, where we are not focusing on something and then just ending there. A gave the example of [the game we did with you where the] spoon is not the spoon but something else, and has meaning. And the games [we did with you] like picking up rubbish has positive impact [in the What if? Ripple game]. So, these are good things and if we have this many people, but spend the days [doing this focus], we influence the people. I was thinking like maybe if we can make a short film about this, oh that would be interesting, like the idea of picking up rubbish, so it's linked. So people will see the benefit of the positive consequences [we acted out in the activities].

D: Positive benefits of the game?

B: Because like if I told you, that ['littering is not] okay, [so] put the rubbish in the rubbish bin every day' – some people don't understand. Like [they think:] 'I can do whatever I want it's not a problem.' But if they can see the positive consequences of picking up the rubbish [in the What if? Ripple game] then maybe it can be enough of a prize for them. I mean this is good we have to do like this [map out the positive consequences in the activity you ran].

D: And so in summary would you say the main difference - this is what I understood, I just want to make sure I understand correctly - that you think, some of the other, a lot of the other trainings, just give people information. Whereas this training gave people time to think of their own ideas?

B: Yeah, so we have the tools, we have the information. This is the information that we have, we can share the information, try to make them understand the information. Like this workshop, the workshop you did, the information, led the people to develop [their ideas] and it linked the information that people don't know and they can discover it as activities happen. For example, people picking up the rubbish [in the What if? Ripple game], people can discover new things, 'oh this is like this that [consequence], oh this is like this [consequence] and this is good'. I like it so much, yeah.

D: Thank you. A, how would you describe the workshop I did? Was it different to other theatre work that you've done or other trainings that you've experienced?

A: I've just described that it's a big difference from what I already learnt from other people. Because yeah, I know that we still adapt with some games and through Augusto Boal we learn from the first time we use Augusto Boal to create images and think about how we can know about people's behaviours and also some games that we did that based on Augusto Boal techniques. And the different things from the workshop are that we used some objects to create something and imagine and use our imaginations for the future. And how we change the world change the country. So like when I attended another workshop we only focused on the Theatre of the Oppressed, forum theatre and also other things... But this one is really new because we learnt these things for people to think about building their own country. To think about how to avoid violence or keep the environment clean as we did the workshop. The students

presented short scenes about keeping rubbish in the place and also, they [might] think about [how] they would become professional architect to design something, like on the beach, they have to know how to attract tourists to see our country, to be really the tourist place. And they try to use their imagination to view it. Because it is only focused on the developing. Developing the country, changing something. That's really new for us. That is why it is a really big difference between workshop that we run with the students [with you] and the workshop that we attended in the past.

D: I'll ask you this next question first because it follows on. So the organisation is called BaFuturu (for the future). But how do you think the organisation normally gets people to talk and think about the future?

A: Actually, BaFuturu organisation has many different activities. There is a lot of programs implemented based on different projects. So from our side we are in the drama team. So we just, we demonstrate something based on what the project needs to do. Like now, we just finished our performance in the district based on what the donors wanted us to do. And then also we use theatre to change people's minds and especially in relation to the specific issues delivered to them through theatre, as we just did in four different market places. In this play, create-women's-economic-empowerment, we just did was about women building their mind to use their own business; to use their own assets and to make their business flourish. And also if the drama team has other activities [they are interested in] from other projects which is relevant to what they need, we just follow. We just do what they ask the drama team to do. So that's it for our drama team. We already performed many different issues, like a lot of things. Then also films, we also did a lot of films as well.

D: In Timor, do you think generally people talk about the long term future a lot? Or there's not many discussions and talking about the long term, saying 'this is the kind of future we want to build'?

A: In general, many people really love their future and they talk a lot about their future, how they want it to become. How they want it to get this achievement for their dreams. The only thing for a Timor-Leste person is the big problem about the economy situation. It is a problem for people to face this situation. As we all think about getting

a good education, think about creating the new system to find out the good way and giving the poorest people's children a chance to be part of the good education, to be involved in the good education. So they think a lot [about this future for their children]. So one thing is about the economic conditions in general, because many parents didn't go to school in the past. But if they have their children now they still think about their children's education. But the one thing that makes them keep complaining is money: how should they do better for their children if they don't have any money? Yeah, that's why most Timorese people really care about the future.

D: Yeah? And what do you think B, about the way Timorese people generally talk about the future: Do people think about the long term? Do people say: we want Timor to change like this in the future? Or it's really just thinking about the next few years or days: we need to get this money to buy food? Or do people talk like, this is the kind of Timor we want to create?

B: I think right now, there's not [discussions about the long-term future of Timor]. I see there is mostly talk about the concern about themselves. Like how they can send their kids to school. How they can get money to survive. But to like, to see so many people come together and think about the future and talk about the country's future. It randomly happens, so we can only see it in the organisations maybe, [like BaFuturu] think about the future of the country. Think about what programs should be delivered to the people as part of development of the country. Because what we can see right now we have the attention of [international] political leaders in political issues in Timor-Leste. Many different people, different ideology how to develop the country, so this is like I think it's because of people coming from the positive-thinking, from the family thinking the country can be like this. So we can see the only political leaders can change the world, the future of the country. But most people not really think about common issues, common topics like: 'Timor should be like this, these people should be doing like this, we should develop this.' So it's mostly higher level people who can think about this. But the community the population mostly think about how they can survive. How they can get money, how they can get food, get job, you know? Get kids to school, doing the business. This is all about the people.

D: Makes sense, you've got to survive first. How would you describe that BaFuturu, having this name of the organisation that means for the future, considers and talks about the future with the community?

A: Because of BaFuturu is one of the organisation, [even] before we started in this building, [thought about] how to make some peace, like no conflict between people, community, families. This is the way we can lead people to change their minds, think about what the future is. For example, if you are changing your lifestyles from like before [when it was violent times] we have some news that involves the perpetrators. But then they change their life, get a job, you know. So this is how we can change some of the people. Maybe the country, the state the government, still [does] not have capacity to look after these issues. But the organisations [like BaFuturu] are trying to help the government from the, you know the word grasses?

D: Grassroots?

A: Grassroots. Sorry, I don't know how to say the thing. To help the people. So by helping these people, it can influence; give positive impact to the community. Of course to the country as well. Right now BaFuturu is working with them. It's mostly how we can influence people, for example, like working with schools, like how we can transform what is a good method of teaching the youth, the kids in the school, that is not using violence. This is one the good things to have a good future, so the future of the country can be changed so we can develop our country like Australia and other places that are not applying violence to kids. I think this is all about the kids. I mean from the kids time to time, the teachers can transform, time to times. Timor's lesson is we have better future.

D: Yeah, the BaFuturu teacher training program is really great for that. Going back to my workshop program, do you think that there are any cultural considerations? Maybe you already kind of answered this - but that you think would help me to run the workshop more effectively if I was going to come back and do more [workshops] in Timor-Leste?

B: You mean the cultural -- ?

D: I guess, yeah from someone who is a Malae [foreigner], coming and running a workshop, are there things that you think that I should think about or be aware of to run the workshops? I think I learnt a lot from the 1st to the 2nd workshops, like understanding the references. The first time, the young people made the Uma Lulik, I didn't know what that was. I learnt a lot about their references. But I was wondering whether from the outside you thought, 'ah you don't understand this thing, or it would be better if you incorporated some local ideas'. If you had any moments like that, that you could comment on?

B: I think this workshop it doesn't necessarily have to know these things before you run the workshop because this workshop is something else. But you have the creative thinking and that makes something happen without expectation. Our expectation. It's not necessary for you to have to prepare, like the other training. This workshop is not how you can have a formal meeting and blah blah blah. But [it is about] any way, any methods you can use to discover something new. It doesn't mean this is not good; this behaviour is not good. But how all the people are transformed. People that participate, they can come with different thoughts, different attitudes, different behaviour during the workshop. And from there we are not forcing someone, like "you have to follow, you have to act like me, you have to behave like me, I have to change you so you do it like this". But the participants can freely understand, pick up something, that thing that is useful to life, for the community. And so, for me I think culture is not important to deliver the workshop. Unless you focus on one specific culture saying "this [aspect of the culture] is not good, why you do this?' But all I see is all good.

D: Cool. Maybe I'll ask the same question to A. So, A you saw less of the workshop, but did you see any moment where you thought there was a cultural consideration that I could be aware of to make the workshop run more effectively, if I was to run in the future? So like for example, if you saw me facilitate something and you thought "it's because she doesn't understand the culture that she's being confused about what is happening, or not making a good process". If there were any moments where you thought the understanding of the culture was something I needed to know more about?

A: Yeah I think, um. Through workshop we will discover something. It means that we try to learn to [about] each other. If you come with a different culture, then we also come with a different culture. Like two different cultures meet up [with] each other in the workshop. So something that we just try to think about how we should give our consideration to both cultures that we [have and] that now are interacting during the workshop. So the other thing is that I was really, really excited when you kept asking questions about the culture, because you wanted to know exactly about the culture's implementation. But the only things that [I think you should understand is that] if this is really on the focusing on one culture, then it is not representative of all of Timor because we have many cultures here. Like, last past week, the young person, H, presented his own culture. It represented his own culture, but the general culture is not the same as he explained. But it was really nice [for everyone to hear about his culture though].

The other students were a bit confused about something [you said in the workshop], they just asked a lot of questions. They also [had to] ask me about this. They said "*maun* [trans: "older brother", salutation for an older or higher status man], can you explain something about this one and this one we still don't know". So I tried to explain to them: "this workshop we run it is not only Timorese people running the workshop, that's why we [normally have less problems to] understand each other, but we have a new facilitator from Australia. She is really an expert in theatre, especially for what we are doing now and she can explain lot of things about many different things that we can do".

Sometimes if we would stick with our culture when you asked them to do something they are a bit confused as well, because they say "this is not part of our lives to do these things". But when we keep explaining about what is going on, about something new that they could learn from this workshop, they understand why. So I think it's the kind of things that are just a little barriers: they find the workshop is about something that they never, never put in their mind, but they did [for the first time]. And then something that we say, for example, you show them the picture about the money in another country where to help someone people should donate $10 to her daughter and

give to his friends. But here, we don't have that, it feels really different. And also building houses using the recycled bottles. It is really strange in Timor Leste, they never faced this [situation] before, they never did it. This means [they think] "woah, if an earthquake happens maybe the house will be demolished. The house will get destroyed by the earthquake." But [in the end] they say: "okay, that's what we learn from that, something we didn't expect to have to learn. But now we learn." So [it's] really, really interesting that they learn something new from you. And also you ask them to create the images that make them have their own ideas: [the activity to] create the body images about something that you just think about [in the future] president or something, or doctor or homeless. We kept explaining because sometimes they don't have a lot of ideas that would come from their own brain. But that's really nice because they learnt from each other, learn something new. They also learn something as well. You also learnt about something from the cultures, that student, H explained are things still existing in the district.

D: Yeah that's important to remember that each student comes from a different district.

A: Yeah, remember that. Sometimes you know, in one municipality has ten or eleven different cultures. What people say depends on their own cultural implementations.

D: Yeah it's quite amazing for me to think about. [pause] Maybe I feel like you've already answered these two questions but I'll just ask them anyway, just in case you have anything more to add. What do you think was the most interesting moment in the workshop and why?

A: So the most interesting moment in the workshop is to encourage the people to think about their future. And also how they could know themselves, how they could be active to do something. Because this part of working themselves to think a lot about their future. And also, they, we train them to have a lot of ideas, a lot of opinions in their mind, to do something. Because they don't know exactly about what they want to become now. But through this [workshop process] they know: 'I will try to become like this, to do something like this, because it's really important for me to do.' And also, the most important things that they learnt is games. At schools they don't learn

about [this or this way]. Sometimes they get punished from the teachers, the teachers do physical punishment. And they didn't have any chance to learn something like that [expressing themselves through games]. And it's really hard for them to build their confidence because they are under pressure and they find it really hard to move forward to build their confidence. But through the workshop they will actually discover something. They explore lots of things, and they use their minds to think and we give them a chance, because we give them the opportunity to think what they want to think; to think about lot of ideas. At schools the lessons that the teachers give are through the manuals. Teachers just give lines: give it to learn and then finish. But through this they would learn something, they would have a lot of ideas to share. That's really, really nice, I am sure it will bring a positive impact, and also the first run of the participants, even if they are actors, some of activities that they still learn new games, new activities for them to learn. It's really, really useful.

D: Final question. Is there any particular part you could comment on that you thought worked the least well and why? Like if you go, "actually in this one moment you need to change this activity". Or is there any one part that you think I should focus on to change or even if you're not sure how to change it that you can just say "that part didn't work"?

A: I didn't think that some activities that you delivered to the participants were not working well. I think all of the activities were really good. But something that we wanted to do [pause]. Because I know for the workshop we have a lot of exercises, we have a lot of games and activities and sharing in the groups to discuss and to show their results of the discussion. So think we are really focused on the lessons, the sessions that we did for them. So something that makes the participants have fears, for example, it's good for us to be curious to ask lots of questions. But sometimes the students just answer, but sometimes they just like to answer what we ask, because they want to give us what we want to hear. For example like culture, sometimes I know I just know that H didn't know exactly about their culture even if it is his own culture. But there are lot of different kind of ceremonies, like some ceremonies three or five different ones. Like sometimes we ask lot of questions, but sometimes he thinks: "what am I going to

answer?" Like there were two students in one group, but we asked and H just explained. M has another cultural implementation, so she cannot talk a lot about it [what he is talking about] and said "okay, I'm just quiet", 'cause they only asked about H's culture. Maybe like something we need to focus on if talking about the cultures, is just to ask as the whole [group], really general for the people, so that the participants can give you a lot of ideas as well. Like "oh, in my culture this one is the same", "my culture is different". That's why I talk to you about two different things [that make a big difference in cultural traditions] like patrilineal and matrilineal. So H represents the patriarchal culture, but if M is from Maliana [which is matrilineal], so if someone marries with M, the man has to go to Maliana. And in H marry other people from Bacau, H have to take the girl from Bacau to stay with his family. Like H only explained all of things about his own culture, but sometimes other people wanted to answer the questions as well. Sometimes if we keep talking about the culture maybe we didn't realise we go out of the main point we now discuss. 'Cause actually we [were meant to] discuss about 15 years later. But H didn't talk a lot about 15 years later, H only talked about the culture now, still existing. But how would we change in the future?

D: I didn't realise that M thought I was only interested in what H was saying. Thank you, I will definitely try to make it clearer that people can share their different cultural perspectives because not all Timor culture is the same. On H, I thought maybe his idea was he wanted it to be the same in 15 years, but it sounds like maybe he was confused by the question?

A: I think he saw something change in the future. H talked about the culture, maybe you can explain about now the country is a bit weak now because there are a lot of interference from other cultures. Like the *malae* [foreigners] they came here, they didn't respect the culture. Now we should try in 15 more years to do something to strengthen the culture. We try to do the big celebrations. Because now many people live in Dili and already forget their culture. And especially for the new generation, how can they know if their parents never show them the way [and they only live in Dili, how will they know about this, like where is their *Uma Lulik*, what is the name of your

Uma Lulik? If they don't know this, maybe one day they will have big problems. If I have children, I will tell them a lot about our culture. So, in thinking of 15 years later will the culture strengthen or not?

D: Thank you for your time A, I'll let you finish and go. B, I have just two questions left for you, maybe you've feel you have already answered them - but I just wanted to ask more specifically - what did you think was the most interesting moment in the workshop was and why? And if there was one part specifically you thought worked least well and why?

B: Yeah, I think I already described – the most interesting thing is that it practically gives them [a chance] to use their own mind to demonstrate what is already in their mind. I say practically because the instruction can open the participants and [help them] to think out of the box and also in relation to life.

D: And did you have a particular activity or an exercise that you thought was most interesting? Like the, from the workshop, which thing you liked most?

B: Ah the recycle stuff, yeah that is most interesting because it is it is just a fun way for the participants to demonstrate future Timor-Leste. And it is a good thing because different participants never expect they are coming from different places, have different thoughts. It was cool, when we put them together in the discussion and [then] we had more ideas. Maybe we have no time to discuss it. Like for example we talk about the *Uma Lulik* and a lot of people have [ideas in their] minds coming, and coming [forward] to discuss.

D: So you think that was the thing that worked least well was that we didn't have more time to discuss lots of things. Is that what you were saying?

B: I mean, we need more time to discuss things. I am saying like we need more time, I mean time is always not enough to discuss things that people come up with.

D: Yeah, I agree, sometimes I was like, ah I don't want to finish, I don't want it to be 5 o'clock, I want it to keep going. [Pause] And B you have taught debating I hear, can you describe how the process was different to the Embodied Tensions activity where people spoke from different sides?

B: I think ideally, the way people think, how they think to defend their position, like the way they can defend a present or future [idea], so they have to maintain [their position]. So it sounds a bit like to debate, but only how they do it is different. They are using action, the body to do that. But the idea, the concept is how you can maintain your position, your idea, that you are not accepting the people [and the ideas they are presenting in debating].

D: I guess maybe another difference to debating was that there was the opportunity to change sides.

B: Yeah that's also the difference, because debating is really focused on one topic, and we can link it to something else, as when the speaker is, you know, booing the idea and then we can go to that, and maybe we can finish up in solutions, like through what we discuss, we can choose to go to it [that side].

So maybe we can say the one [difference is] that you use the body to express the thought. And defending themselves is more flexible for each person to think about. And [getting to] express the idea freely. Whereas debating, is like, whether you like it or not, you are stuck in it [your side]. And there is one person to strictly organise and moderate or something like that. Only the having arguments for different ideas is like debating. But this [activity you ran] you can express with the body.

D: And, finally, do you want to be named for your role in the workshops?

B: for me it's fine. You can put it in or leave it out. Whatever.

Transcript 6C – Interview with Aje, Teaching Assistant (Small Groups)

D: You were helping with the workshops for the second group, with the [high school] students. Can you give me your thoughts on the process?

J: For them drama is new. I think it will help them improve their mind and mentality. I learnt something new from you in the workshop. We make something and then we explain how we will use it in the future.

D: What aspect was new for you?

J: We made things before and explained what we like about what we made, but your workshop is different because you ask what it is like in the future and they have to think.

D: What was the most interesting moment in the workshop and why?

J: The continuums – when we chose whether to stand in the middle or not, because we can see everyone's response in where they stand. And also the games that help the students work on their imagination, like the walking as different characters.

D: What didn't work so well?

J: Sometimes we miss the explanation in the different language and are still confused. My colleague did the translation but sometimes I am not sure they have understood properly so I need to ask you again directly to clarify. So the difficulties of the language.

D: Do you think any of the confusion in the workshop was because of not understanding culture?

J: It's actually really good for the students to learn about each other's local cultures. We learnt about each other's cultures through your workshop.

D: So students don't learn about different local Timorese cultures at school?

J: No. I think this is something I would like to see change from the government. I learnt things when the students explained how it is in their village. Because it's very different in Los Palos compared to Bobanaro, and we just don't know.

D: Wow. So this was an important aspect of the workshop to get to talk about this.

J: Yes. That's why I listen very carefully when the students are talking about this.

D: In the discussion about culture [in the workshop with students] something came up about the prioritisation of culture over school, can you explain a bit more about that [as it was rushed in the workshop, and I am not sure I understood the context].

J: In some places people consider the culture more important than school. When there is a cultural ceremony they borrow money to pay for the buffalo and things for an event, but then when the children ask for money for school they say 'no we don't have money'. [Pause] In my group we had an idea that all the cultures should come together under one celebration, on one table.

D: you mean VIPs come?

J: No. there are no VIPs in a cultural ceremony, even if you are president then you are the same in this event. The old people lead the ceremony. The idea to change is instead of many groups doing their own ceremonies we come together to have one because it is very expensive.

Sometimes I think there are some parts of other cultures I would like [to adopt] and change mine, but then I go to my village and I think I don't want to leave my culture. My heart is still really strong for the culture. It's not my time to change it. But in the future, the young people I think they will change it.

D: I guess after the time of occupation it's important to reconsolidate culture before making changes.

J: I think in the future the government will help to change a little bit the culture. Like we used to leave dead bodies in the house for like two weeks but then they said that it should just be for two days because of the health. But this only happens in the cities, in the villages they still do it like old ways.

D: Hmm. Okay. … And now returning to my workshops any other comments on it specifically?

J: Other workshops I've done sometimes it's just like a list: games, games, games with no linking to the topic of the workshop. But yours is different. It explores an idea, has you consider other people's ideas and makes the participants think about their future. They have to be creative themselves, to have thoughts themselves, to say their ideas. Sometimes [in past experiences] the kids come along, but at the end they don't remember the topic of the workshop, just the games. But yours was different.

D: So you haven't done any projects similar to mine?

J: Well we did a drama performance about the importance of education and most people, in the post-performance survey said they think it needs to change. So that links to what the students said in your workshop about needing to put aside money for the education.

D: Ah right. Anything else you want to add before we finish?

J: I think that's enough.

D: Okay, thank you so much for your time, I learnt a lot!

Transcript 6D – Interview with Sierra James, program manager/co-founder

D: ow has the theatre program evolved and become an important part of your programs?

S: So in the very beginning it started because we had volunteers around that were kind of interested in that and I think I mentioned the very first activity we did was *Scared Cool* which was a theatre performance that was actually for a Timorese audience and a Western audience that was paying to see it at one point so they did it both for Timorese audience and an expat-targeted performance in a public space where people paid to come and see it. And that's actually the only time we've done theatre in that way which is interesting that that was like the first one. So most of what we've done since then has been more donor funded theatre where it's messages that people want to get out to people and so they pay our theatre group to create scripts and stories around those messages and we go out and we do surveys and so that, the first one was really just arts for arts sake. It was kind of post-crisis [*the 2006 political crisis between the police and army*] and yeah, people were recovering. We were doing a project with at risk youth and so it was about violence and one person would hit the person next to them and it would keep going around the circle and that was a really cool way to represent through the theatre what happened. Yeah it was an interesting start and it's not that we're not interested in doing that we just haven't had time and energy to put into that kind of art as much as it's been much more based on, oh look we have funding to go out and do this community theatre project!

And so after that experience we applied and knew that we wanted to do more and so we applied for a volunteer that was specific with those skills. And so we had someone, (at first it was a one year volunteer position and then we turned it into a paid position) where she was able to stay on for two and a half years and that's when we really took our drama program from being a kind of tiny little thing to being something much more robust and we'd get contracts and go out and do community theatre and then we during that same two and a half years we started the *Feto Fantastico* Film Series about a female peace-builder/superhero. It got really famous across the country and people in rural areas would come up to the lead actress who was in *Feto Fantastico* and be like

ah! And repeat messages back to her and get really excited so we kind of knew that we had hit on something that was really powerful at that point.

And so with community theatre it's harder to see the power of it compared with film, I guess. It does work and with the pre- and post-surveys we do you can see that it changes people opinions and it changes their perspectives but it's not, you know, you take a video of a community theatre piece and it's nothing like an actual film that you've created. I think with film, it's such an easy product to then show, we've done this and to hold onto it and to use it in the future and so we actually now use it a lot in our training workshops as well.

Anyway, so then recently, so we never really knew we overtly were doing community entertainment education because we didn't really know what entertainment education was but then about two years ago the Australian Government had said they would fund another three episodes of *Feto Fantastico* and we were like "oh that's exciting!" But one of the ladies who was working with them had done a lot of entertainment education series or knew about them and was really excited about "well what if we did a more overtly entertainment education series" and we had a bit of criticism that *Feto Fantastico* was a bit in your face, where it was like, "this is the message!" You know, where we could do it more subtly and then have more appeal, especially if we were trying to change things like gender-based violence prevention then it's really about trying to get young men to change their perspectives so having something that was a bit more interesting to young men. So we had some criticisms that it was great for kids and adults but young men who were our target on gender specifically weren't really vibing with it as much and so that's when we were like ok, well let's do it, let's explore entertainment education.

So, we did a scoping study, and that's when we kind of shifted and then we did this amazing series, *Domin Nakloke* (unlocking love, about healthy relationships), which went viral on Facebook… I think what happened also was between the time *Feto Fantastico* was released and the time this one was released, Facebook just got really big in Timor. It grew heaps and people got smartphones and things started to change. People started watching more TV, less radio. So, things have just really shifted over

the last five years. And so, when we put this one out on Facebook, on the night of the launch we had 20,000 hits in one day for the first day, in a population of 1.2 million! Lots of overseas but I'm sure it was mostly Timorese overseas because if you look at the countries it was like, all the countries where there's a lot of Timorese expats.

D: Have you found you've had to generate the ideas for 'this is how we want the theatre program to evolve' and you educate the donors in the idea or you respond to what the donors want?

S: It's both. I think a lot of it unfortunately, in the reality of development, is looking at what the donors want, but then there's opportunities… so it's kind of sometimes us deciding what we want to do and finding a donor to fund it. And other times it's more donor-driven. I mean, even with the one I looked for funding for because I really wanted to do it, it was still donor-driven as well, but the topics were our ideas. Now, they're starting to mandate kind of what they want more from their end. But it's still a collaboration, what we want to push and what they want and trying to find compromise.

D: Do you think there's space to do more of those community workshops, that are about, I guess are more pedagogical in their approach; that are a teaching and learning space for communities. Or are you finding there's not donor funding in that or that's more a deliberate choice not to do that?

S: I mean we are still do trainings, if that's what you mean? We do pretty intensive trainings with groups of community leaders, police, young people, women. It depends on the donor and what they want. We still have the same base as when we started in 2004, but shifted it from kids to adults, from adults to a little bit more comprehensive on gender-based stuff. So, it's conflict resolution, civic education and there's this element of gender-based violence prevention and it's kind of all coupled together over four days and an extra four days of economic empowerment. But we still kind of, yeah, we keep adding. It makes it interesting, keeps things active. I think there's still room for that, for sure. I think that the way Timor is going right now is that everyone is worried about how it's going to be economically viable. And so, as much as possible… [Interview interrupted]

I think as far as what you've been doing [from what I know of it without actually having been present to see it] and trying to get funding for it... So there's always this trade off with donors about value for money I guess and how many people you're reaching so obviously with a big film project, you're going to reach a lot of people, hundreds of thousands of people so you get a lot of bang for your buck, but it's not as intensive. And then on the other hand doing five months projects with twenty people, like we've done in the past with at risk youth, it's awesome but it's hard to get donors to buy into it. It's a combo sometimes, I think there would be possibilities of adding elements of it within our education training programs for example, because I feel like that could make it a bit more rich, yeah.

The training workshops, they're supposed to be really participatory and interactive but whenever I go to them I'm always like, having to be like, ok guys, we really need to practise what we preach and be more participatory and interactive. I think because rote learning is so common here that people just kind of go back to what they've been used to and so it's a constant push. Like a funding partner will say, 'please do a Powerpoint presentation' and then the staff will be like, oh we have to do a Powerpoint presentation and I'll push back on it but they won't, you know because they think 'well that looks professional', and I'm like but it doesn't work, it's not effective, it's not engaging. So I think the more that we can actually write things into the curriculum - that it's like that and this activity, and then we can put in activities that are much more based on using Forum Theatre as part of the workshop itself. I mean we have role plays because I always wanted to be really arts-based from the beginning, like we started with having funny walks in there. But when it moved to being with adults a lot of those activities got cut out. But that could be something interesting to do, is adapting those modules to use more techniques like Forum Theatre, for lack of [knowing] a better term.

Sometimes it's about piloting it first and once you've piloted it you can go out and actually create something that you can get real money behind, someone to pay for all the costs involved. Yeah, it's not easy. At least you can show that there's been tangible evidence and change from the process. The research that makes it easier to say 'look

this is a model that works', but what you use that model for? So much of the donor funding these days is specific, you know, it might cover a range of things within a specific area but it's like rarely just apply to do anything you like. There's very little theatre for theatres' sake, or art for arts' sake. I know in other countries there's more of that, where you can get funding to go build a beautiful sculpture. But it's very rare [here] that there's that kind of investment in the arts.

Transcript 7: Community Development QLD Conference Participants

A few volunteers came up to give some recorded feedback after the 45-minute session finished.

Individual short responses from a male participant, M.

D: So yeah, you work in the disabilities sector and you popped into my workshop. What did you think about it?

M: I thought it was important to embody the position that you're trying to take. So, the standing up, the pushing against, and then having the voices from the past all having to, [pause] I guess, embody those perspectives. To really remind yourself constantly that you're in a position, whether that's one that you're for or against. And I liked how a lot of people had to think from their alternative perspectives essentially and say quickly, "this is not what I believe but…"

D: Yeah, people felt like they had to disclaim that.

M: Yeah [the need to say:] 'I'm not a bad person'. But I thought it was really important that you have those perspectives to sort of drive further ideas, and I guess solutions, at the end of the day or to help prompt solutions.

D: Cool. Thank you.

M: You're welcome

D: We can keep it short. If you've got anything else… any other reflections?

M: I wish I'd participated, I was always looking for like an in. But I was like, I don't know. It might have been the topic; I thought the ladies seem to have this.

D: And it was quite a short session too.

M: Definitely yeah, no, it was really good. So you're planning on using that program to create some sort of like… workshops…?

D: Yes… [I explained the project briefly]

Three respondents S, A and P

D: Can you share what you thought about the workshop?

S: My name is S and am a sector development officer working with neighbourhood centres. What I really liked about the workshop was exploring different ways to be able to look at how you can imagine the future and taking on board a lot of past, because in my current work there's a lot of history that's going with this particular position. So just being able to identify future processing: what some of the barriers might be, or what some of the antagonisms are, and then taking on board the voice. I found that really powerful. And in the piece that I jumped up into where I was industry I found that the questions, the challenges, and my positioning, was being changed as people were commenting through the floor. And through the process, I found myself shifting my own thought processes. So I can see how this could be quite dynamic within a community setting, and within my own management committee as well in regards to revisioning our future and our direction. So, I found it quite stimulating and feel that it actually has a place with where I am. So yeah, really appreciate it.

D: Great thank you. So yeah you found it added a different dynamic being more embodied than just kind of a sitting and talking kind of through.

S: Absolutely, because I think that if you were just to sit and talk it through, we wouldn't have been able to have that visual stimulus to actually challenge what directions you may or may not be able to go. And we wouldn't have had that opportunity to think about the historical context in a way that didn't take from the process but actually added to the process. And so through the embodiment it was allowing you to actually explore the past, present and future without huge conflict arising. Whereas if, I thought, if we just sat and chatted about it, it could be a bit contentious where people would be either trying to protect the issues from the past or you know really voice the reasons as to why now, or where the future goes. Whereas the embodiment allowed you just to allow the process to flow and to engage in a process without feeling overly challenged or at least from my perspective I didn't feel overly challenged. I felt like it was a nice flow. I felt like there was a lot of elements to it that could be used in a way that could be quite constructive.

D: Thank you. You said you would be happy for me to use your name?

S: Yeah, that's fine.

D: (to other participant) what was your reflections on the workshop?

A: Yep, So I'm A, I work for a Community Centre, also the Coalition of Community Boards. I think it's a great tool to explore challenging topics and that was very well exposed I guess in the process. It's a good tool to present the multifaceted dimensions of different issues that arise in the community. I was sort of watching from the side and thinking "oooh I wonder how they're taking this? This is really interesting exploration with these people". But I guess the people can feel safe in that it's almost like watching a play. It's like an abstraction. But it's kind of real at the same time. One of the things I did notice when I chose to play the part of the woman who was shut down, was the embodiment of the energy. When somebody went to help me up, when the free woman wanted to help me out of that space, but the masculine dominant patriarchal system said to me "oh don't worry I've got it under control". It was very easy for me to go back into my little shell. So the embodiment of the energy of that for me was quite real. And I find those processes really interesting to reveal aspects of what can happen if you allow yourself to be in a space with it. If that makes sense? I guess I really feel things. So I can just easily throw myself in and be that. So it was great, lovely work. And the girls loved it, the girls from XX, and we wanna use it! We want to have a go! Working on some real things. And I have to talk to them about what. There's a front entrance way to the centre, that's a little bit, contentious about what could happen in that front entrance. And there's all sorts of ideas. There's another idea we could plant up food trees in the local street and you know, some people are probably for that and some people not.

D: I did actually, one group I used this process with we talked about edible streets, trees that grow food in the street and had an interesting conversation with that process.

A: Even at the neighbourhood centre, they don't even have sustainability in their strategic plan. And challenging this idea that 'social', in a community development

sense, it's around social disadvantage. But what about the natural environment? People don't get that connection, so I wonder if we could use this so that people start to understand, well we can do sustainability and nature stuff through the community centre. There's quite a few different things to be explored.

D: So you're saying that the kind of the tool could reach that complexity of the many voices and the many considerations in one issue.

A: I would love it if it could do that and I think it could. But maybe you'd do it in a few different examples. You only did one today because that's all we had time for. But to explore three or four different things if you're an organisation with some complexity, and some, you know, different ways forward – well what is the way forward here? And how can we explore that? Good for strategic planning time probably.

S: And contextualizing the fact that it was only in a short space of time today that you can imagine when you do all of the groundwork and you know, as you said, if you're working with people over five days. You're building up their capacity to engage in the process more, yeah, more fully in what they're committing to and what their ideas are. You'd have time to actually explore a lot of that and really get into the nuts and bolts of what that actually means to individuals.

S: I think it's actually got a great way of engaging people. Again, without being overly challenging. I mean, I did notice that people were a bit uncomfortable with the topic and you know I mean in many ways it's one of those things it can be a discomfort when you're talking about feminine products. But you know even at that, they still sat with it. They still stayed in that space. So they weren't so uncomfortable or so put out that they felt that they had to leave it. So I mean I think obviously it engenders a certain sense of being able to still, you know, observe from the outside in if you don't necessarily want to wholly connect to that particular piece, but to know that there could be an opportunity to connect to another piece. That is actually quite good.

A: And another thing that came out of it. The woman who took initiative to get up... so she's another new team member for me. So there's quite a few people from the XX

Community Centre. And later she said, “I know you now!” I said, “You know me about this much.” She goes, “No! I’ve done this really interesting and quirky process with you. And I know you now!” It’s like, ok cool. So it’s kind of team building as well. It’s an interesting side, you know. And I guess I know a whole lot about her now too! She’s like yeah, you know, this thing! And then she gets out there and does it. And it’s like, great.

D: Yeah you don’t learn that about people sitting next to each other typing do you?

S: No, taking people out of their comfort zone is sometimes a really powerful way of actually getting to know what they can be able to do and are willing to do. So yeah it’s really good!

D: Cool! Thank you very much for your reflections!

A: P might have some words for you!

D: Thanks for coming up and saying you enjoyed the workshop. Just any more detail about why you enjoyed it and what you enjoyed?

P: Well um, ok so I’m P from ZZ, we’re an organisation that supports families who have a member with a disability and so often in the work environment we forget to have some fun. And you know so this it was brainstorming, it was collective, it was networking, all under the framework of having fun. So that aspect, that creativity, you know? At one stage I thought, I couldn’t believe that half an hour had already passed. And it was like, “this is so much fun are we really learning anything?” and then it was like, “actually yeah!”, you know?

So, it really lends itself to deeper reflection and when we go back just getting out of that set up and coming home and in your quiet space, you know, one looks back and all the big things sort of stand out. And one of the big things that stood out was your presentation today! And I guess what really stood out there was getting… it was getting that human contact, getting that engagement and being creative. It’s that creativity, that creative aspect, and then you start... you start off by sort of being a little bit dislocated or, you know, thinking we’re all in our own little bubble, but eventually we all in the same rhythm through creativity. And what I really liked was your

involvement really gave us a synergy that kept it going as well. You know, so I was aware of all my senses. I was salivating at one point. I thought "oh why am I salivating?" And it was because an interesting idea came up you know, and somebody was expressing an idea that I had. So it was really nice.

I look forward to more of these informal structures. More of these sorts of things. Oh! and the way that you did the icebreaker, that breathing thing, are we allowed to duplicate it or copycat that? Because that was also excellent. I would have loved to have seen… there were other dimensions and levels to that exercise. I would have loved the opportunity to explore that. So great! Thank you.

D: Thank you so much for your time to give feedback!

8.8 Facilitator Journal Extracts

The following excerpts provide a snapshot of my facilitator journals. Some completed on a computer and others in a notebook on the field provide commentary on the details of participant responses to activities. A copy of further facilitator journal entries is available on request.

8.8.1 Open Community Workshop Delivery: 16 August 2017

This is my journal of the workshop on: Workshop 10:30am-5pm on the Royal Exhibition Public holiday at a Place to Belong Community Centre.

Participants ranged between 18 to 62 years old. I began with nine participants and ended with four, as many people had to leave early. The smaller group of four were happy to continue on to the advertised finish time and so we proceeded with more activities.

Activity	**How it went**	**Facilitator Reflections**
Intros	*Q: What brought you here today?* D – wanting to try something new and say yes L – I've been a teacher and done some theatre before and am now starting own theatre group with women survivors of sexual assault and wanted to learn more about using theatre for social change S – interested in Boal	A few ppl came because they knew of Boal so I gave a quick contextualization of Boal's work with my process and other's simply in the banner of theatre for social change.
Power pose zip/zap	Group started smiling and energy was quite good. A few quiet people with the sounds.	

Walk and think Qus: what is the present shaped by? What can you see? What are the systems? What are the worldviews? What are the myths or metaphors that shape the way we see the future?	Silent reflection time…	I think I gave too many Qus to think about all at once here
Sculpt metaphor of the future - Shape members of the group into the picture you have of the metaphor of the future (quick demo of how to body-sculpt). - Group then interprets images and creator shares if they choose	Image B) bodies placed facing different directions (inner circle of backs): 1. Crowching low, with hand over one eye c and the other arm reaching, 2. Arms out horizontally, palms at 45degree angle upwards but facing with fingers outstretched, eyes looking directly forward 3. Looking up with arms out Interpretations: 1. not wanting to look whilst moving forward. 2. Could be reaching or stopping something as well. >> I asked the group to place themselves next to the image of the three the identified most with or between and representing a combination if that felt right. There seemed to be a fairly even spread amongst the group. Image C) E – made an image of two ppl with arms up, someone else inside and another person playing around the outside. Some interpretations were of being trapped/a prison/looking out. E revealed that the image was of a gift. Looking out you can't see what's outside, but has a sense of wonder and openness and curiosity. With life and energy around the future…unseen from the inside, but the inside is open to that…	This worked really well. The group said they enjoyed thinking about how to represent and interpret the metaphors for the future, that it was a good thing to have to think about and that it was not often they were asked to consider their ideas in an embodied way.

Spectrum of control of the future Make shape with your own body to represent this >> Make families of similar images	Q- our control over our personal life of society? Me: as you see the future… the interplay between both those things. *Positioning:* most were about halfway been centre and full control Families that clustered around similar poses: Yogi power – calm, open x3 Angry - don't mess with me.. x2 Arms outstretched either side of body, palms out – open x 3 Strength – reaching upward, – x3	Interesting to see the various ways control over the future was taken – through calmness, openness or force and strength… something to unpack further
Pre-text Gallery of futures - Use the paper and pens to add to the stimulus if it makes you think of other ideas for the future to share with the group. *Image & article gallery:* *- solar on new roofs law* *- schools (student directed)* *- superblocks traffic calming* *- guerilla st food* *- edible spoons* *- petrie undies*	Most of the group had a reflection on liking the ideas they saw and drawing or extending on that in their own contexts. (ie a pic with many of the stimulus' brought together. Only one person got really creative and shared other ideas (living underground with disco ball to refract in lots of natural light through a chimney).	Only one person came up with new ideas… everyone else just responded to the qualities/ideas they saw. Visioning seems to be a point of blockage. I think this shows that the work of encouraging communities to be more articulate and thoughtful about what changes they want in a concrete form is important. Theory – through seeing and articulating it creates a space for the new reality to open.

Unplanned extensions -- Group created a scene showing of utopian public transport. as we thought of each element, new people or actions were added.	Group created a scene showing utopian public transport with carriages as mini community spaces (one for music jams, one for craft, a silent one, and shared use), with a worker meeting and greeting and linking.	It was through getting up and beginning to create that the idea really unfolded in the physicality. First the idea was just better public transport – that saw everyone in rows… then someone made the comment that it would be better to change the seating arrangement to allow for more conversations and then looking at body postures – having them closed didn't seem ideal and the ideas for activities and seeing them as moving community spaces grew.
Lunch break	Reflection: Ey – Talking about the concept of the future is actually making me feel not present here in the space, as I'm getting distracted with my to do list of all the things I need to get done. Q:So it's like you're stuck on thinking of the immediate future that needs to be achieved to help you shift to the next future? Ey - yeah	This reflection was only mid-way.but interesting to note that the concept could be anxiety raising for some. I made an agreement with the group to finish an hour earlier so that they could spend some of the public holiday getting onto other jobs. Ey's reflections at the end of the session were very positive and thus perhaps moving into some of the different modes helped them to take a new approach and focus in the future exploration.
Chat about how neighbourhoods work in ideal community…	Had trouble seeing how to move back to embodied process. But was an imaginative/creative process in the discussion. Ideas included shared community meals/regular neighbour-days. Shared composting/additional recycling collection points for stuff that isn't collected regularly by council on the neighbourhood level. A community produce swap for individual garden growings and local park community garden.	I didn't want to break the interesting conversation but coming up with more role play exercises for this type of exercise would be good… maybe moving into small groups to try this if the big group is getting static. Or assigning roles or moving forward or backward in time. Or even using visual design to create the community in 3D, to show how people move through it could have helped when the ideas had a lot of structural components. So the recycling station idea could have been represented through a placement

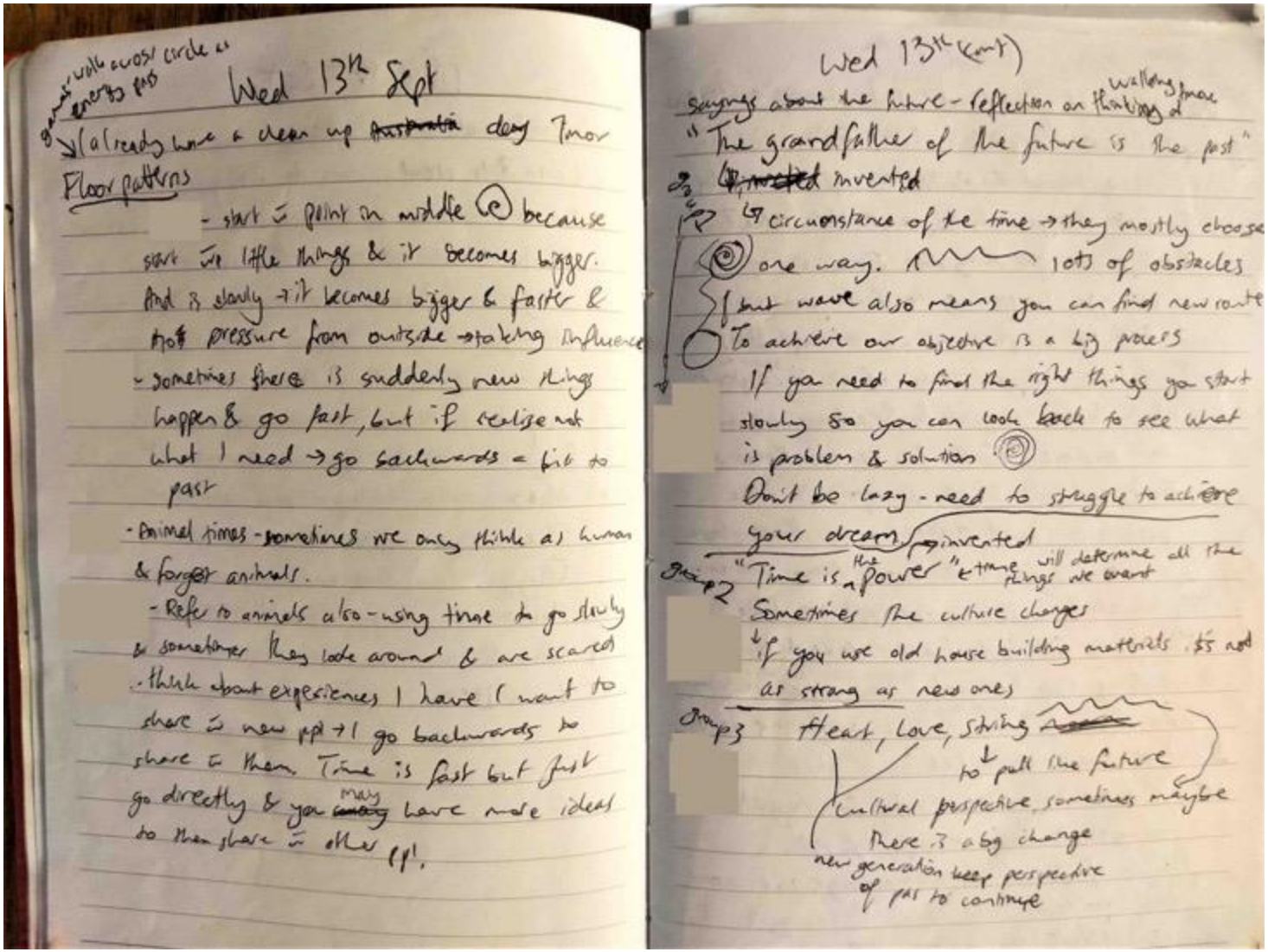
		of objects and then we could have focused on how and when people visited it.
Stimulus # 2 > Verbal explanation of Universal Basic Income (UBI) model ➢ Forum conversation: trying to convince someone UBI was good idea: i.e. I invited the group to tap the shoulder of either actor, defending UBI or challenging it.	Group really liked the UBI idea I set up a forum debate about UBI: L came up to defend UBI. And said: "this is too hard to think on the spot. Can we sit in a group figure out our argument collectively first?" The group were keen to debrief this process more deeply when I tried to move on to next activity… they were really stuck with the feeling of not liking to have to feel isolated defending their ideas… came up with solution to create the strategy together in a group of how to respond (wrote an argument script outline). > Then they had the idea to take the power even more by inviting the person they needed to convince to come meet all of them vs one being alone to have the argument… Scene progressed where they invited me as politician who was hoping to enter parliament and would be a potentially easier win to then have influence over other tougher to convince and more powerful ears… the group pre-devised the strategy to all share their personal stories In impro the learnings were: - Needed to have facts document to refer to as well as the heart pulling stories	I probably didn't have enough information on the stimulus idea for those who weren't familiar with it to debate. Getting the information on a handout could help – giving one group for and the other against info. This was an amazing revelation for me about Forum Theatre… that any forum could be adapted to have more opportunities for group discussion and reflection so people don't feel alone, even in rehearsing/trying a new idea. A point of pause and group think reflection after a few tries. Excellent display of leading deliberative decision making – group were affected by the comments of others and took on board different perspectives and suggestions and negotiated a shared outcome to resolve concerns.

	- As politician the approach of "can you let us know the concerns you think your other constituents will have" to work on solutions together really worked. - I (as a politician) agreed to set up some meetings where they could come and share their stories… be the drivers of the conversations and when the rest of the community was on board with the idea then I'd bring it to parliament.	
Floor pattern of the future ➢ Walk your floor pattern (however you interpret). All together to figure out the way you understand the time and future. Then show the group if you feel comfortable.	S – had three very different sections 1. Walking into a wall 2. ?? and 3. Lying on the floor Me – what movement would connect these three stories? Ez – Spiraling upwards movement. looking around. Reaching out and around whilst spiraling (what was needed to grow). Ey – stepping back and forward, oscillating in time a lot.	I was surprised at the diversity of these floor patterns… from highly personal journey's to more meta analysis'. Links to timelines theory…yet the personal timeline narrative has not been overlayed.
Futures Triangles	Group wanted an example, then E came and took my place, as understanding this and it evolved from there… Future - $ greed driving development in Brisbane. S – Present – highrise buildings going up everywhere We kept changing places > but also just kept adding more past/or more future/or more present pushes vs just keeping 3 sides of triangle as I thought I'd let this interpretation of the activity play out vs "correcting" to the original 3-prong-only plan. E.g. Past: womyn's rights movements in overcoming patriarchy and giving womyn the vote and ability to have life outside the home. ALSO, Past: overthrowing feudal system.	Interesting we didn't end up battling the elements of the triangle… the building element worked for allowing reflection on the multiple elements in another way. This was metaphorically telling of the picture of the relationships between past/present/future Macrohistories reflection at work here… Some of the past was good and some bad/i.e. some supported the present we wanted to interrupt and some reminded us that we'd disrupted patriarchy before and could take the strength and lessons of our ancestors and do it again. The multi-prong evolution of the triangle became more like a speaking statue of representatives of past-present-future. Many

		voices…rainbow of desire like with the multiple factions all being articulated and seen on stage. Could bring out many and then pair them back for "arguing" like with rainbow technique?? But going adhoc works fine too…
Machine of strength you have now to take with you into the future /what strength you have in moving forward (did non-themed machine as demo first)	(prompted by participant asking if future-continummn image from the triangle could be a positive)	Finding positive strategies in the present… good to end on this note even in a short session > embodied power in moving forward
Ending Reflections	S – for me on a personal level it was really powerful. I have been feeling really stuck for a long while and this workshop helped me to see out. For me the way of exploring things through the body really worked for me and the way I process my experiences. I was able to think about my relationship to the future in a bigger way and therefore to help me have perspective on my states of stuckness. There was safety in not need to be too personally revealing. E- I could see you were an experienced facilitator. You kept the flow well. It was fun.	The personal impact on people personal past narratives was a surprise for me… I was expecting more a of a connected impact.. that through hearing the ideas of others they would be inspired for action vs reflecting on their personal psychology in feeling stuck in their individual lives… less 013 of CD but more impacted by personal embodiment process in the group... but I think individuals will take away things to use with other groups they are part of rather than choosing to keep working together to pursue the idea they role played with the politician. This makes sense since the workshop was only a day and the group didn't all know each other prior…

8.8.2 Dili Diary: 13 September 2017

This workshop took place at BaFuturu, Dili with participants interested in theatre. The names of participants have been blanked out.



The image is one page of my journal that is focused on the Walking Time activity and the extension exercise to look at cultural sayings about the future, from page 33 and 36 of the Illustrated Exercises Book.

The second page from this day is my reflections at the very end of the workshop day.

MY BF#1
Day 3 Reflections

Qus for group
→ how would security @ sacred sites be managed. Who gets ~~punished~~ to go thro [illegible]?
What if ~~you~~ a group who get hit feel descriminated against... want to push back
"Violence breeds violence" Any ideas for other ways to manage sacred sites vs hitting ppl?
↳ capability 'bodily integrity' enactment?

Timor business → lets map out what resources/products

- The balance of not rushing to the end, but still allowing time

- Waste in creative resort city

Clarify With [illegible] ~~Translator~~ - explain ~~the~~ Capabilities. → resist persists: disowned future → how to translate Forum
↳ clarify drivers licence ~~rule~~ procedure
↳ clarify stick hitting reason

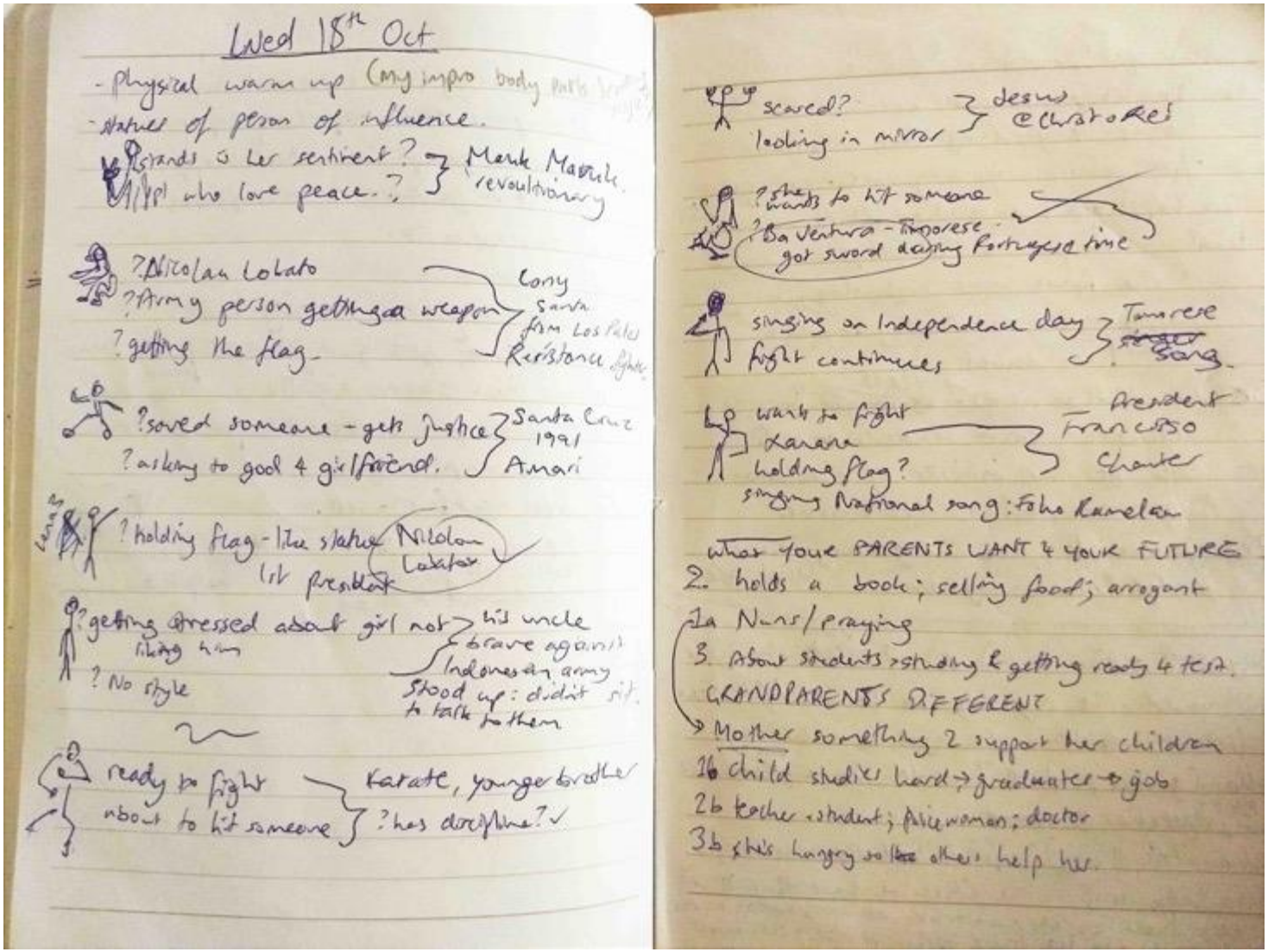
Plan for day 4.

- Warm Up → add something like What If? (or for next day)
- Construct a character who lives in the reality of the future you want. → could be your image or guerilla gardener, etc.
  (name, hopes, fears, likes, dislikes, job, family, friends, colleagues)
- ~~Create a scene~~ start asleep, where they wake up - day's aim, who they interact to -
  - walk around & meet eachother - as characters. → go to different areas (airport, beach, traditional market, TL company, greenhouse)
- Now we'll make scenes.
  ↳ what things could we consider
  * What's missing?
  - Capabilities 4 all?
  ↳ access / fairness 4 all?

→ Answers: its too easy for ppl to get their licence in Timor. Lots of bad drivers & lots of traffic accidents. Ppl bribe the police if they get caught without licence.
→ wanting to protect cultural sites.
- Rep

8.8.2 Dili Diary: 15 October 2017

This workshop took place at TERTIL, Dili with participants interested in theatre.



The image is one page of my journal that is focused on the process of the activities: Sculpt Your Metaphor of the Future and Who Wants What for Your Future? From page 36 and 27 of the Illustrated Exercises Book.