I Will Be Everything

Co-Creation Toolkit

This document is a compilation of practical theatre exercises and approaches for work with children. It is gathered from theatre companies across seven different countries in Europe. We found much inspiration in the international sharing of different creative approaches and we hope you will as well.

The context is a project about the future, but this toolkit is for theatre practitioners and educators to use as they wish. Practitioners can adapt and use the ideas and the techniques for different themes or contexts. Our project was targeted at children aged 7-12 years old, but can be applicable for different age-ranges. Theatre works with both the individual and the collective imagination; the 3,000 children who created individually were part of something much bigger. We hope the ideas in the toolkit can encourage children's imaginations to thrive and their voices to be heard.

Further information about the project, including an accompanying toolkit for audience development can be found at www.iwillbeeverything.com

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THE PROJECT

From flying cars and moon colonies to robot wars and mass starvation – predictions of the future have always come in many shapes and forms, from fantastic visions to bleak dystopias. It is a fascinating thought experiment to imagine a world that we can only speculate about. But among the people trying their best at visionary forecasts and prognoses, who are the true experts of the future?

Is it the engineers who develop the patents inspiring the inventions of the future? Is it the scientists who create the models showing us where we are headed? Is it the politicians who set the course for the actions shaping our future society? Or is it the children who will ultimately inhabit this fragile world full of questions?

Venturing into the unknown

In 2017, we started our three-year quest to collect and work with the most fantastic, fabulous, insightful, quirky, personal stories about the future created by children. After a year of research, discussing the right methods to inspire and engage young people between seven and twelve, practitioners from all partner theatres led several hundred workshops in schools and local communities.

The vast amount of material was then handed over to an international team of experienced professional artists, who had the difficult task of choosing a set of stories and bringing them to life in an immersive touring theatre performance. Their work resulted in a fast-paced spectacle featuring seven different languages, live music, projection, shadow puppetry and animation – all co-created by over 3,000 young people from Austria, Denmark, Germany, Norway, Poland, Spain and the UK.

Co-creation as empowerment

Theatre for children delves into the life realities and issues of young people. For obvious reasons however, theatre for children is hardly ever made by children themselves. This process of co-creation allows professional artists to collaborate with children themselves, making them co-authors of their own work.

When children become collaborators, an important aspect of co-creation becomes even more relevant: empowerment by involvement. We aimed to give the children an authentic experience of the artistic endeavor.

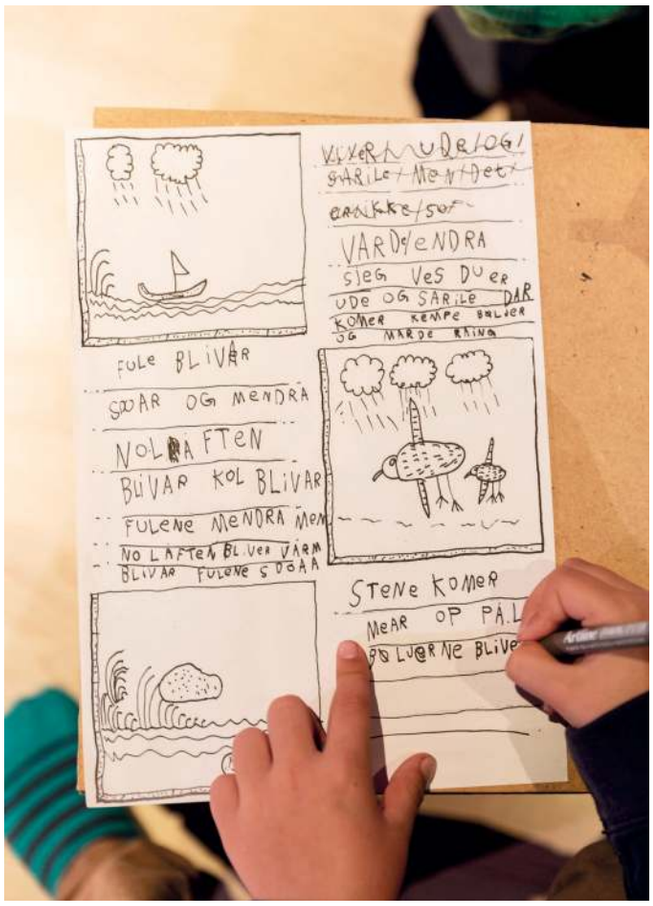
In a world in which adults ever too often take control of young people's narratives, co-creation may contribute to giving some power back. In the course of the project, we worked with lots of children who struggled with writing or even language per se. However, they were also challenged by inhibitions that prevented them from letting their own creativity roam freely. Many young workshop participants were afraid that their ideas would not measure up to the powerful stories they know or even break some secret rules of storytelling.

This is why it was important to nurture the young co-creators' confidence in their creative potential and to assure them that all of their ideas were equally relevant and important. Coming up with stories is not more difficult for children than it is for anybody else – but expressing them is. If children do not write their own stories, someone else will.

Inspiring without suggesting

In our workshops, we wanted to guide children on a journey into their own imaginations. We wanted to get them as excited about the project as we were, and to unleash their full creative potential. However, there is a fine line between inspiring children to create their own stories and suggesting ideas that make them reproduce others. The following set of activities is just a sample of the many methods we used in our struggle to walk this line.

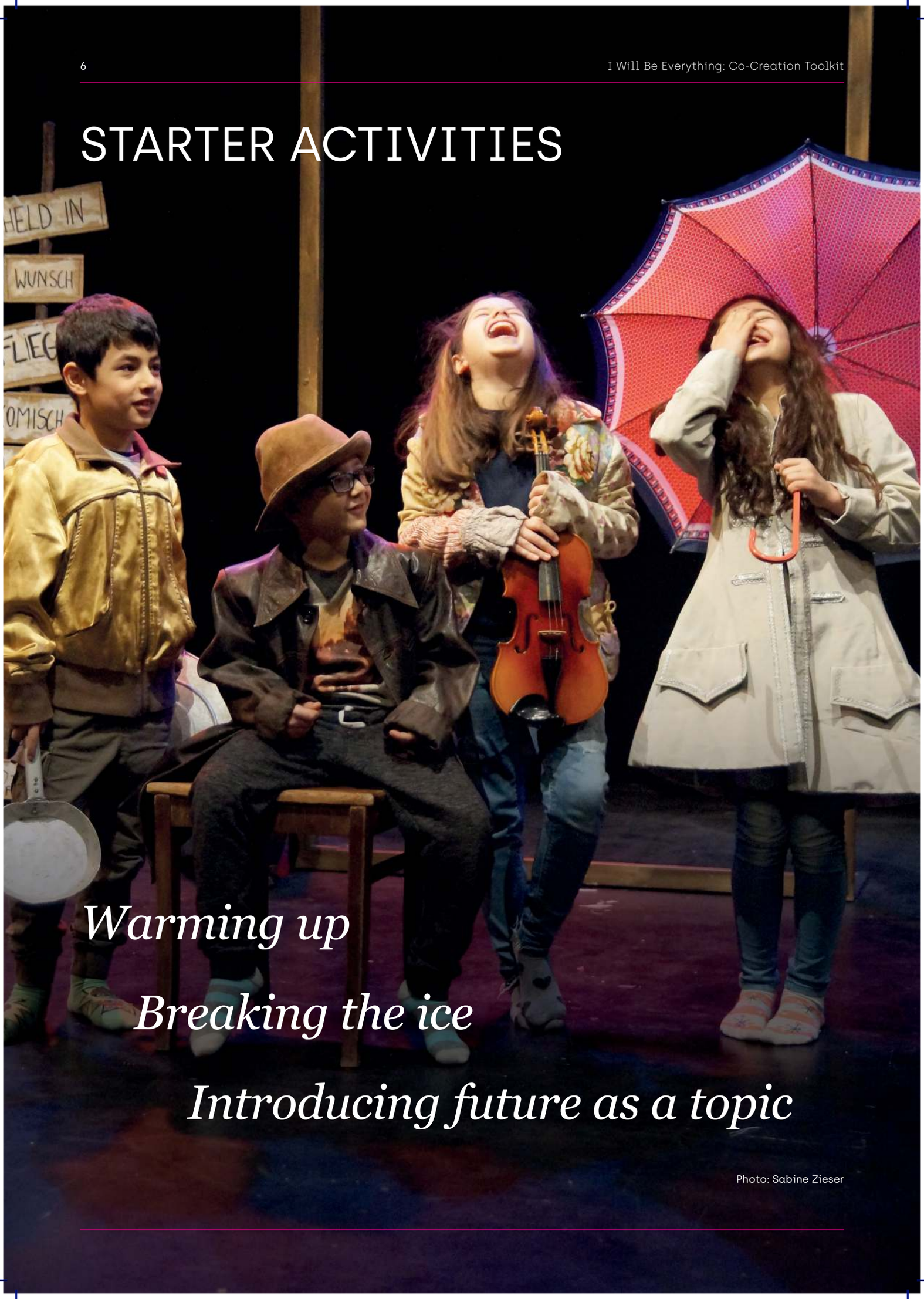
We looked for new perspectives on the future from children's eyes. We wanted to collect personal and surprising stories and avoid ending up with hundreds of stories about flying cars and robot wars. Some of them still were, of course, and they were all brilliant. The most remarkable stories we found, however, were those which let us have a glimpse into the true-life realities, dreams and fears of children all across Europe.



Photos:

Alexander Loretto (Top Left)
Mateusz Wróbel (Top Right)
Claire Haigh (Bottom Left)
Lars Wahl (Bottom Right)

STARTER ACTIVITIES



Warming up

Breaking the ice

Introducing future as a topic

Photo: Sabine Zieser

EVOLUTION

In this popular warm-up game, participants have fun with different physical roles. For I Will Be Everything, the activity also served as a means to transport the concept of time and evolution in a playful way.

While playing the game, participants develop from one evolutionary stage to another, starting as amoebas and finishing as astronauts. Each stage has its own specific physicality:

- **Amoebas** move very slowly, waving their hands and shaking their fingers
- **Fish** move as if diving through water, with arms stretched out and hands folded
- **Dinosaurs** move with heavy steps, with hands forming claws above their heads
- **Monkeys** move quickly and aimlessly, swinging their arms loosely
- **Humans** move with normal steps, pretending to use a hiking stick
- **Astronauts** move slowly, as if in a state of weightlessness

1. All participants are spread across the room.
2. When the game begins, everybody starts moving around in order to find a partner of the same stage.
3. These partners battle each other in a game of Rock, Paper, Scissors.
4. Winners move up the evolutionary ladder and evolve into the next stage, while losers move down and devolve into the lower stage.
5. The first participant to evolve into an astronaut wins the game.

The activity can be easily modified, e.g. using more or different stages of evolution, different physicalities or sounds (for example superman/ woman at the top of the evolutionary ladder).

TAKE & SHOOT

In this rhythmic warm-up game, participants have to focus and work together as a group in order to not lose track of the rhythm. For I Will Be Everything, the game's setting in the past was used as a starting point for talking about the concepts of time and the future.

1. Before starting the game, the group imagine travelling back in time to an era of humans as hunters and gatherers.
2. Participants stand in a circle and take on the roles of prehistoric hunters shooting an imaginary mammoth.
3. In a shared rhythm, all shout "Take, haha, haha..." and pick up imaginary spears.
4. Using the same rhythm, all shout "...and shoot, hoho, hoho!" and throw their spears into the middle of the circle.

The game can then be played in two variations:

- Without any group leaders, everybody tries to shout and move in unison, with pauses of varying length in between throws.
- Group members decide individually whether to participate in a particular throw or not, joining and leaving the group as they wish.

The game ends in a common freeze position after the last throw.

The same activity can be used with a variety of different settings, commands and movements.

THE TIMELINE

In this playful activity, participants explore the abstract idea of time by visualising it as a line. For I Will Be Everything, we tried to create low-threshold activities such as this one to explain the concept of future without educating and losing touch with the participants' creative freedom.

1. A piece of rope is laid out on the floor across the room, which the facilitator explains to represent time.

2. A volunteer is asked to take a sheet of paper showing the current date and stand in the middle of the rope so that everybody else can clearly see the date. This person marks the present.

3. The facilitator now presents several other sheets of paper with different historic events or periods on them, such as:

   - Stone Age
   - The Romans
   - Moon landing
   - The first ballon flight....

4. The participants are asked to place the events on the timeline, with one person holding a sheet representing each event. Then, some blank sheets of paper are used to add other historic events that the participants can come up with.

5. Once all events have been placed on the past half of the rope, the participants look at the future half of the rope. They are now asked to come up with and place events of the future on the empty half of the rope. These might be the date of a birthday or a Saturday football match. They reveal the children's sense of time and their day to day reality.

As the focus of this activity was not to teach participants about history, we never corrected any choices made when placing events on the timeline. We felt that the group's freedom to build their own timeline helped spark imagination further along.

TIME TABLEAUX

In this theatrical activity, tableaux are used as a means to bring the past to life as well as to create a colourful version of the future. In I Will Be Everything, this activity helped participants not only to get a better understanding of time, but also to lose inhibitions about presenting their own ideas.

1. Participants stand in a line across the room, which is established as the present, the here and now. They are asked to look around the room and at each other and name things that are happening at this very moment:

   - What is happening in the room?
   - What is happening outside?
   - What is happening far away?

2. Participants look at one half of the room, which is established as the past. They are asked to name things that happened today / the day before / last week / last year / ten years ago / fifty years ago / ... For each point in time, two to three participants are asked to present their ideas as tableaus in the past space of the room. Eventually, this creates a group image of different events in the past.

3. The tableau is cleared, and the participants go back in line and turn around. They now look at the opposite half of the room, which is established as the future. As before, they are asked to name things that might happen tomorrow / the day after tomorrow / next week / next year / in ten years / in fifty years / ...

4. Again, a group tableau is created with two to three ideas from each point in time.

Depending on group size and energy, different time jumps and questions can be used for this activity. In general, we found it to be crucial for the facilitator to actively listen to, directly ask and show appreciation for the participants' ideas in order to encourage them to think outside the box.

Photo: Sabine Zieser

I AM / I WAS / I WILL BE

This presentation activity lets participants brainstorm ideas quickly and freely. As with other starter activities for I Will Be Everything, the pool of themes and ideas generated by the group could be used as inspiration by individuals in follow-up creation activities about the future.

1. Participants stand in a circle, forming a centre stage.

2. One after the other, each participant is asked to step into the circle and come up with a sentence to present to the others using one of the following sentence stems:

   - **First round**
     Yesterday I was... / In the past I was... / Back in the days I was...

   - **Second round**
     Today I am... / In the present I am... / Now I am...

   - **Third round**
     Tomorrow I will be... / In the future I will be... / At one point I will be...

The participants can decide freely what and how much they want to say. They may associate to what others have said or come up with their own original ideas. Each round may be finished by a round of applause.

Depending on group size, multiple rounds may be productive, e.g. associating to each other's ideas or to a common theme such as household or leisure time activities.

Photos: Mateusz Wróbel • Claire Haigh • Lars Wahl

THE MIRROR

This warm-up game lets participants concentrate and get in touch with their own presence and personal feelings. For I Will Be Everything, it was adapted to incorporate perspectives and feelings about the future.

1. Participants sit or stand in a circle and a mirror is passed around. One after the other, the participants hold the mirror in hands, look into the mirror and greet themselves saying their name:

   - e.g. “Hello, Mary!” or “Good morning, Mary!”

   Confronted with their own faces and expression, this first round gives participants a connection to their presence.

2. In a second round, a question is added:

   - e.g. “Hello, Mary! What do you think the streets will look like in 50 years?”

3. To make the activity even more playful, the question can be modified with a version of Snow White’s famous phrase:

   - “Mirror, mirror in my hand, who / what / where will I be in tomorrow’s land?”

Looking into a mirror and saying hello to themselves can be a big challenge for participants. This is why it is especially important for this activity to establish an atmosphere of trust. In such an atmosphere, the game can be full of intimate and touching moments.

A VISIT TO THE PAST

For this elaborate I Will Be Everything activity, a yurt was built, decorated and filled with memorabilia and old furniture. The space encompassed four sections – a theatre room, a science / adventure room, a bedroom (only accessible through a suitcase) and a museum / archive room.

1. Participants explore the four rooms of the yurt in their own pace. They find cabinets with drawers filled with old items such as pictures, keys, toys, stuffed animals and various non-usable objects. Altogether, it feels like going on a time journey to the past.

2. Everybody gathers in the middle of the space to talk about their experiences:

   - What were they reminded of when moving through the different rooms, looking at and touching the different items?

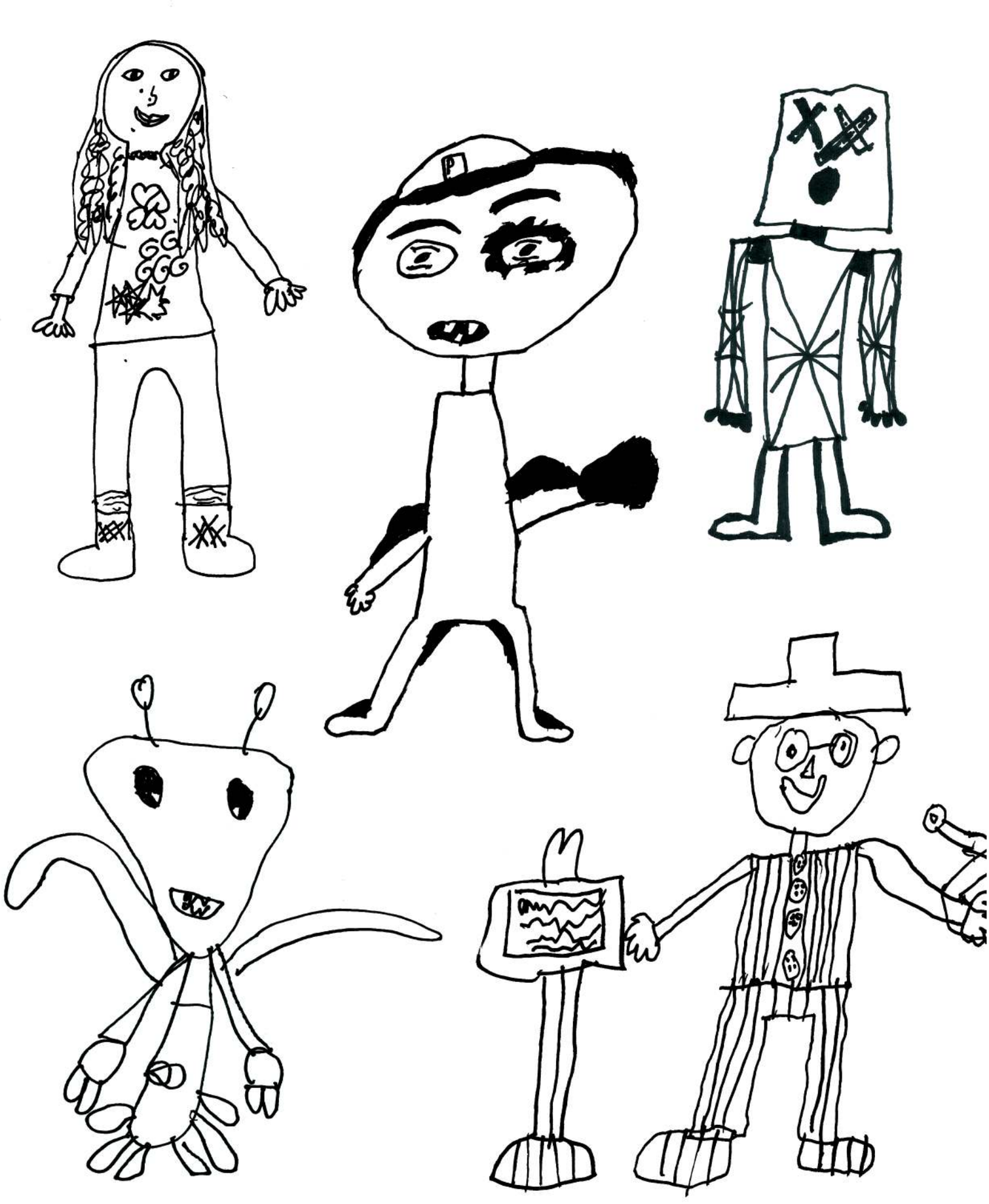
   - What stories came into their minds, being confronted with places and items from past generations?

   - What present-day items or memories would be worth saving for future generations?

3. The facilitator picks an object from the yurt and starts improvising a story inspired by it. The group can add ideas and help continue the story by suggesting where it might lead.

4. Participants pick their own objects and develop stories about them. The stories may start in the past and end in the present, start in the present and end in the future or start in the past and end in the future.

The idea that the present is based on our past helped participants to understand the concept of development over time. They were encouraged to base their ideas of the future on what they know about the past and present. However, they were also reminded that anybody can dream up anything that might happen in the future, because nobody knows yet.



TWO DRESSES – THREE HANGERS

Using their own experiences as a starting point, this exercise gives participants the chance to take on roles from different time periods. In I Will Be Everything, we tried to find the right balance between encouraging participants to dream big while keeping their stories as personal as possible.

Three clothes hangers are hung from the ceiling. One of them features an old dress representing the past, one of them a modern dress representing the present and one of them is empty representing the future. One by one, participants are invited to step behind one of the hangers and take on the role of a person from the present, then past, then future:

1. **Present**
   First, participants are encouraged to talk about themselves and what they are doing and thinking at the moment. Then, they are asked to come up with other characters from the present, take on their roles and talk about their lives.

2. **Past**
   As before, participants first talk about themselves and their own memories from the past, starting with yesterday and going further back. Then, they are encouraged to take on roles from the past, inspired e.g. from what they know about their parents and grandparents or from history.

3. **Future**
   Since the third hanger is empty, participants are first asked to imagine a dress from the future and describe it in detail. Then, they talk about whatever they can come up with about their own future as well as the future lives of other people whose roles they take.

The same concept could be used with different or more elaborate costumes for the past and present. Participants may also enjoy getting the chance to put on the costumes in order to fully get into character.

TIME WARP

In this activity, participants are sent on a guided fantasy trip to spark their imagination. For I Will Be Everything, the popular method was used to create a time trip through the participants' lives in order to let them think about their own future.

1. Before starting the fantasy trip, participants find their own spots in the room, get comfortable and close their eyes.

2. They are asked to listen and imagine a number of situations based on the facilitator's suggestions.

3. Each situation is described briefly at first, and follow-up questions then encourage the participants to picture the situation in as much detail as possible:

   - **Your first day at school.**
     Where are you? Are you standing / sitting / walking? How do you feel? Who is with you? What things do you have with you?

   - **Your sixteenth birthday party.**
     Where are you? Who is with you? What are they doing? Are there any presents?

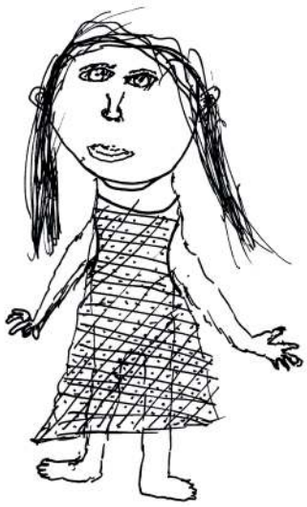
   - **You are 25. You are at a wedding.**
     Where is it? Who else is there? Is it your wedding or are you a guest? Are you on your own or do you have company?

   - **You are 35. You are at home.**
     Where do you live? What does your home look like? Which room are you currently in? What does the furniture look like? Do you share your home with others? If so, with whom?

   - **You are 45. You are at work.**
     What do you do for a living? What does your workplace look like? Are you doing anything with your hands? Are you talking to anybody?

   - **You are 70. You are going for a walk.**
     Where do you take your walk? Is there any part of your body that hurts? Imagine you meet an old acquaintance: Who is it? What do you tell each other?

Any fantasy trip works best if it is guided with spontaneity, which is why the questions above are only meant as an inspiration. It makes sense for the facilitator to follow along their own journey in order to find the right questions at the right time.



CRYSTAL BALL

In this guided fantasy journey, participants get the change to try out different physical states while picturing different situations. For I Will Be Everything, the popular method was to introduce participants to the topic of future while encouraging them to use their own imagination.

1. All participants are spread across the room.
2. They start walking around individually.
3. They are asked to focus on their own senses while moving through the space, with suggestions such as: “Feel your feet touching the ground.” / “Let your arms hang loose.” / “Focus on your breathing.” / ...
4. After some time, participants are asked to stop, close their eyes and concentrate on whatever they can perceive.
5. The guided fantasy journey begins when participants open their eyes and the facilitator starts telling a story of exploration.
6. The story begins in a park and leads the participants across the lawn, along a path and into a forest, where they discover a big, colourful tent.
7. The participants are asked to follow along at their individual pace, imagining the different situations.
8. The facilitator should make sure to help participants imagine the journey in great detail, using:
    - detailed descriptions to spark imagination, e.g. “A dog approaches you, wagging its tail. You let it sniff your hand and start petting its head.”
    - surprises to keep the concentration going, e.g. “Watch out for the spider hanging in your way!”
    - challenges that encourage more complex movements, e.g. “The bushes are getting thicker and you have to crawl underneath some branches.”
9. At the end of the journey, participants enter the tent and discover a crystal ball.
10. At this moment, the facilitator puts a real crystal ball in the middle of the room and asks the participants to gather around it.
11. After some thinking time, each person now gets the once-in-a-lifetime chance to ask the ball one question about the future, avoiding yes or no questions.

To make the most out of this exercise, it is important to give everybody enough time to imagine and act out every step along the journey. Facilitators may join in to encourage movement or guide individual participants with personalised questions.

Photos: Sabine Zieser • Claire Haigh • Mateusz Wróbel

TRAVEL PREPARATION

This short warm-up game helps participants concentrate and get in the mood to imagine and act out theatrical situations. For I Will Be Everything, the guided warm-up was set in a training camp for future time travellers.

1. Participants stand in a circle, where they are instructed to warm up for their future journey.

2. The facilitator treats them as time travellers and tells the group that they have been selected to research the future.

3. The warm-up activity is compared to the training that astronauts have to go through before they can go to space.

    - physical warm-up,
      e.g. “Shake your feet!” / “Stretch your arms!” / ...

    - starting the journey,
      e.g. “Open the door and enter the machine!” / “What buttons do you need to activate the time machine – press them!” / ...

    - on the journey,
      e.g. “What kind of sounds does your machine make?” / “What can you find in the glove box?” / ...

    - arriving in the future,
      e.g. “Open the door and carefully step out!” / “What can you see / hear / smell?” / ...

Participants should have enough space to act out the warm-up activity on their own. Also, some music may help them get into the right mood along the way.

The activity can be easily followed up with a fantasy exploration journey or a story-creating activity, but it can also serve as a starting point for a short discussion on e.g. the concept of future.

RUN TO THE FUTURE

This group-dynamic game about reaction and cooperation is a popular warm-up exercise with many variations and names such as Do you love me? For I Will Be Everything, it was adapted to form a playful starting point to talk about the topic of future.

1. All but two participants stand in a circle with legs apart.
2. Person A chases person B around the circle until person B crawls between the legs of one of the participants in the circle (person C).
3. Person B then stands in front of person C and asks: "Do you want to come to the future with me?"
   - If the answer is "yes", person B switches places with person C and the game starts again with person C chasing person A.
   - If the answer is "no", person B has to leave the circle and find a new participant to ask while being chased by person A.
4. The game can be finished at any point.

As with the original game, this activity can be used with many different physical states and rules to switch places, e.g. to create an image of time travel or futurism.

THE PATH TO THE FUTURE

This activity is based on the widely known children's game Statues (or Granma's footsteps/ Babushka), which focuses on concentration and presence. For I Will Be Everything, it was adapted to incorporate creating pictures, dialogues and little stories about the future in a playful way.

1. The facilitator stands on one side of the room with a suitcase. This side of the room is explained to represent the future.
2. Five children stand in line on the other side of the room which represents the present.
3. The game's goal is for the five participants to cross the room and reach the future as a group.
4. On their way, each of them needs to sit in a chair and lie down on the floor once.
5. At the beginning of the game, the facilitator turns their back to the group while the group members start crossing the room.
6. Whenever the facilitator turns around, the participants must freeze in position for as long as they are watched.
7. If one of the participants does not freeze immediately and is caught moving, they have to go back and start all over.
8. In the moments of freeze, the facilitator invites the participants sitting on the chair or lying on the floor to do one of the following:
   - ask a question to the future
   - whisper a wish for the future
   - show an object they want to bring to the future
   - explain a future invention
   - tell the beginning of a story set in the future

For many participants, the physicality and concentration of the game makes it easier to speak freely. To further spark their imagination, the room may be decorated with items that bring the "path to the future" alive.

Photo: Mateusz Wróbel

INSPIRATION ACTIVITIES

Sparking creativity

Working together

Collecting ideas

Photo: Mateusz Wróbel

TUNING IN TO BEETHOVEN

This activity lets participants' imaginations run as freely as possible, with only minimal input as an inspiration. A focus of I Will Be Everything was to create activities that would spark creativity while influencing and directing ideas as little as possible.

1. Participants find a comfortable spot in the room, lie down on the floor and close their eyes.
2. The facilitator turns on a peaceful classical piece of music and starts walking across the room, turning from one participant to the other and slowly lifting and lowering an arm or a leg of each person.
3. Participants are asked to concentrate on their bodies and senses. They are guided by the facilitator to tune into their breathing, their feelings and the things they can hear and smell in order to connect with each other, the room, the music and finally, their imagination.
4. Participants are encouraged to let their imagination run freely for some time. Regardless of topic, they are asked to become aware of whatever comes to their minds before focusing their thoughts on pictures, stories and scenes from the future.
5. They are encouraged to imagine into any direction they want, jumping from one idea to the other without overthinking.
6. At the end of their imagination journeys, participants open their eyes, gather in a circle and share some of their experiences with the group.

Because of the abstract nature of this exercise, the facilitator needs to be especially aware of the atmosphere in the room and support the participants on their journeys as much as needed without forcing any directions.

FUTURE SENSES

In this activity, participants are invited to delve into the future and its stories with all their senses. A focus of I Will Be Everything was to develop immersive activities that would get participants as invested as possible.

1. A piece of rope is laid out on the floor in a circle and participants are asked to sit around it.
2. The facilitator explains that the area surrounded by rope represents the future, a blank canvas on which the group can paint whatever they can imagine.
3. In a first round, each participant "places" their name into the centre of the circle using a hand or body gesture of their liking.
4. Once everybody has done that, participants are asked to close their eyes, put their hands on their stomachs and concentrate on their breathing. The facilitator then guides the group through the following activities focusing on one of the senses each:
   - **Sight**: What colour is the future? Is it light or dark? Are the colours bright or dull? What shape is the future? What size is it? Participants are asked to visualise their version of the future as abstract or concrete as they want. They can later share their ideas by drawing them on one big sheet of paper.
   - **Sound**: Is the future loud or quiet? What can you hear in the future? What noises, sounds and words are there? Participants are encouraged to listen and imagine sounds first, then to make and repeat them. To bring in more focus, the facilitator may direct the group as a mini-choir.
   - **Smell**: What does the future smell like? Is it a pleasant or an unpleasant smell? Is it dominant or faint? Can you compare it to something from the present? Participants are asked to imagine different smells and then react to them with interjections or comments. They can later share their ideas by writing up a menu of the future.
5. At the end of the activity, participants open their eyes and "take" their names back out of the circle.

Depending on time and energy, one or all of the senses can be activated in one session. For each sense, the participants should have enough time to delve into the activity.

SPEED DATING

This activity uses free-association writing as a technique for generating a wide range of ideas. As with many I Will Be Everything exercises, this created a helpful starting point and inspiration for individual stories and thoughts.

1. Participants are spread across the room, finding a spot where they feel comfortable.
2. Each person gets a blank sheet of paper and two coloured cards.
3. The facilitator puts on some relaxing music and the participants are asked to freely associate to the topic of future and write down as many words as they can think of.
4. Each person chooses two words from the mind map to write on each coloured card.
5. The cards are collected.
6. The group is split in half, with one part of the group becoming interviewers and one part of the group becoming interviewees.
7. Each interviewer draws two words from the pack of cards and sits opposite to one of the interviewees.
8. The interviewers have three minutes to talk to the interviewees about the two topics on their cards.
9. After a bell has indicated the end of the first interview, interviewers sit down with new partners and use the same cards for another three-minute interview.
10. After several rounds of interviews, the groups change roles; interviewers become interviewees and vice versa.

The interviews may be taped and / or transcribed so that the participants can later listen to or read about each other's ideas.

BUILDING A TIME MACHINE

In this activity, participants create and decorate their own space for an immersive fantasy journey to the future. For I Will Be Everything, we often used a mixture of creating physical objects and writing stories for a diverse and productive workshop experience.

1. Participants gather in a circle.
2. The facilitator tells the group that they have been selected for a time travelling experiment, in which each of them will travel to the future using their own original time machines.
3. The participants are then provided with big cardboard boxes, scissors, glue and tape, a variety of writing and drawing materials as well as pieces of fabric, ribbons and cords.
4. The facilitator assists the participants in creating original time machine boxes that need to feature a window or door, but are otherwise left to their own imagination.
5. Once everybody is finished, the participants are asked to stand in a big circle next to their time machine boxes.
6. They are then guided by the facilitator on a fantasy journey in which they enter their machines and travel to different points in time, starting with one year and ending with fifty years in the future.
7. Each time they arrive in a certain year, participants are asked to look out of their windows or doors and imagine what they might see.
8. At the end of the fantasy journey, all participants gather around a poster and share some of their experiences by writing or drawing about them.

Depending on age and group size, many different kinds of materials and crafting techniques can be used for this activity.

Photo: Lars Wahl

Photos (opposite):
Alexander Loretto
Claire Haigh
Sabine Zieser

STORYTELLING THE FUTURE

In this activity, participants come up with small ideas that are used to create one big storyline. This reflects the principle idea of co-creation in I Will Be Everything, where inputs from all over Europe were used to create one final performance.

1. Each participant is provided with a piece of paper and a pen.
2. Everybody spreads across the room and finds a spot where they feel comfortable.
3. The facilitator asks them one question: "If you could invent something fantastic that will be around in fifty years, what would it be?"
4. The participants get enough time to come up with and write down and / or draw ideas on their notes.
5. Afterwards, the group gathers in a circle and all the notes are collected.
6. With the help of the facilitator, who reads aloud one note after the other, the group creates one continuous story about the future in which all inventions are used at one point.

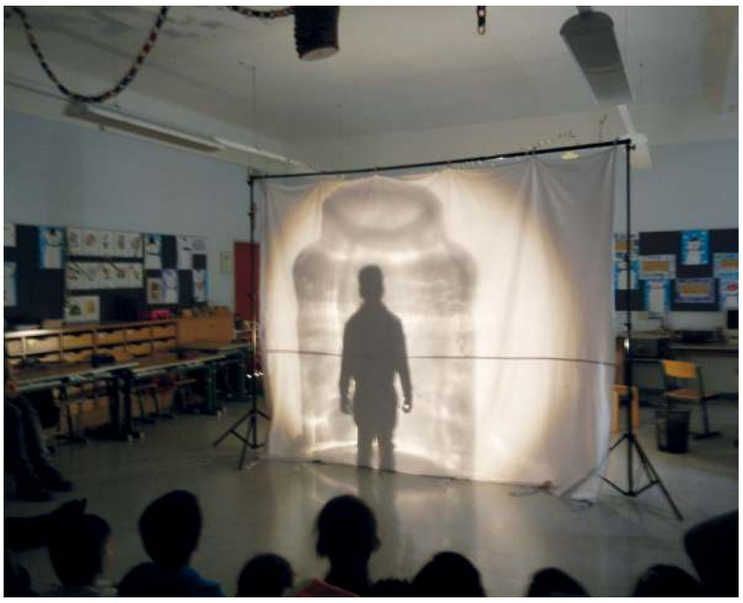
When coming up with the final story, it is important for the facilitator to be flexible and listen closely to suggestions from the group. It is also important to make sure that each and every note is being used in order to assure the participants that all of their ideas are important and appreciated.

THE BOX FROM THE FUTURE

This activity builds on a thought experiment that helps to spark and channel the participants' imagination. For I Will Be Everything, we found it to be very rewarding to work with pretend settings such as this one in order to create immersive workshop experiences.

1. The participants sit in a circle and are confronted with a big taped-up box.
2. The facilitator tells the group that the box was found on a field near the airport, where it had appeared out of nowhere. After being thoroughly examined by scientists of the local university, it was found that the box could in fact be dated to a point in time fifty years in the future. As scientists are unsure what could be hidden inside the box, they have not dared to open it yet out of fear that something dangerous might be in it. This is why they want to gather and evaluate ideas about the possible contents of the box.
3. The participants are then invited to further examine the box, lifting it up or shaking it to reveal noises of objects hidden inside the box.
4. They are asked to share their ideas about the contents, and each idea is written on a sticky note and put on the box.
5. In order to generate a variety of different ideas, the facilitator may ask individual participants to give more details or use some guiding questions to suggest e.g. types of objects such as gadgets, tools, sporting equipment, etc.

In a variation of this activity, an old suitcase with a date tag was used instead of a box, and ideas were then written on the floor around the suitcase using chalk. In this case, the suitcase was opened at the end of the workshop to reveal postcards on which participants could write personal wishes for the future.



REMNANTS FROM THE FUTURE

This activity uses small items or parts of items to spark ideas and lead the participants' imagination. In I Will Be Everything, we tried to find subtle ways of getting participants engaged without suggesting too specific directions.

1. Participants sit in a circle.

2. The facilitator tells the group that a mysterious box was found which scientists believe was sent to the present from fifty years in the future.

3. When the scientists opened the box, however, the contents were found to have exploded during time travel and only parts of what had been inside could be rescued.

4. The remnants of the contents are presented to the group in scientific-looking plastic protection bags with number code tags on them.

   The remnants may include objects such as:
   - a plexiglass shard
   - a piece of cable
   - a wooden wedge
   - some colourful beads
   - some dry leaves
   - a torn piece of cloth
   - a part of a paperclip
   - ...

5. Each participant receives one of the bags and is asked to imagine what object their remnant might be part of in the future.

6. The facilitator may help the participants to get more specific by asking guiding questions.

7. If the participants want, they may show the group how their imaginary object could be used.

8. Then, the participants are asked to create a museum for the remnants from the future. They decorate tables like showcases using pillows and pieces of cloth.

9. The remnants are put onto the showcases and the participants create descriptive labels that explain what the object will be used for.

10. At the end, each participant is invited to present their object again, taking the role of a museum guide.

We found that smaller, vaguer objects worked better for this activity than objects that participants recognized clearly. A variation of this exercise used strange wig-like objects that participants could wear while coming up with suggestions for using them.

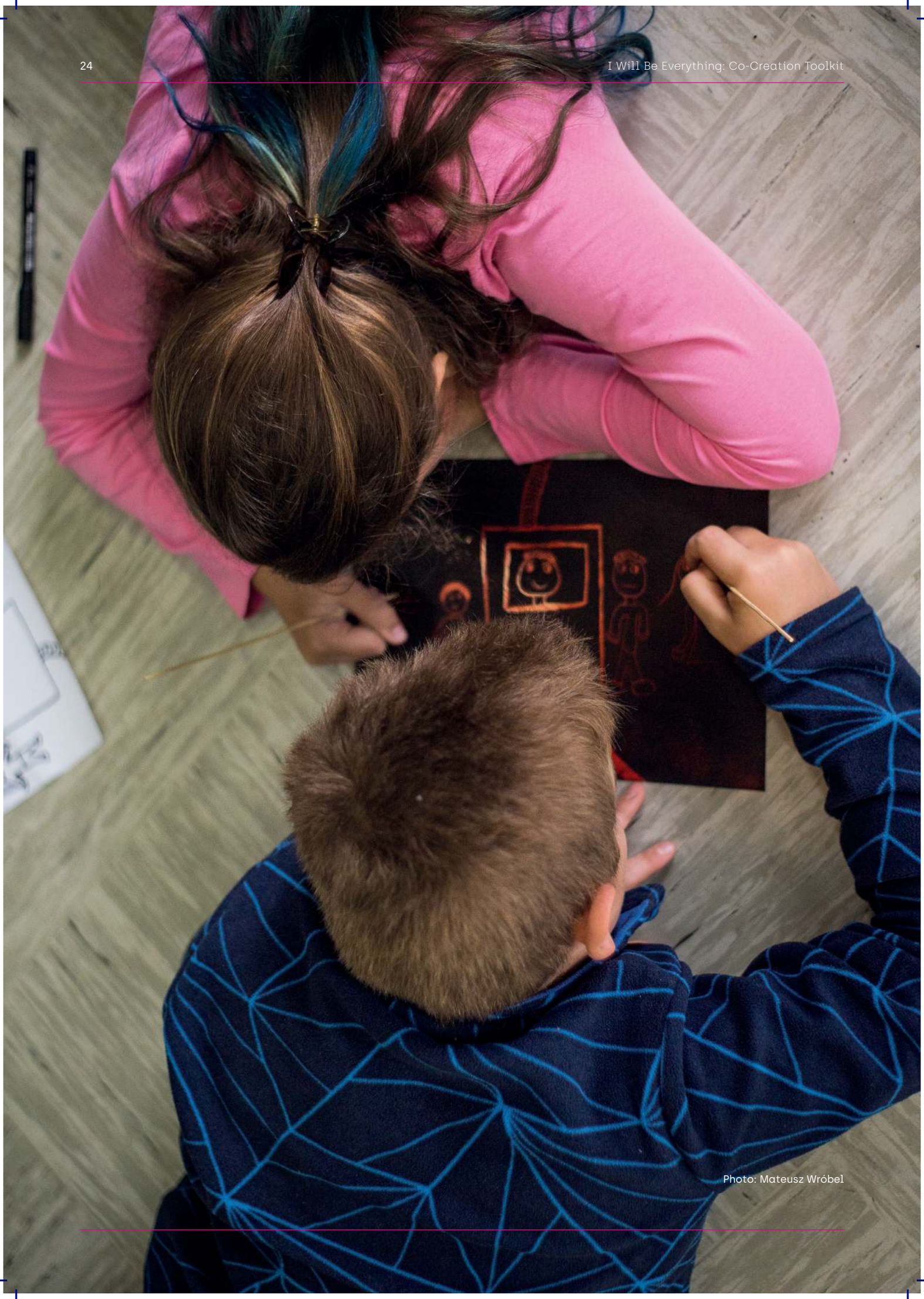


Photo: Mateusz Wróbel

THE WINDOW TO THE FUTURE

In this activity, tasks are split between participants coming up with ideas and participants illustrating them. For I Will Be Everything, we often dipped into the collective imagination of the group before giving individuals the time to create their own stories.

1. A big blank sheet of paper is put on the floor and participants are asked to gather around it.
2. The facilitator uses a black marker to draw a prominent geographical feature of their home town on the paper, e.g. a river.
3. The facilitator then explains that the group is going to create a city map of the future and asks the participants to name three more buildings or places that will still be there in the future.
4. These three things are added to the map where the participants say they should be drawn.
5. The class is then divided in two groups.
6. One group stands in line in front of a chair.
7. One by one, participants from this group stand on the chair and take an empty picture frame that they use as a "window" to the future.
8. Looking through the frame onto the city map of the future, each one talks about what they see while the facilitator may ask for some details.
9. Meanwhile, participants from the second group gather around the paper and listen to the stories from the first group.
10. They are asked to choose whatever ideas inspire them and draw these ideas on the map.
11. After every person from the first group has looked through the window, the groups change tasks.
12. At the end of the activity, everybody gathers around the map and the facilitator helps to summarise what they can see.
13. If they like, participants may create some tableaux of the most inspiring ideas on the city map.

Depending on time and group size, a second window may be added in order to have two participants look into the future at the same time.

OBJECTS FROM THE PAST / OBJECTS FROM THE FUTURE

In this simple activity, everyday objects are turned into mysterious things from the future. In many I Will Be Everything workshops, using participants' everyday lives as a basis for imagining about the future proved to make their stories more personal.

1. Participants sit in a circle.
2. The facilitator chooses an everyday object that is passed around.
3. When it is their turn to hold the object, each participant is invited to talk briefly about a personal experience or memory that they associate with this object.
4. The facilitator may ask some guiding questions in order to find out some details about the participants' stories.
5. After the first round, the same object is passed around once again.
6. This time, the object is called a new, gibberish name that the facilitator or the group chooses. It is suggested that the object is now something from the future.
7. When it is their turn to hold the object, participants now describe what they see and what function the object might have before telling the group a short story about what they might do with the object in the future.

As a variation for the second round, the facilitator could limit the range of free associations to a specific area of use for the object, e.g. transport, food or leisure time.

TURNING THE CLOCK

In this short time-travelling activity, everyday routines of the present are turned into short scenes from the future. Using everyday activities in I Will Be Everything helped participants get an idea of what life could look like in the future before coming up with original stories within this realm.

1. Participants sit in a circle.
2. The facilitator asks them to share some everyday activities in order to create a daily routine of an average person from the present.
3. This routine is written down on a board or big sheet of paper for everyone to see.
4. The facilitator now goes through the routine, each time asking for volunteers to stand up and perform the individual activities.
5. Once a volunteer has presented an activity, they are asked to go on a quick time journey. With the participants sitting in the circle making noises and counting decades from 10 to 50, the volunteers run one clockwise lap around the circle.
6. When they arrive in their original place, the facilitator tells them that they have successfully travelled 50 years into the future.
7. They are now asked to perform their activity once again, this time keeping in mind that the activity has likely changed over time.
8. If the children do not have an idea right away, the facilitator might ask for details that could have changed or suggest general development directions.

For some activities, only one volunteer will be needed (e.g. brushing teeth), others might require multiple actors (e.g. going shopping). If there are several ideas about how the activities might change in the future, multiple variations of this activity could be presented by different participants.

THE GIRL AND THE BOY FROM THE FUTURE

In this group activity, participants work together to create a detailed description of two people from the future. In I Will Be Everything, we often started with collective imagination activities in order to create a pool of ideas for participants to draw from in follow-up individual activities.

1. Participants sit in a circle and are confronted with a message in an envelope.
2. The facilitator tells the group that scientists have found the letter to be sent from the future into the present.
3. A fingerprint analysis has shown that it will be written in fifty years by two children, a girl and a boy. However, scientists do not know anything else about the senders and therefore rely on the imagination of others.
4. Together, the group try to come up with a description of the girl and the boy. The facilitator asks participants to imagine as many details as they can in order to create a vivid picture of the two writers from the future. Leading questions may include:
    - What is the girl's / boy's first and last name?
    - How old is the girl / boy?
    - What does the girl / boy look like (hair, eyes, skin, complexion, etc.)?
    - What is the girl's / boy's family situation (parents, siblings, etc.)?
    - Where does the girl / boy live?
    - What does the girl / boy like to do for fun?
    - Does the girl / boy have any interesting skills?
    - ...
5. Once the group have decided on a description of the boy and girl, each participant is asked to draw one or both of the children in a scene from the future.
6. The pictures are then shared and compared.

In a variety of this activity, small dolls were used to tell a story of two people travelling from the future into our world and visiting the facilitator on New Year's Eve.

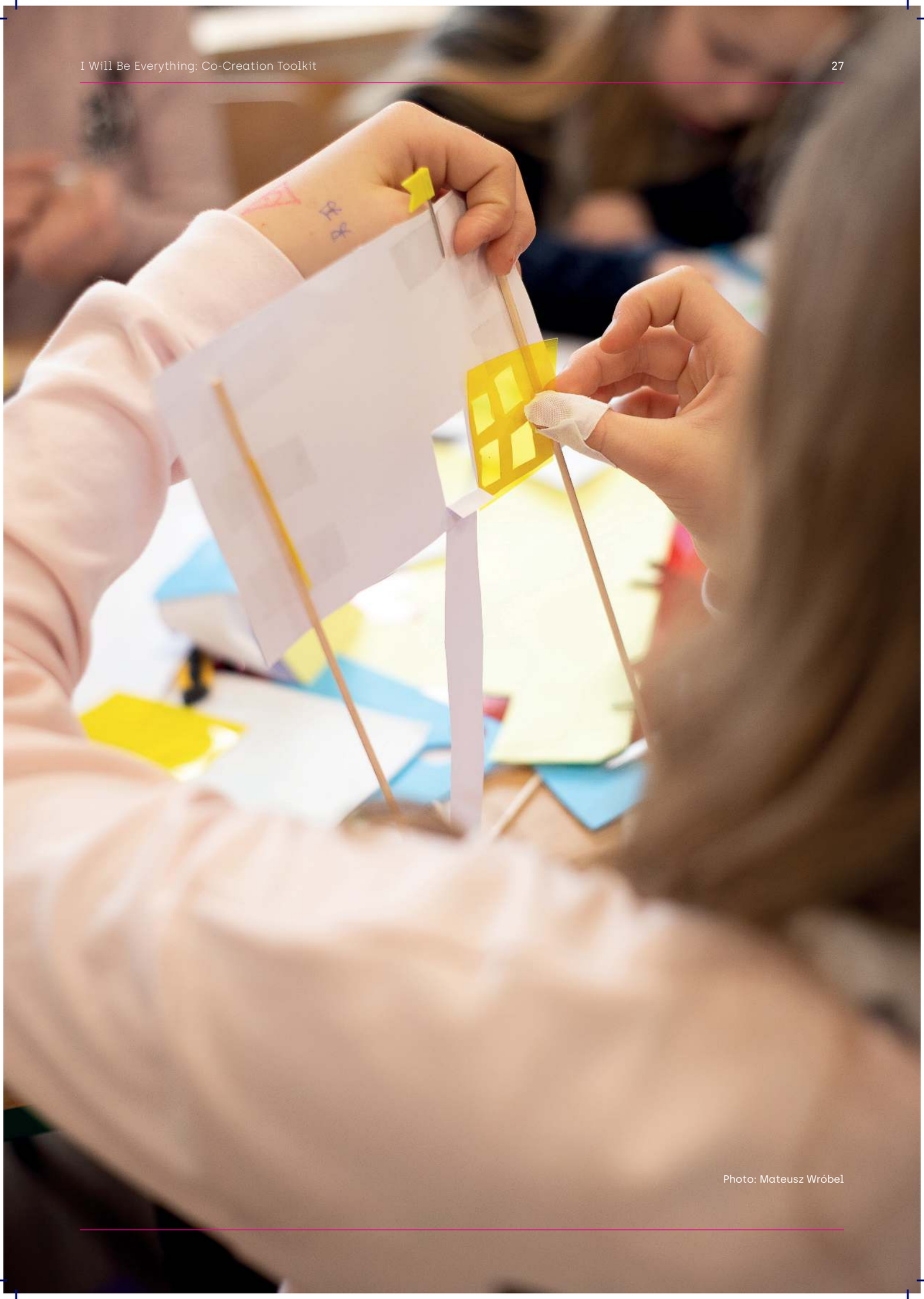


Photo: Mateusz Wróbel

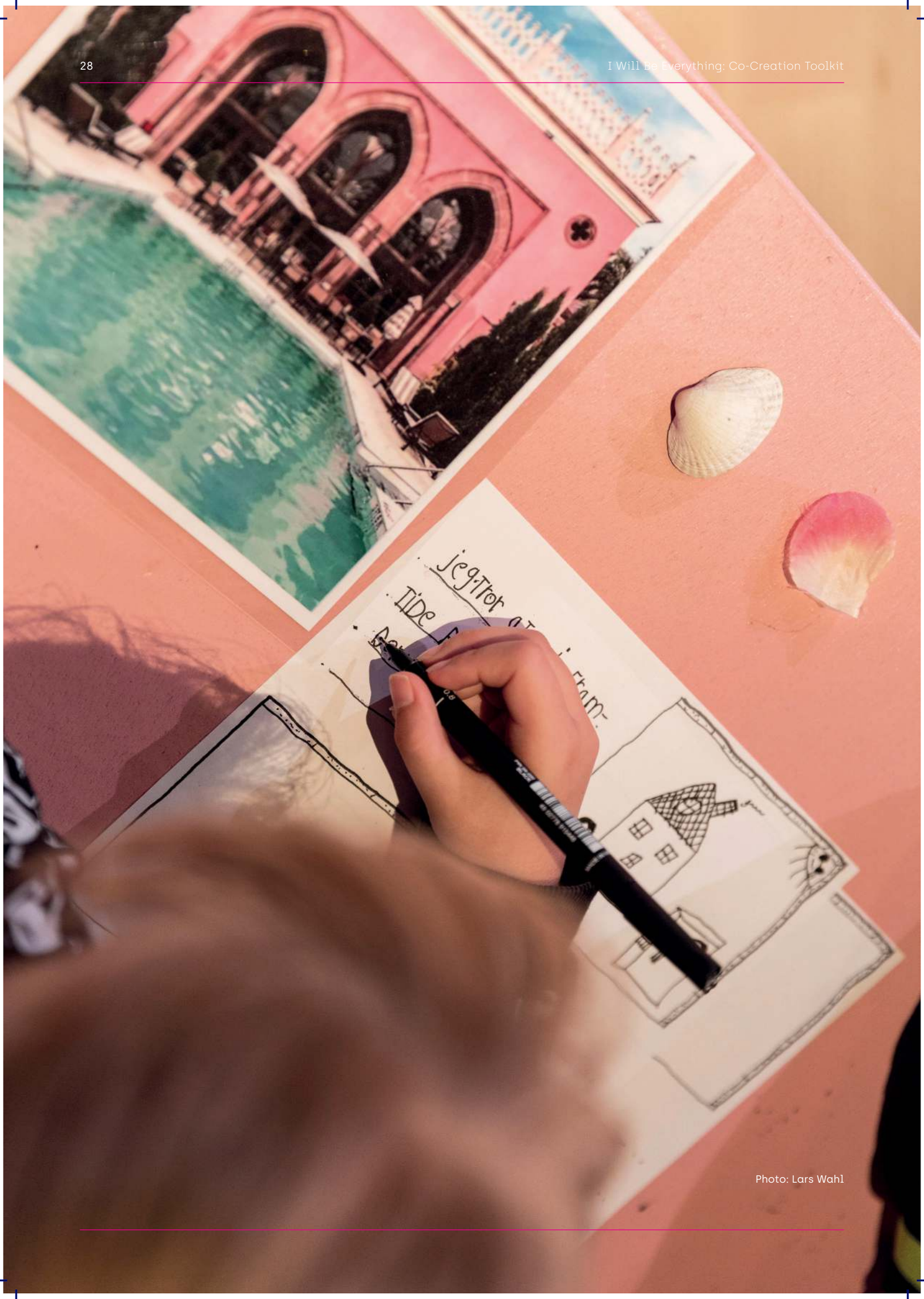


Photo: Lars Wahl

NOTES TO THE FUTURE

The concept of future finds its way into this activity on a meta level, as letters with ideas are passed on between groups. Although we were eventually looking for individual stories for I Will Be Everything, we tried to use activities in which participants could spark each other's imagination first.

1. The facilitator hands out three different-coloured pieces of paper to each participant.
2. The participants are then asked to draw one thing on each of the pieces. For each colour, there is a different question:
   - In 50 years time, what will no longer exist?
   - In 50 years time, what will still exist?
   - In 50 years time, what will exist that is not around today?
3. In groups of three, the participants then put their ideas into a big envelope addressed "to the future".
4. After a break, i.e. "in the future", envelopes are exchanged in a way that each group has the chance to open an envelope hiding nine pieces of paper with ideas from other participants.
5. Each group is now asked to come up with a short story about the future, using as many of the impulses on the pieces of paper that they can.

The different colours of the notes help participants quickly distinguish between the three categories: We used red for non-existent things, green for still-existing things and yellow for new things. Sometimes, we also asked participants to cross out the non-existent things and circle the new things in order to make the categories even more obvious.

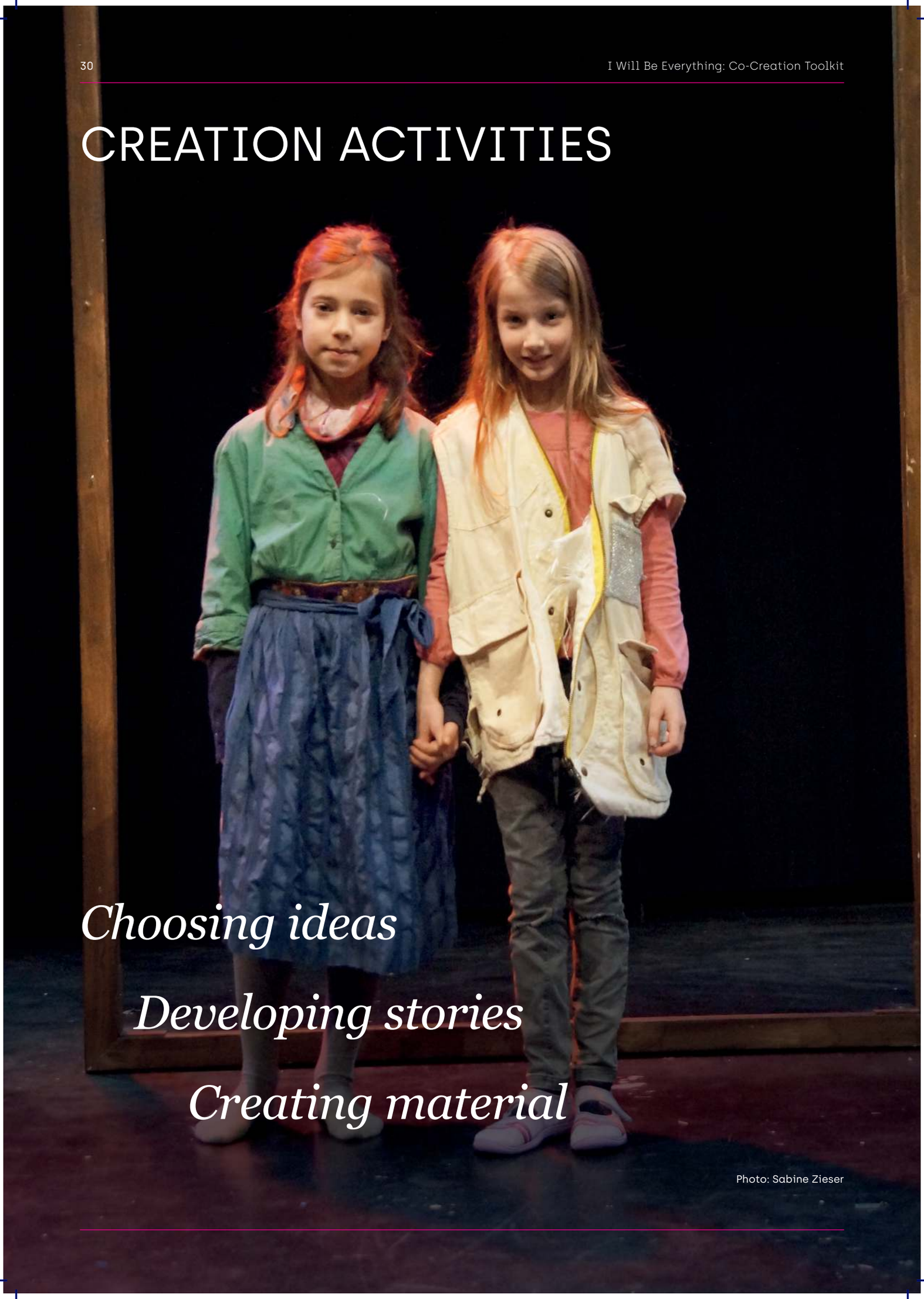
CIRCLE OF INSPIRATION

In this activity, participants take on the roles of their own thought-up characters from the future. Immersive acting activities such as this one proved to be a valuable basis of inspiration for the individual stories we collected in I Will Be Everything.

1. In the middle of the room, different pieces of clothing, all kinds of small objects and various photographs are laid out in a way that everybody can easily have a look at every item.
2. Participants are asked to sit or stand in a circle and choose one item of each category that inspires them in any way.
3. With their chosen piece of clothing, object and photograph, each participant finds a spot in the room where they feel comfortable.
4. They are now asked to come up with a character from the future that the piece of clothing and object may belong to. Furthermore, the photograph should work as an inspiration for an adventure that this person may have in the future.
5. When they are done, each participant gets up in front of the group one after another, acting out the character that they have imagined.
6. They are then asked to introduce themselves in their roles, e.g. by saying their name, age, profession and / or hobby, and tell their stories to the audience.
7. If they want, there can wear their piece of clothing for their presentation.

Depending on the group, the final presentation can be more or less elaborate. For some participants, only introducing their character with a name may be enough of a challenge, while other participants may have fun with answering questions or presenting several stories.

CREATION ACTIVITIES



Choosing ideas

Developing stories

Creating material

Photo: Sabine Zieser

VIDEO TO THE FUTURE

This activity starts with some basic exercises focussing on vocal and performance skills. These exercises are meant to help participants present themselves in short video messages for I Will Be Everything.

1. Participants stand in a circle as the facilitator asks them to follow along with some warm-up exercises:
   - **stretching**: stretch body parts (arms, legs, face, etc.)
   - **animals**: pretend to be an animal (happy chicken, confused dinosaur, old snake, sad kangaroo, etc.)
   - **voice**: warm up vocal cords (yawning, vowels / consonants, tongue twisters, etc.)
2. Afterwards, participants sit down and, one after the other, say their names out loud. They are asked to imagine sending their names across the space in order for everybody to hear them loud and clear.
3. Next, each participant picks a line starting with "I remember…". Again, participants are asked to say them out loud, each round varying their presentation by adding emotions and/or poses.
4. The facilitator then hands out A3 sheets of paper, on which participants are asked to write a sentence starting with "In the future, I wish…".
5. They may decorate their sheets as they wish, adding colours, drawings, etc.
6. A video camera is then set up in front of a chair and participants take turns getting recorded with their sheets of paper, reading aloud what they have written into the camera.

For I Will Be Everything, the video wishes were not only used as an inspiration for the final performance, but also as sparks of imagination for other workshop participants across Europe.

MESSAGE IN A BOTTLE

The thought experiment in this activity lets participants take on the role of investigators, as they try to decode a faded message. In I Will Be Everything, we tried to come up with playful ways of making the participants experts for imagining the future.

1. Participants are confronted with a rolled-up piece of paper in a bottle.
2. The facilitator tells the group that the bottle was found to hold a message from the future, written by somebody in a world fifty years from now.
3. A volunteer is asked to open the bottle, pull out the message and show it to the group. However, the sheet of paper only has some random letters, words and basic shapes on it, e.g.:
   - the word "please"
   - the number "200"
   - an arrow
   - …
4. The facilitator explains that the message appears to have faded while travelling through time and asks participants to help complete it.
5. In pairs, participants try to come up with suggestions of what the message may have said and shown originally.
6. The results are then shown to the group.
7. Finally, participants are asked to pick the suggestion they liked best as a basis for an individual short story about who the message may have written when and under what circumstances.

In order to lead their imagination, facilitators may want to remind participants that the writer(s) of the message probably had a reason for sending the bottle through time. This may help participants come up with coherent messages rather than random sentences and pictures.

Photo: Mateusz Wróbel

LETTER TO MY FUTURE SELF

In this activity, participants write personal letters to their future selves that no one else will read. Since we sometimes felt that there was little that we could give back to I Will Be Everything participants immediately after the workshops, we tried to include some outcome that they could keep to themselves.

1. The facilitator hands out a sheet of paper and a pen to each participant.
2. They are then asked to imagine that they are preparing for an interview with their future selves.
3. They should think about what they would like to know and come up with three to five questions to their future selves.
4. After they have had enough time to write down their questions, participants are asked to meet in pairs.
5. Partners now swap questions and interview each other as if the interviewee was from the future. This means that each participant now tries to answer their own questions, and with that creates a vision of their future self.
6. After the interviews, participants receive another sheet of paper. Based on what they have imagined during the interview, participants are now asked to write a letter to their future selves.
7. The facilitator tells them that no one other than themselves will read what they have written.
8. At the end of the activity, the participants put their letters into an envelope and close them using a wax seal.
9. Afterwards, they may take the letters home with them.

Participants may choose themselves when they want to open their letters to the future, but they are encouraged to wait some time – possibly even some years – in order to get the most out of the activity.

DIARIES FROM THE FUTURE

This activity has participants react to a number of artistic collages that spark their imagination of the future. For I Will Be Everything, our lead set designer created several brilliant past-present-future mash-ups that we could use for activities such as this one.

1. The facilitator presents some artistic collages to the group that mix old-fashioned and modern-day settings with futuristic and fantastic items, e.g.:
   - Some vintage cars and pedestrians on a bridge leading into the milky way
   - Crowded escalators of a shopping mall built on top of wooded hills
   - A busy city centre with pink elephants crossing the main street
   - …
2. The mash-up pictures are put on the walls around the room and participants are asked to walk around and have a detailed look at them.
3. Once they have examined each picture, participants choose one or several ideas as a basis for their own concept of a setting in the future.
4. Afterwards, participants find a place in the room where they feel comfortable and picture their future settings in their heads as detailed as possible.
5. The facilitator then hands out sheets of paper and asks them to write a diary entry that they might write in a future world that looks like they have imagined.

Deciding what and how much input to give participants in order to spark their imagination without influencing their ideas too much proved to be a big challenge. In some activities, we tried to avoid specific input as much as possible; this one features a mix of very different ideas to choose from.

FUTURE KAMISHIBAI

In this activity, participants create illustrations for a story about the future that they present as a group. In I Will Be Everything, we often combined storytelling activities with creating pieces of visual art in order to give participants the chance to present their ideas in multiple ways.

1. Participants gather around as the facilitator presents a Kamishibai stage to them.
2. Using a set of simple boards, the facilitator explains that the Kamishibai is a Japanese storytelling technique using a miniature stage with changing images to illustrate a narrative.
3. The explanation should be interactive in order to demonstrate that a Kamishibai narrator can easily get in touch with their audience while telling a story.
4. Using A3 sheets of paper, pens, magazines and various craft material, participants are now asked to create their own Kamishibai narratives in small groups.
5. Their storyboard should include approximately five illustrations and deal with of the following ideas:
   - a story about yourself now and in the future
   - a fairy tale of the future
   - a robot reflecting on the past
   - ...
6. At the end, the groups are encouraged to present their Kamishibai stories in front of the other participants.

Different kinds of craft material may lead participants' imagination into different directions. It can therefore be helpful to offer as many different choices as possible.

WISHES TO THE FUTURE

This activity gives each participant the opportunity to express a personal wish while receiving the facilitator's full and undivided attention. Giving each participant the honest chance to express their own personal ideas in an appreciative setting lay at the heart of I Will Be Everything.

1. The facilitator chooses a room and prepares it in order to create a comfortable space for two people to sit face to face.
2. The room should work as a safe haven for individual participants to freely express themselves.
3. Participants are asked to think about something they wish for in the future.
4. One after the other, each participant then enters the room and takes a seat facing the facilitator.
5. Once comfortable, the facilitator asks the participant to express their personal wish to the future.
6. All individual wishes are recorded on tape and the facilitator listens closely as the participants describe them.

Using a special space for this exercise not only makes it easier for participants to express their thoughts freely; it also creates an atmosphere of excitement for participants waiting in line. Another way of creating a similar effect may be to hand out postcards and let participants put written personal wishes into a specifically-designed post box to the future.

INTERVIEWING INVENTORS

In this activity, participants become experts for their very own inventions of the future. In many I Will Be Everything workshops, we had participants not only write or draw, but also present their ideas in order to create an additional feeling of being heard.

1. In pairs, participants are asked to brainstorm things that may be created in the future and come up with a possible invention.

2. They should discuss and agree on details such as:

   - What does the invention do?
   - How does it work?
   - What does it look like?
   - What materials is it made of?
   - ...

3. When the participants have reached an agreement, they are handed an A3 sheet of paper and black marker pens.

4. They are asked to draw their invention on the sheet of paper and add any labels and instructions that they find necessary to understand the functionality.

5. Afterwards, each pair presents their invention to the rest of the group in the form of an interview, with one participant playing the role of the inventor and the other that of the journalist.

6. Afterwards, the journalist may take questions to the inventor from the other participants.

When working with larger groups, three to five participants could create inventions together. In this case however, it may be harder for the group members to come to an agreement and divide responsibilities.

Photos:
Alexander Loretto • Claire Haigh • Sabine Zieser

Photo: Lars Wahl

A FRIEND FROM THE FUTURE

In this activity, participants take on the roles of people from the future and the present meeting each other and comparing their different worlds. By reflecting on present day realities, I Will Be Everything encouraged participants to envision their very own personal takes on the future.

1. In pairs, participants are asked to follow along with the following thought experiment: One of the partners is a time traveller from the future and has recently met the other partner, who is from the present. They should discuss and agree on a short story about their relationship incorporating questions such as:
   - What year does the time traveller come from?
   - Why and how did the time traveller end up in the present?
   - What happened before the journey through time?
   - What have they found to be different between their two worlds?
   - ...
2. Once the partners have agreed on the details, they are asked to write and rehearse a short dialogue in which they tell the story of how they met and talk about differences between the future and the present.
3. The final script is then performed in front of the whole group.
4. For the performance, participants are encouraged to take their roles seriously by reacting to each other. For example, the time traveller from the future may be amazed / alarmed / appalled / amused / ... by the past, while the person from the present may be curious / scared / excited / sceptical / ... about what will happen in the future.

In order to help participants create lively dialogues, the facilitator may suggest a setting for the scene, e.g. a talk show.

A GLIMPSE AT THE FUTURE

In this popular group forming activity, participants collaborate in teams based on a shared interest. In the I Will Be Everything version of the exercise, the choice was between several points in time, which meant thinking about different ages in the future.

1. Participants meet in the middle of the room.
2. There is a different sign in each corner, featuring dates 10, 30, 50 and 70 years in the future.
3. At a signal, all participants go to a corner of their choice.
4. The groups that have found each other by choosing the same year are now asked to prepare a short scene that allows the rest of the group to “get a glimpse of their future”.
5. The scene should involve all group members and feature a dramatic twist to the action at some point.
6. After some preparation time, the different groups present their results to each other.
7. After each group has performed their scene, participants are handed out a profile page from a friendship book including fields such as:
   - self portrait
   - place of residence
   - hobbies
   - occupation
   - things I like / dislike
   - something I could talk about for ages
   - ...
8. Staying true to the role from before, each participant is then asked to fill out a profile page for their future selves.

In order to encourage participants to create personal and somewhat realistic visions of the future, the facilitator may remind them how old they will be in the respective years.

STORYTELLING CARDS

In this pre-writing exercise, images are used as an inspiration for a title that becomes the starting point for a story. Layered activities such as this one helped I Will Be Everything participants lose the pressure of writing a full story completely from scratch.

1. Participants gather in groups of four to five.
2. The facilitator hands each group a deck of cards with images on them, and every group member draws six cards.
3. For each turn of the game, one child assumes the role of the storyteller while the others are listeners.
4. First, the storyteller chooses one of their six cards and comes up with the title of a story about the future inspired by the image on the card.
5. After saying the title out loud without showing the inspiration card to the rest of the group, each listener picks a card from their hand which best matches the storyteller's title.
6. All cards are collected face down by the storyteller, who shuffles them and then reveals them in a row.
7. Each listener now has to guess which card was the original inspiration for the storyteller's title.
8. After every group member has been a storyteller once, the participants are asked to write a story with their chosen title.

This pre-writing exercise is inspired by the popular board game Dixit and can be played with the official image cards. When creating original cards for the exercise, it is important to choose a variety of different, multi-layered images that influence the direction of the story titles as little as possible.

A STORY IN THREE PARTS

In this structured writing activity, participants develop an understanding of the most essential elements of a story. For I Will Be Everything, we often used storytelling frameworks such as the following one to help participants form their creative ideas into coherent stories.

1. Participants sit in a semi-circle as the facilitator starts the exercise by asking them for help with a short story about the future that they had prepared for the group. The story had been fine the evening before, but somehow it got all mixed up over night.
2. The facilitator then tells the story in three parts, starting with the ending, continuing with the middle and concluding with the beginning.
3. Once the three parts have been told, the participants take turns suggesting the original order of the story. This helps them develop an understanding of a basic story structure consisting of:
   - **beginning**: establishing main characters and setting (place, time, etc.)
   - **middle**: introducing an unexpected event / character and a problem / obstacle
   - **ending**: leading the events towards a resolution or new beginning
4. After a brief discussion of the story elements, participants are asked to gather in small groups and prepare an outline for a story about the future following the established three-part structure.
5. The story outlines are sketched on A3 sheets of paper that are then swapped between groups.
6. Each group now has the task to complete and flesh out another group's story outline in order to present it to the other participants.
7. If they want to, they may act out their story with one person taking the role of the narrator and the others presenting storyboard tableaux.

In a variation of this activity, only basic story elements are written down on coloured cards; e.g. yellow for character, green for place, blue for time, purple for an unexpected event and red for a problem or obstacle. Groups then draw one card of each colour and compose a story with these elements.

Photo: Mateusz Wróbel

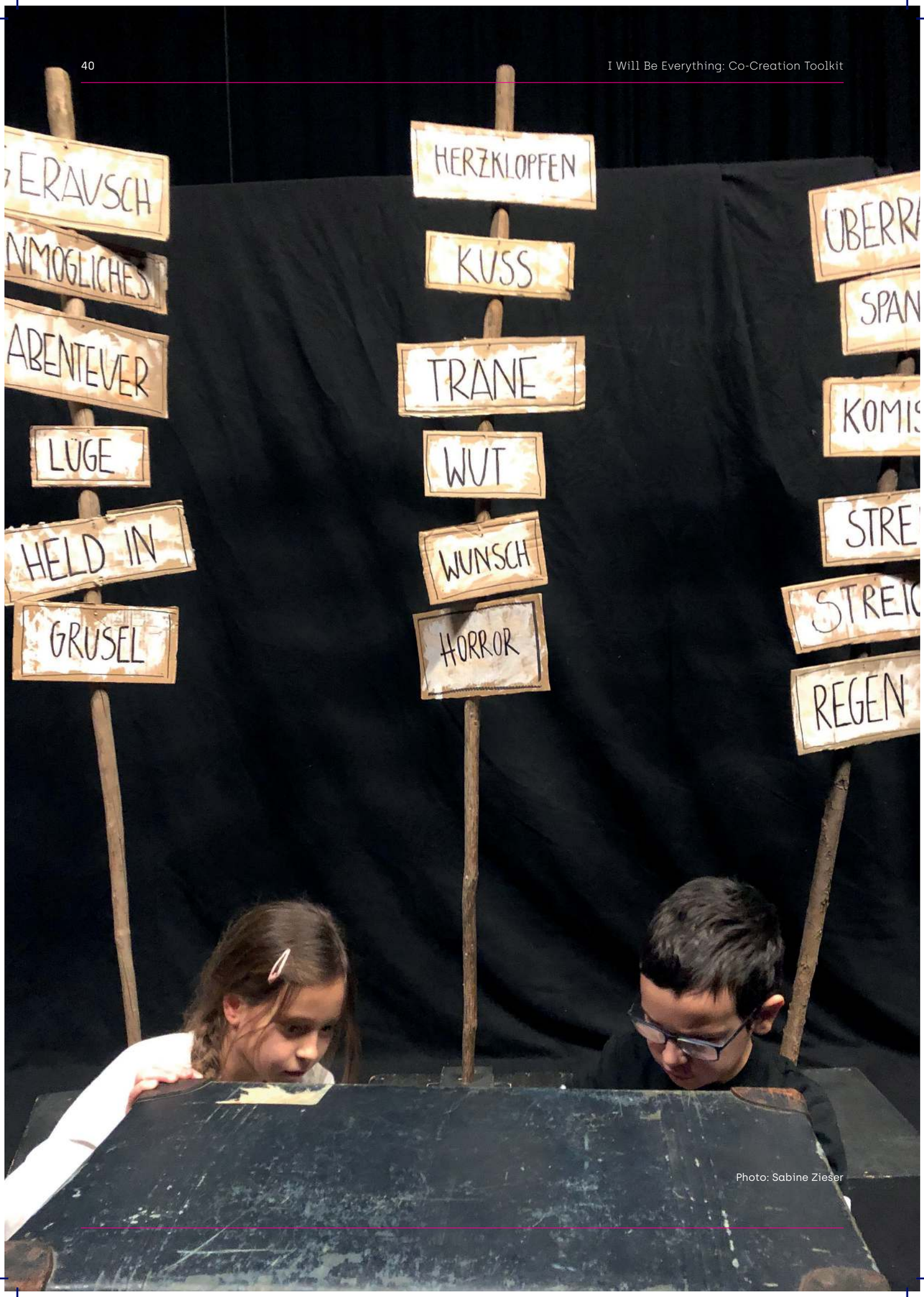


Photo: Sabine Zieser

THE CITY OF THE FUTURE

In this sophisticated activity, participants create a whole shadow theatre model of a future city. Some of the original model designs created in I Will Be Everything workshops had a direct influence on the set design of the final performance.

1. Participants are confronted with a mysterious box containing encrypted documents and unfinished drawings.
2. The facilitator tells the group that the box is the only item that survived a fire in the laboratory of the International Institute of Futurology.
3. Fortunately, the encrypted documents could be deciphered using a card with a mysterious alphabet.
4. Scientists have therefore been able to reveal that the documents contained a list of buildings, such as school, town hall or amusement park.
5. The drawings on the other hand turned out to be fragments of these futuristic buildings.
6. The participants are now asked to take the role of architects of the future, reconstructing the unfinished drawings using their imagination.
7. Each participant may choose one of the building types and finish the corresponding drawing.
8. After all drawings are finished, they are arranged on a large sheet of paper to create a city map of the future.
9. At the end, gaps of the map are filled with networks of streets, squares or green areas based on the participants' suggestions.
10. Based on their own original designs, participants then cut out shadow models of their buildings of the future.
11. Once the model city of the future has been completed, the facilitator asks the group to fill it with inhabitants.
12. Participants are encouraged to brainstorm all kinds of inhabitants, from humans and animals to robots and other futuristic creatures, and finally choose one that they sketch and make a shadow puppet for.
13. The facilitator now uses all of the shadow models and puppets to create a lively scene of the future on their shadow theatre screen.
14. Participants may suggest what could happen and use sounds to help the future come to life.
15. After the shadow theatre presentation, participants are asked to come up with a story of the future revolving around their building and inhabitant.
16. They are encouraged to add new details or draw from the established pool of ideas.

Creating shadow theatre models may take quite some time, so it is recommended to spread this exercise over several sessions.

ITEMS OF THE FUTURE

A short fantasy journey forms the basis for this playful activity, in which participants take the roles of items from the future. Choosing unusual perspectives helped I Will Be Everything workshop participants to let their imaginations run free.

1. Participants are asked to spread across the room, find a spot where they feel comfortable and close their eyes.

2. The facilitator then guides them on a fantasy way to school.

3. The participants are encouraged to picture their daily routes in their heads with as many details as possible, using questions such as:

   - What means of transport are you using?
   - How fast are you going / walking?
   - What do you see around you?
   - Who do you meet?
   - What is your mood?
   - ...

4. After arriving at school, the fantasy journey is re-iterated, but this time, the facilitator asks participants to think about how their way to school could be different in fifty years.

5. The same leading questions can be used to guide them through their second journey.

6. When participants arrive at the school of the future, the fantasy journey takes them into a classroom, where they start looking around.

7. They are asked to examine any items that they find odd or interesting and, after some time of exploration, choose one of them.

8. After opening their eyes again, each participant then takes the role of their chosen item by picking an appropriate position and pose and introducing themselves briefly, starting with “I am ...”.

9. In that way, one by one, the group creates a whole tableau for a classroom of the future.

10. When the tableau is finished, participants look at each other and the image they have created.

11. If they want to, they can improvise a short inner monologue for their item.

12. Afterwards, the facilitator asks each participant to write down a short story about the future from the perspective of their item.

The same activity can be used with a variety of different settings, such as playground, restaurant, park, etc.

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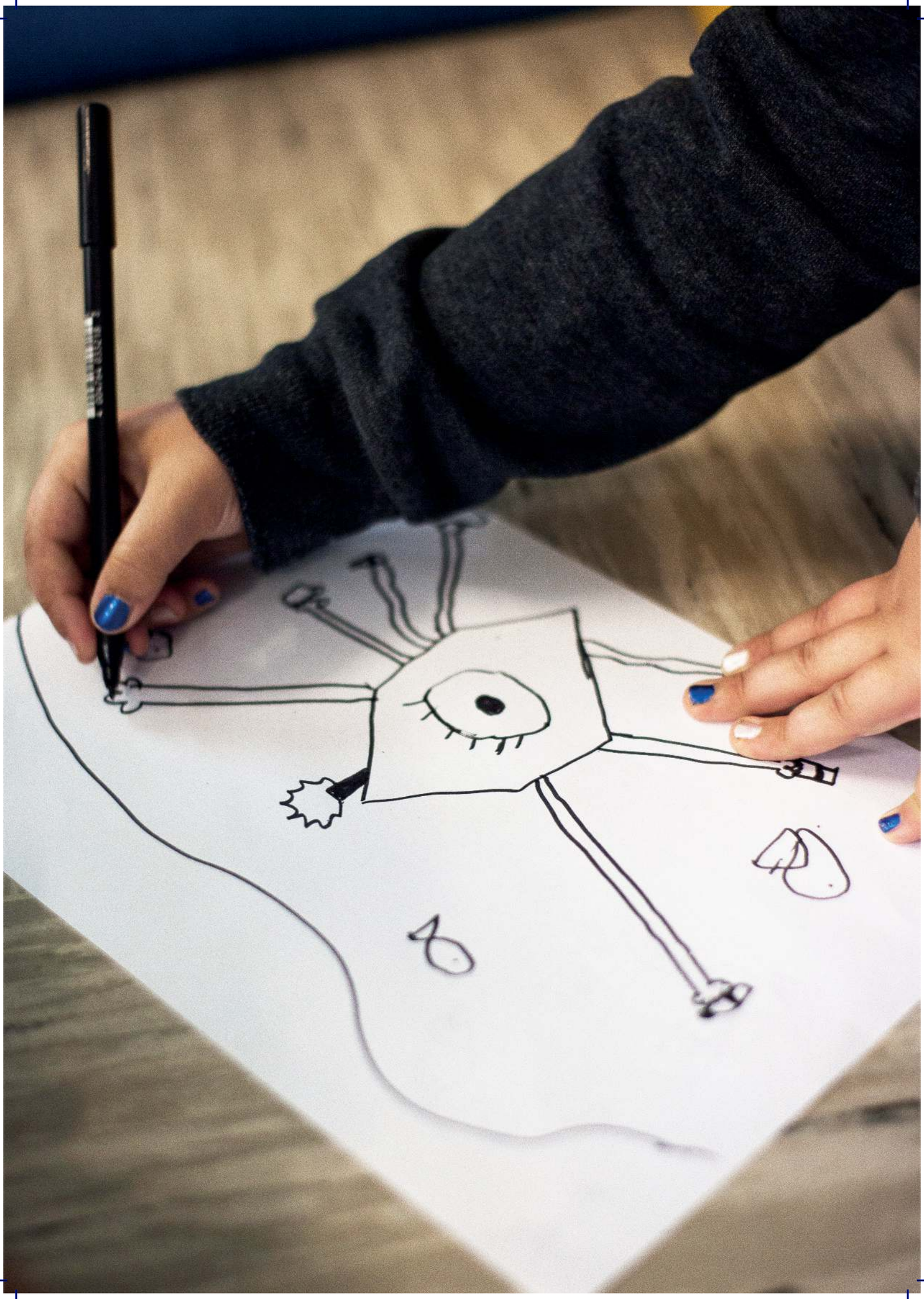
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