



LOOKING TO THE SKIES...

A CONSTELLATION OF DREAMS
FROM COLLECTIVE IMAGINING

COLLECTIVE

CONTENTS

Acknowledgment of Country	4
Untitled <i>by moirra/Rémy</i>	6
Foreword <i>by Laniyuk</i>	7
Our Lineage // Wairua <i>by Taylor Te Atarua</i>	10
Vision 2050 <i>by Odi Evans</i>	11
When we look to the skies we believe in...	12
Waratah <i>by Abbey</i>	14
yearning, dreaming <i>by Mike Jiang</i>	15
Brother Luv <i>by Odi Evans</i>	16
My Perfect Day <i>by Joshua Walker</i>	17
The universe is made of stories <i>by Jemma Power</i>	19
Freedom is Two Wheels <i>by Anna Louey</i>	20
2050 <i>by Desiree Cai</i>	22
The Power of Storytelling for Social Change: <i>Jamila Osman and Laniyuk</i>	24
Bravery is living <i>by Odi Evans</i>	25
Imagining Better Cities <i>by Tianna Stevens</i>	26
The first time I tried to belong was at the age of five <i>by Zahra Al Hilaly</i>	28
Standing out on Country <i>by Spiider</i>	29
Honour First Nations Lands and Law: A conversation <i>between Roxanne Moore, Laniyuk and Boe Spearim</i>	30

when i am asked <i>by Luci Nicholson</i>	34	no uniform <i>by Mitchell Stirzaker</i>	70
Ela unavu Amma thinava? <i>By Jaanu/జాను</i>	35	Our Choices <i>by Kendrick Eustaquio</i>	71
The altar is a place where we heal together <i>by hiếu phùng</i>	36	Grounding Our Work in Disability Justice	72
naarm mon amour // A space where imagination is our currency <i>by Aminata</i>	38	Gender is more than a box <i>by Odi Evans</i>	78
Vision boards <i>by Rose and Lisa Lewis</i>	40	Ngani-nat <i>by moirra/Rémy</i>	79
Eating and Healing <i>by Lisa Lewis</i>	41	The Outsiders <i>by Jesse Cooper</i>	80
Healing Resistance: <i>Kazu Haga and Laurā O'Connell Rapira</i>	42	Resilience, Leadership & Youth <i>by Amelia Ascitutto</i>	81
Lines <i>by Ni</i>	43	Now is the time to speak	82
Tidda <i>by Abbey // Fairy Wren by Jemma Power</i>	45	A Guide for Planning Your Event	83
Hopes for other young mob: <i>Snippets of conversations between First Nations Dreamers</i>	46	What should Toowoomba look like in 2030? <i>By Rhea Lincoln</i>	88
Dancing In Between Worlds <i>by Mary Maselina Harm</i>	48	The Rose Hedge <i>by Bee</i>	93
Freedom is what we deserve <i>by Emma Sladoja</i>	49	Synaesthesia Moodboard <i>by Bee</i>	94
Nurturing Relationships of Belonging and Care / Building Power Across Difference <i>by Laurā O'Connell Rapira</i>	50	There are many ways to imagine new futures together	96
A constellation of Dreamers	54	Lest Women Forget <i>by Raneen</i>	98
Black Trans Lives Matter	58	Power in Writing <i>by Maria Glass, Fatima Faisal, Lila, Briana and Khafiska Prasetyasih</i>	100
Running on African Time: Trans Dreams for the Future <i>by Gbonmi, Wanji and Blu Jay</i>	59	We Are The Regeneration <i>by Odi Evans</i>	102
Pink clouds <i>by Jemma Power</i>	67	the river is an altar <i>by hiếu phùng</i>	103
It Begins With Silence // It Ends With Dreams <i>by Kalaivani</i>	68	Dedication <i>by Kai Turner</i>	104
		Untitled <i>by Kai Turner</i>	105
		Acknowledgments and Gratitude	106

ACKNOWLEDGMENT OF COUNTRY

BY LANIYUK | LARRAKIA,
KUNGARAKAN, GURINDJI |
SHE/HER
COLLECTIVE IMAGINING
FACILITATOR

The Dreamers and organisers of Collective Imagining have gathered from many different Sacred Lands across this continent but in particular, we would like to pay our deep respect to the Rightful Owners, Elders and people of the Wurundjeri, Taungurung, Wadawurrung and Boonwurrung lands.

While spending time on these lands together we have dreamt and built towards futures holding the Sacredness and Sovereignty of Aboriginal Land close to our hearts and minds. Under colonisation there can be no justice and we understand that the pathways to collective liberation must start with the liberation and return of Aboriginal Land.

Collective Imagining is made up of people from many different lineages. Some of us are of these lands with ancestry that return to the beginning of time, birthed from these soils, waters and skies. Embodiments of Spirit.

The presence of the Australian colony on our lands has been violent in every way imaginable - through mass murder, child theft, attempted indoctrination, land desecration and the enforcement of a white supremacist, spiritually void system of 'governance'. We carry hurt, grief, loss and trauma in our bodies

and spirits as we are forced to witness daily the destruction of our lands and continued systemic attack on our people. Within a short period of a few hundred years, locally and globally, these violent systems that lack care for people and land have brought us to a crucial moment of climate damage and intergenerational harm and trauma.

Others of us have arrived either willing or unwillingly through the colony as

There is a choice to be made, every day, to the extent to which we will participate in the sustaining of the colony or resist the presence of white supremacy and move towards the actualisation of Indigenous self-determination and the return of our lands. A return and reimagining to our systems of care, grounded in deep love and connection with Country, upheld by the Sovereignty of the peoples whose lands we are on.

They're calling this era the Aboriginal Renaissance; our culture is booming with creativity and determination. This gives me so much hope.

LISA SMITH (SHE/HER) KAMILAROI, YUWAALARAAY, NGIYAMBAA

settlers. Many of the young people and youth workers of Collective Imagining come from ancestral lineages also heavily impacted by the violence of colonialism and white supremacy and carry the hurt and rage of displacement and intergenerational trauma. Some are recent arrivals, others have been here since the Frontier Wars but all play a complex role in the ongoing 'settlement' and colonisation of these lands.

We recognise our grief as love and transform our love into solidarity with the peoples of the lands on which we live and work. We extend our solidarity to all Indigenous people and lands globally as we build towards reclamation, return and respect of Spirit and Land.

No more prisons; ruins cracked open like a ribcage, overgrown with spiralling grass and ambitious green. An open wound healed over – still visible, as a reminder, but faint now. Something we tell our children about like a Grimm tale. Somewhere, however far away, buildings tower high to accommodate the population, and communal gardens and spaces sprawl out from beneath them. Water is clean, flowing, natural – the beach washes up saltwater and sand instead of plastic and bubbling pollution. I plant a redgum and don't have to worry whether it'll be allowed to grow. I have a child and don't have to worry about whether they'll be allowed to grow. The world is a little hotter, a little harsher, but it's alright. We've adapted. There's still space for us to re-learn how to live. The faint buzzing returns in summer – it's grasshopper season again.

MOIRRA/RÉMY (THEY/THEM/XE/XER)
BOON WURRUNG, YORTA YORTA & JEWISH

FOREWORD

BY LANIYUK | LARRAKIA, KUNGARAKAN, GURINDJI | SHE/HER
COLLECTIVE IMAGINING FACILITATOR

Today, all over the world, there are imaginative and passionate people who are working to solve the challenges our world is facing. Communities everywhere are building systems towards Indigenous Sovereignty, mutual aid, climate justice, disability and healing justice, prison abolition and a world in which everyone can feel safe, loved and cared for. How do we recreate regenerative and caring worlds? How do we create futures where the earth is honoured, respected and healed? Before we can create plans to put into action we must take the necessary step to Dream new possibilities that exist outside of the realm of what we are told is 'possible' so we can plant the seeds for a more just and healed future.

Collective Imagining is a movement of 50 young Dreamers (aged 16 - 28) who have come together from across the continent to dream up new and ancient futures grounded in justice and healing to work together and weave them into being. Between May 2022 and May 2023, we gathered the hopes and dreams of more than 650 young people (aged 11 - 30) through national gatherings, in person and online workshops, an online survey as well as individual and group conversations.



Many young people arrived at Collective Imagining carrying a heavy and heartfelt concern for the future of our planet. An experience common among millennials and Gen Z who are facing an uncertain future built from the greed and ecological violence of capitalism and colonialism. What became apparent during this gathering is the necessity to honour and hold the complexity of grief from a future unknown and a precarious present. During conversations and workshops the Dreamers found ways to honour and create space for this grief and the loss so many of us experience under punitive and diminishing systems, as beautifully articulated by one of our Dreamers,



‘I ONCE HEARD THAT GRIEF IS ACTUALLY LOVE—BUT WITH NOWHERE TO GO. ENERGY TRYING TO FIND A NEW HOME, BUT LOST AMONGST THE WAVES OF CONFLICT AND DISPLACEMENT.’

HIẾU PHÙNG (HE/HIM)

The realities of the violence experienced by our communities cannot be shied away from. Truly engaging with the injustices of these systems allows us to recognise grief as love and love as the unending power that motivates our movement building.

In our Dreamers, we saw the depth and breadth of young people's love for people and planet with theories of social change grounded in lived experience and empathy. They beautifully embodied the knowledge that the solutions to the challenges faced by our communities exist within our communities and when we tend to our communities healing is possible.



The vision, values and creations that are woven throughout this Zine are the manifestations and articulations of this 12-month long journey which we, the Collective Imagining team, have had the absolute honour to witness. In a matter of months, we saw unprecedented growth of confidence and vision through the power of connection and conversation. Young people from all walks of life came together to share their love for our planet and futures, informed by varied lineages of resistance and histories. They learnt from one another, informed each other's strategies for change, deepened their understandings on topics outside of their realms of experience and importantly embodied the knowledge that they are not alone in the work that they are doing.

Throughout this zine, we have included insights and lessons for hosting and facilitating dreamy and imaginative spaces as informed by the young people and youth workers of Collective Imagining. We share these reflections for the purpose of learning together and we encourage you to take what works, leave what doesn't and build a practice tailored to you and your community.

Everywhere around the world new seeds of possibility are being planted and tended to by people who crave and believe in healing futures. This zine is offered to you as an invitation to dream our futures together.



OUR LINEAGE

Collective Imagining was inspired and informed by the work of ActionStation Aotearoa. In 2021, ActionStation brought together more than 400 (mostly young) people for a collective visioning process that asked what Aotearoa would be like if the wellbeing of people and Papatūānuku (Earth mother) was put first. This illustration was born from that project.



CREDIT: ODI EVANS

Respect for sacred Aboriginal and Torres Strait Islander lands, languages and cultures

FIRST NATIONS SOVEREIGNTY AND LIBERATION

Meaningful solidarity

Land Back for First Nations people

Intergenerational and multicultural

People feel loved and valued for who they are

DEEPLY CONNECTED AND CARING COMMUNITIES

Nothing about us without us

Move away from individualism to community

WHEN WE LOOK TO THE SKIES WE BELIEVE IN A WORLD OF...

A CONSTELLATION OF DREAMS FROM 650+ YOUNG PEOPLE

Quality support and services for all: mental health, disability, housing, arts, income

HEALING PEOPLE AND PLANET

Green cities

Healthy rivers, forests, seas

Love underlying everything we do

More places for young people to hang out

BUILDING NEW FUTURES THROUGH COMMUNITY, COOKING AND CREATIVITY

Baking, cooking and eating food together

Joy as a tool for connection

Painting, collage, zine making, poetry, art and stories



WARATAH

I find comfort from the circles in your eyes,
 The spirals that show infinite closure, from my past exposure.
 The yellow and blue, my heart is renewed,
 The green, like a tree, brings you back to me.
 A glimpse to your soul, our future in control.
 But what they don't see is how you fought for me.
 Our Land, our Country, they don't even believe.
 For one can't comprehend the pain they did send,
 Stripped and deprived of the home you once revived.
 Now they look at me, like I'm not meant to be.
 A stranger,
 A fraud,
 They pin me to their board.
 Their board of neglect, which i can't quite dissect,
 Because all I can see,
 Is the way you fought for me.



BY ABBEY, BARKINDJI WOMAN ON DARKINJUNG LAND

YEARNING,

DREAMING



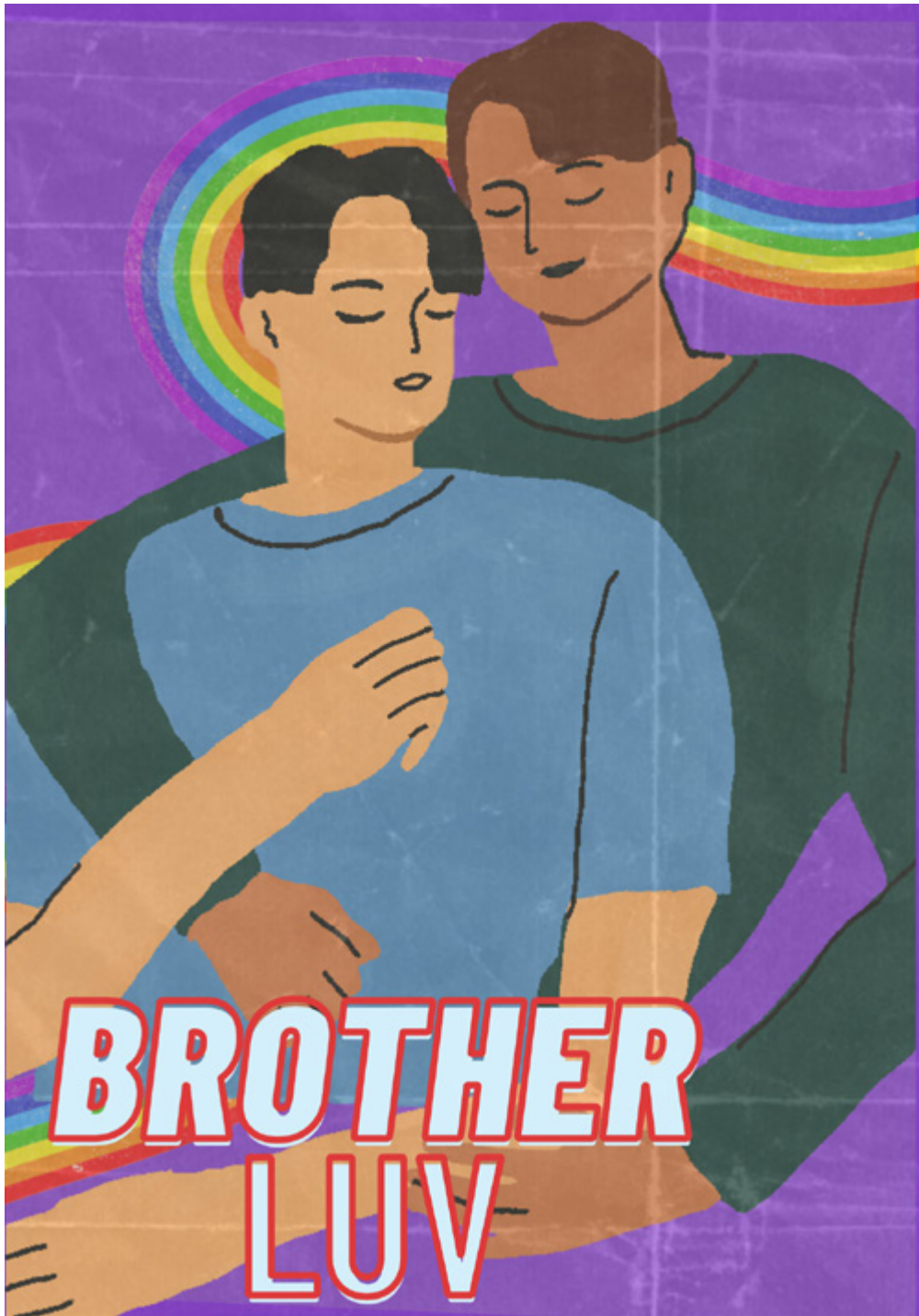
in another world,
 the Earth can breathe gently because the air is clean,
 washed pure by rain. Mother's tears of relief, and now
 the rivers can dance in their syncopated rhythm.
 and sweet, sweet honey grows wild on trees;
 just imagine warm syrup flowing into hungry mouths.
 a world where the child goes to sleep, stomach full,
 with a hand-stitched blanket passed down a family line.
 the tears of the boy glitter like diamonds on a brooch,
 radiating strength, not weakness.
 and the girl she's secretly loved for a year
 confesses her love back.



when people of all colours can flourish under one umbrella,
 no longer victims of neglect (maybe even treated with respect)
 the people of the world will come together like a jigsaw.
 open-hearted and with love, grace and unity.
 if i could create a world,
 goodbyes would always be succeeded by reunions,
 and i have the time to cherish the ones I love,
 not have to cling on tightly because
 i'm not scared of losing you anymore.



a world where i don't frame myself for my crimes,
 my fists no longer threatening to smash the mirror
 into a million glistening diamonds,
 simply because i can't stand myself staring back.
 because i don't recognise who i've changed into.
 and i wish i could frolick in a butterfly hutch,
 instead of spending my days in a fast languishing world.
 and in this world, our fingers interlock romantically
 and we slowly stir our coffees as the sun goes down.



CREDIT: THIS WAS CREATED DURING A ZINE MAKING WORKSHOP LED BY ONE OF THE DREAMERS - THE ARTIST HAS CHOSEN TO REMAIN ANONYMOUS.

MY PERFECT DAY

"Gooooood morning!" I'd think to myself as I step out of the front door
the warm glow of the morning Sun peeks over the horizon
Whilst the crisp morning wind sends shivers up my arms.

I'd first nourish my soul,
Taking my dog, Luna for a walk
I'd be able to share a quick smile or even a short
"Hi!" As I pass passer-bys
Without second guessing how I walk or how I talk.
Without filtering who I am,
Merely for the sake of being tolerated.
I'd be able to walk down the footpath
Knowing I am accepted, acknowledged and embraced for
who I am in my entirety.

BY JOSHUA
WALKER
(HE/HIM)

On this perfect day
I know I belong
I know I am safe
And I know I am able to be authentically me.

I'd then nourish my body,
The sweet taste of refreshing fruits.
The warmth of my coffee in my hands.
Watching the butter melt into my perfectly golden piece of toast.
Whilst Luna looks at me with her puppy dog eyes
Waiting For her perfect meal of dry kibble and sardines
Gross.

On this perfect day,
I know I'd be able to provide for myself
I'd be able to provide for my dog
And for those I care about
Without stressing about making ends meet.

I would then be able to nourish my heart.
Surrounding myself with friends
Of all different shapes, colours and creeds.
Knowing completely that this family of mine
Is here to uplift, support and celebrate who I am
And who we are together.

On this perfect day,
I'd be able to share food and laughter with people
Of all different walks of life.
Knowing how we are both unique
And how we are all simply connected as human beings.

Lastly I would be able to nourish my mind.
To be able to learn and grow from those around me
With Art, music and story inspiring me to be more
To dream bigger and to imagine the unimaginable.

On this perfect day,
I got the daily wordle in 1!
The word was "Happy"



CREDIT: JEMMA POWER (THEY/THEM)

"THE UNIVERSE
IS MADE OF *
STORIES, NOT ATOMS"

MURIEL RUKEYSER

FREEDOM

IS

TWO

WHEELS

My dad bought me my first bike when I was four. It had multi-coloured tassels that would sparkle when the sun hit the glittery plastic. He taught me how to ride in our tiny, inner-north backyard, where he placed a light hand on my back as I pedalled in circles for hours on end.

I watch him as he cycles across the rice fields and over the rolling hills. He takes his hands off, feeling the wind on his skin, thick black hair tousled by the air. Ride by Lana Del Rey would be playing, but this is 1949 and Lana wasn't born yet.

As he crosses the bridge, a soldier stops him. The war has brought a stream of military into his village and with it, unease has settled like an icy haze. I hide in the rice field, ankles deep in the water, muscles tense at the interaction.

The soldier flicks his cigarette on the ground. "That's the nicest bike I've seen by far."

"Thank you," he says proudly. "The brand is 黑加仑."

It means blackcurrant. Blackcurrant Bikes.

The soldier inspects the glistening chain. There's barely a speck of dust to be seen.

"It would be a shame if you lost it," he says, his face stretching into a grin.

The soldier shoves my dad off the bike, into the muddy field. My body itches to help, but I'm just a shadow. I've been watching him like I hope he watches over me now. The soldier runs alongside the bike, throws his leg over the frame and rides off, all in one fluid motion. A trick I still haven't mastered to this day.

My dad will never see his prized bicycle again. He'll board a boat on a three-month journey to his new home.

I feel like I'm flying as I make the downhill descent, me and my bike weaving together on the winding roads. These well-built paths are nothing like the ones my dad rode on. There aren't any tassels on my bike anymore, but I can still feel his hand on my back.

BY ANNA LOUEY (SHE/HER)

2050

BY DESIREE CAI (SHE/THEY)

The year is 2050 and I have just woken up. The birds sing to their neighbours, and in the magpie's warble, wattlebird's yak, and lorikeet's chirping I hear 'good morning'. I get up to wander down the hall, breakfast is on my mind. At the end of the hallway, it opens up and through the window I watch pinks and oranges and greys reflect on silvery clouds. The start of summer. Golden light passes through to illuminate worn wooden benches, the stovetop, chrome appliances, and my eye catches a glint from the toaster. I'm glad to see the dishes from last night's gathering are packed away. I flick on the kettle, open cupboards to bring down cups & plates. As the water boils I hear a door open down the hall. Quiet footsteps tell me that Meera is up too.

"Want toast?" I greet her.

It's Monday which means school, she's teaching year 9 today. We sit at the bench waiting for appliances to beep and she tells me about the new lesson plans on ecology and sustainable land use they'll be teaching today. I run her through the various recipes I'll be cooking for the community dinner tonight. It's a fortnightly ritual on our street. Our neighbourhood network is in its 10th year running community events since the heatwaves started in earnest. I couldn't imagine surviving the summers before we came together.

I'll have to get some extra ingredients for the wontons- a family recipe I got from my grandma. I flick through to the page I want in our neighbourhood cookbook- the collection of recipes was a collective project led by the young people on our street a few years ago. Steve from down the road, and a few others will be coming over to our kitchen to help with preparation. We're one of the summer-safe houses – with air conditioning and spare rooms, so we'll

help host some of the preparations for tonight. I think he'll bring warrigal greens and parsley from his backyard.

Another door opens down the hallway, and Ying bounds into the kitchen, "Hey want me to bring anything to Andreas, Stacey or Sarah?"

Ying is on neighbour check-ins today. They help coordinate the community check-in roster, so we can make sure all our elderly and less-mobile neighbours are doing okay.

"When are you going?" Maybe I'll have some time to come with them before dinner prep starts in earnest. I'll remind them about tonight's dinner and see if they need any help getting there.

I pour us 3 cups of tea, dandelion tea dried from our backyard. The toast pops and I bring our breakfast out into the garden. It feels like the start to a good day, the start of summer. It'll be a hot one, but we'll have each other's backs.

THE POWER OF STORYTELLING FOR SOCIAL CHANGE



Scan this QR code to join Laniyuk and Somali writer, educator, and community organiser Jamila Osman for a recorded session about the power of storytelling to build movements and drive social change.

In this video, Jamila and Laniyuk help you:

- * Understand how to use storytelling as a strategic tool
- * Gain inspiration, skills and confidence to write pieces that support your movement work
- * Learn how to weave creative storytelling into your campaign strategies



IMAGINING

BETTER

CITIES

BY TIANNA STEVENS (THEY/THEM)

26

Coming up with an idea for my workshop for Collective Imagining wasn't difficult.

Right before the program began I was evicted from my home unlawfully because my landlord wanted to sell. We moved back into the city after that but not before first fearing we would once again be homeless or have to give up our beloved pets just to find a home, by the time we found somewhere to live the floods hit Meanjin pretty bad.

Over the course of the entire program I watched the city I lived in increasingly shut down, the cost of rents skyrocket for both business and tenants, my local area became more gentrified, the tents in the park down the road increased, and I witnessed

a lot of distressing events in my apartment building from several arrests to CPS taking children. All these things happening around me I couldn't help but think were a result of a heinous system we, white people, had imposed upon others through the mechanisms of white patriarchal colonialism.

So, I came up with the idea of gathering young people together to imagine a better Brisbane. I used the coloniser name 'Brisbane' to refer to

the city and its problems, as Meanjin and its traditional owners, the Jagera and Turrbal peoples, did not and do not bear the onus for the inequities and issues of Brisbane. No, the issues with the city I called home were born from neoliberalism and its parents colonialism, capitalism and racism.

The workshop was brilliant. We talked in depth about the various 'isms' that we believed responsible for our current situation - colonialism, capitalism, racism, etc - and we drew our solutions to what the group decided boiled down to this permeating feeling of selfishness and individualism. We drew a city based on community, where people had the resources and time to support one another, where we grew our own fruit and vegetables in community gardens, where everyone had a home, and public transport was effective and free. We imagined a city with safe sidewalks for disabled people, a city with more outdoor spaces to sit in freely, a city with a clean river and fragrant with native wildlife. We pondered on what this city could be when returned to its traditional owners and together filled a canvas with colour and life.

At the end of my workshop I gave everyone who attended a care package full of essentials to navigate the cost of living crisis. It was, for me, the best part of the event. Because I could preach all I wanted to about mutual aid and caring for one another but if I were to take their ideas without

consideration for the emotional labour of their time and thoughts, then I would be no better than those I was condemning. So, I gave them packages, and offered them containers of simple but nutritious food prepared by myself to take home and freeze. After the workshop I couldn't help but want to be able to devote all my time and resources to creating these packages for more people... maybe one day.

What I found through my workshop, and my experiences going to the Collective Imagining gatherings, is that all people really want is connection. There is a stark lack of community in a world informed by western 'knowledge' and it leaves one with an empty pit at the core of their being. We weren't made for this individualistic life. We were made for community. All the young people who participated in my workshop craved that community. All the young people I bonded with at the gatherings formed a community that I still feel deeply connected to despite being far from them all. We may not have a shared space per se, but we have a shared idea. A collective dream for a better future.

27



THE FIRST TIME I TRIED TO BELONG

BY ZAHRA AL HILALY (SHE/HER)

Even at this young age, my ideation of belonging on settler land had always looked like assimilation. My first-ever betrayal of belonging included westernising my name to please the occidental tongue. My name, 'Zahra' – holding rich Islamic history as the Prophet Muhammad's daughter, Fatimah al-Zahra, now dimmed to appease the voice that refuses to learn of the rich multiculturalism present on this unceded land.

I evaded every part of my culture; straightening the curls I acquired from my Great Mother Teta Afeefa; putting away the woven material of my mother's tateez thobes; and refusing to eat, even when my mother cooked her infamous ma3looba. Despite my ancestor's survival of war and genocide, I almost always forget I would not be safe on this land, simply

WAS AT THE AGE OF FIVE.

existing, if it wasn't for the power of resistance. Yet the power of resistance is so deep, it finds you, even when you are safe on this land, reminding you of the parallels, that we can never belong on this land when, just like back home, Indigenous sovereignty has yet to prevail.

My idea of belonging was once a distorted concept that meant I had to rid every part of my identity to conform to the hegemonic society we live in. But now, belonging is now a concept that cannot ever be fully attained until the soil beneath us is rid of colonial power – until it returns rightfully to those who know this land best. We can never integrate to belong; we must recreate. For belonging will always need the collective power of unity to flourish reimagining.

STANDING OUT ON COUNTRY

Clouds on the horizon
Temperature is risin'
There's leaves at my feet
& a sea I'm 'bout to dive in

I walk this stolen land
Taken by white hands
I be fightin' to enlighten
These gubbas won't understand

Noongar nation I reside
Ancestors by my side
I'm standing out on Country
My home & biggest pride

BY SPIIDER (THEY/THEM)
WONGATHA, BALLARDONG, NOONGAR

LAW AND HONOUR FIRST NATIONS LANDS



SCAN THIS QR CODE TO WATCH OR LISTEN TO THE CONVERSATION BETWEEN ROXANNE MOORE, LANIYUK AND BOE SPEARIM IN FULL.

As part of the Dreamers' trainings, Roxanne Moore (Noongar) hosted a conversation with Laniyuk (Larrakia, Kungarakan, Gurindji) and Boe Spearim (Kooma, Murawarii, Gamilaraay) to discuss the ways that event organisers and facilitators can honour Aboriginal Sovereignty and create the conditions for cultural safety for First Nations young people.

Here are 12 tips that came from that discussion:

1. **Build relationships** with First Nations people and communities over the long-term. Recognise the cultural authority of First Nations people on the lands you live, work and organise. Move at the pace of trusting and reciprocal relationships. Respect the diversity of our people and cultures - like everyone, First Nations people have different opinions and histories. Know that trust is hard won, built over time and easily lost but don't let that deter you from doing the work to build it.
2. **Back First Nations movements** and their efforts for land back, water back, culture back, language back, decolonisation and re-Indigenisation. From the beginning, ask yourself and the people in your movement what role you play in the resistance of colonisation and the respect of Aboriginal Sovereignty, never ceded. Show up and keep showing up. Racism, mass incarceration and climate damage were all brought to these lands through colonisation. If we are going to heal injustice and transform the future, we need to heal the original injustices on these lands and repair the wrongs of the past.
3. **Prioritise the voices, perspectives, vision and values** of Aboriginal and Torres Strait Islander people in your movement work or event. Just because First Nations people are in a space does not mean that they will be truly heard by others or feel safe to speak up. Make sure First Nations people (on a panel, in the space) are not tokenised or expected to represent all Aboriginal people.

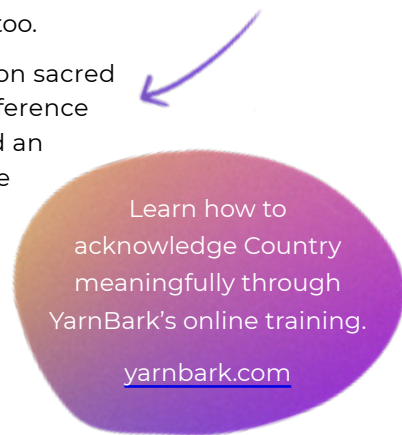
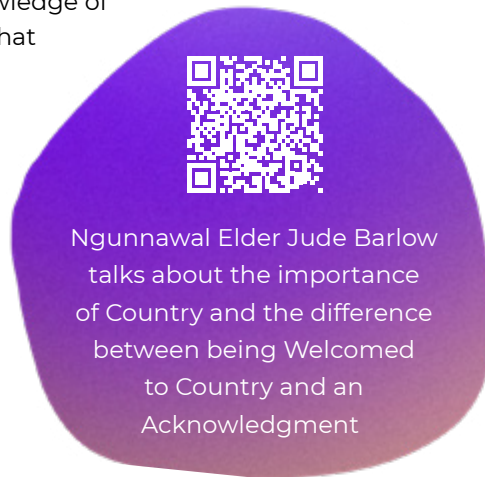


4. **It's important not to extract** from First Nations young people and Indigenous communities. The colony has a history of taking more than it gives. Show up with something helpful to offer. How are First Nations people benefiting from your event? Be mindful of the power and privilege that plays out in every interaction because of historic and ongoing colonisation.

5. **Where you can, cover the material costs** and cultural labour involved in having First Nations young people attend your events and workshops. Offer this support upfront so people don't need to ask for it. Facilitate movement spaces where First Nations young people can bring their Elders, children and community along.

6. **Place is important.** First Nations knowledge of history is long. Think about the space that you create. Is there an Aboriginal and/ or Torres Strait Islander flag? Is there a plaque to acknowledge the Country this venue is on? What is the history of the building you're hosting your event in and is it a space that Indigenous people feel comfortable? Think about what it does to First Nations people emotionally, spiritually and culturally if you're inviting them into a space where wrongdoing and violence has happened to those First Nations communities. It's important to have Blackfulla only spaces within events too.

7. **Always acknowledge** that you are on sacred Aboriginal land. Understand the difference between a Welcome to Country and an Acknowledgement of Country. Make your Acknowledgments of Country meaningful. Understand whose land you're on and the history of those lands and its people.



8. **Challenge white supremacy** and the way that it operates in the spaces you create and facilitate. Be mindful of racial, economic, cultural and intellectual hierarchies that whiteness creates and perpetuates and do the work to dismantle them in yourself, your movement and organisations. Value different and accessible ways of sharing information, deep listening and storytelling. Value lived experience. Recognise that for many Aboriginal people, the intersecting issues that our movements focus on are lived, bodily and real - they are not theories for abstract debate.

9. **Pay The Rent.** The idea of Pay The Rent comes from the Land Rights movements of the 1970s. It gives direction for non-Aboriginal people to redistribute wealth and resources towards Aboriginal people as a way to back Aboriginal movements for self-determination. Paying the rent could mean shifting money, coordinating people to take action or sharing your time and expertise with First Nations movements and people. Avoid symbolism and show up in meaningful ways. Independent donations can help enable First Nations movements to speak freely, to build political and economic power that isn't reliant on the government who actively work against Aboriginal people and self-determination being realised.

10. **Focus on systems transformation** over reform and representation. This means actively reversing the legacy of racism and unequal power created and perpetuated by ongoing colonisation. This work differs from diversity and inclusion efforts because of its focus on repairing the harms of colonisation through the shifting back of power, land and resources from colonial institutions to First Nations peoples.

11. **Put on a proper feed (of nourishing food that mob want to eat) and make sure your cup of tea game is good.** Food is an important part of coming together for our people.

12. **Listen, learn, unlearn, reflect, grow.** Always. Start where you are. Work with what you have to the best of your abilities. We all make mistakes and get it wrong from time to time but we can apologise and commit to doing better.



When i am asked, how would you like to spend your days if you didn't have to worry about making money, i would answer that i would spend time cooking and eating with friends and family, i would think about and discuss ideas, and i would spend time with community, reading thinking and enacting exciting ideas.

But i already do those things.

How can we have a world that amplifies those things that exist?

The other world that exists in the margins, should envelope the world whole.

CREDIT: LUCI NICHOLSON (SHE/HER)

**'ELA UNAVU
AMMA THINAVA?'
HAVE YOU EATEN
MY LOVE?**

Before anything my grandma would ask me that every time I visited her. I would hear that question on regular days after school and also on days that were less regular when things weren't the best.

I grew up thinking this was just another greeting like hello or goodbye. But now I sit here longing for those words. Even on days I have eaten my fill, had the best meals, I sit and think of my amumama's face looking at me with the softest of smiles, wiping the sweat off my face with her chunni or cheera. 'Nana thinavara?' ready to give me the entire world if I asked but saying it all with the question 'Have you eaten?'

జాను



The altar is a place where we heal together



In every Vietnamese home, restaurant or community space you'll often find an altar.

The smell of incense wafting through the air, amongst the golden and red framed images of ancestors and small bowls with offerings of food.

Despite the deep violence that has impacted my community through centuries of colonisation, war and destruction. The altar has always been a space to return to for collective rituals of healing, interconnectedness and restoration.

In our event Room for More we channelled ancestral rituals of food and storytelling as vessels for transforming collective grief into intimacy, connection and healing.

How can we return to the healing rituals of our ancestors?

How can we begin to seed a culture of healing rituals into our movements which is counter cultural to the violence and disconnection our communities experience?

HIẾU PHÙNG (HE/HIM)

NAARM MON AMOUR

i've been living on beautiful Kulin country for the past six years
in that time my relationship with myself the one with love and the people in my life - i'm ever grateful to call my friends - has changed radically
i've entered another space within me an explored nook
a dimension within the dimensions i got in touch with these parts of me that didn't know fear
that didn't know shame
that didn't know what ifs
a sacred space cultivated unconsciously a realm wanting to be expanded
i feel this particular space getting activated when i'm in the right company
when i'm in the right heart space
i've been hearing a lot about third places lately often described as a somewhere that's neither home nor work but where you can find community and even a sense of purpose
i've found this sacred space within me
i've found it in the eyes of loved one's
in juicy gatherings
in crusaders meeting
and at this shop shop bảo ngọc
an entity an island a haven for all of us
a space you never knew you needed that deeply

BY AMINATA

a delicious third space
recipe

1- inside

a third place can only start within
it's a soft and energetically immaculate spot
it's the place your soul always knows how to get back to

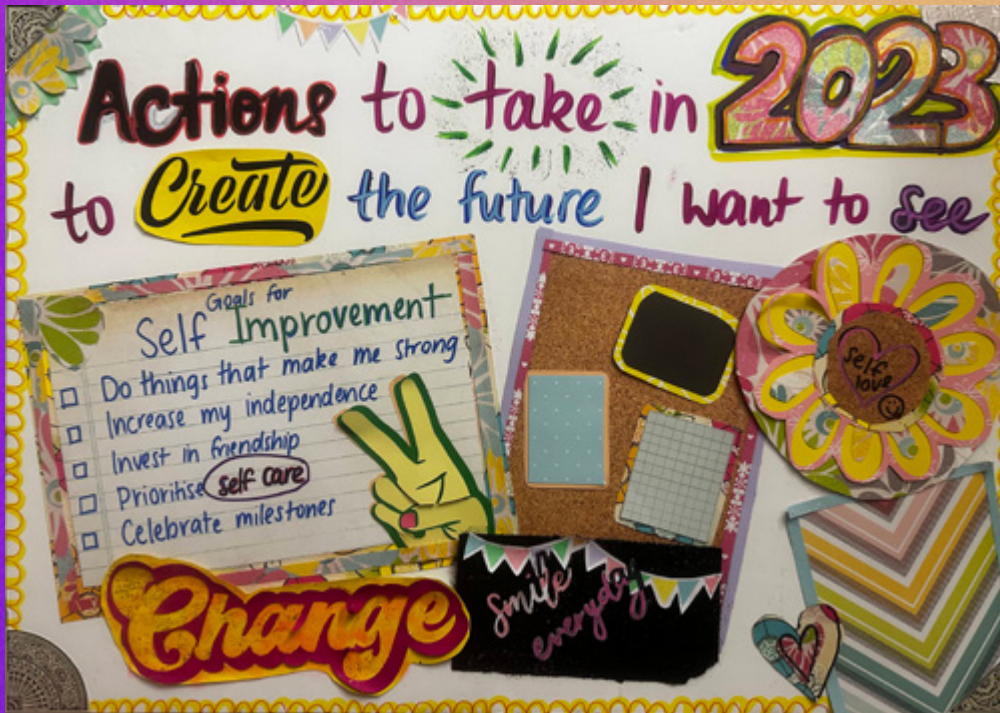
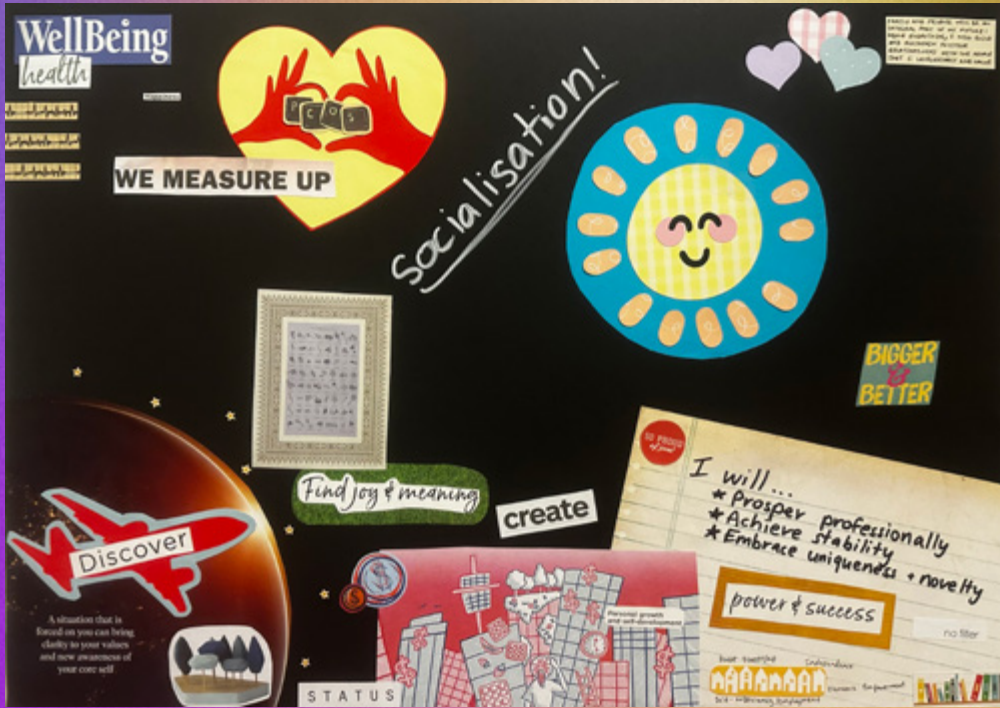
2- a spell

an intentional fusion of spaces
a co creation of daydreaming and musings
a scene where imagination is our currency
a home where to love and finally allow yourself to receive

3- present

the materialisation of a dream
becoming its own entity from here your only duty is to nurture it
give it care a vision & dedication
engrave your story on the walls of that space
tell stories about your feelings
feelings that bring you home





CREDIT: ROSE AND LISA LEWIS (SHE/HER) (SHE/HER)

EATING AND HEALING

We gathered twice to talk about discrimination over meals, Sharing stories of struggle and pain, we reflected on how it feels.

In these moments of vulnerability, the aroma of comfort foods filled the air, As we savoured every bite, we listened to each other with care.

In these safe spaces, it wasn't just the meals that brought us together, It was the futures we imagined and vision boards we will treasure forever.

All the participants wished for a world where diversity is celebrated and embraced, Where the concepts of marginalisation, prejudice and discrimination are finally erased.

I'm proud to say my sister Rose and I co-organised this event, Creating a community of local activists who came together with intent.

With support from the team at FYA we brought our vision to fruition, Without their encouragement, it would have remained a dream or ambition.

HEALING RESISTANCE



Join Laurā O'Connell
Rapira in conversation
with Kazu Haga, the
author of *Healing
Resistance: A
Radically Different
Response to Harm.*

Kazu Haga is
a practitioner,
trainer and teacher
of nonviolence,
generative conflict,
restorative justice
and community
organising. In this
one hour session,
Kazu shares practical
ways to build strong
movements to heal
the world.

LINES

BY NI (THEY/THEM)

there is a line that runs down my palm
the back of my arms, the middle of my stomach
tied to me like the hands of an infant child
to a mother, a tight tuck;
these lines paint my skin with the love of my elders and my kin
and yet — a certain vigilance embalms me
when your prying eyes flit down
and criticise me.

there's a hole in my chest
the size of a little girl
who was told her body was not her's solely
there is a dress that sits on my bed
and today I take the chance to sew, wear, undress and be unaware
of any lines that anybody could draw on me
I reminded myself of the dream
where a tongueless song escaped from the lungs
of a boy who looked very little like me

his eyes were asleep
but I was wide awake and I saw him scream,
from across that unending lake
I gathered the courage to close my eyes
and to awaken inside his dream.
he was me, and I was him

I stitched and I stitched, until I'd crudely patched up our seam
if I run my hands past the fabric and smoothen down every curve
that's nobody's business but my own
if i were to draw the lines across all my t's and dot every i
like it's "supposed to be"...
would it be better if I were straight, or white or anything else you'd like me to be?
who would I be.. if I wasn't true to Their history?

DON'T draw lines on me and
DON'T dress me in clothes you've seen on other bodies
DON'T treat me like a blank canvas
and don't touch me like I'm just no body.

you think I'm acting out?
this all an act, and you think
you're my saving grace?
you think this is the part where I go through
some sort of sick, delirious, rebellious phase?

where the lines are "improv" but I can see right through the acting,
you know you've had your choices memorised.
you've thought this through more than just once
you've had me villainized.
but this is my stage and my lines are... MY LINES.

44 you don't get to be the authority.

if the lines on my button down are any clue to you
don't throw me against a wall and claim to know me,
like a father knows his son, names side by side for posterity
Don't draw your perfect
pretty
precautious
lines onto my page and do not preach sincerity.

I promise to make you see:
that little girl or boy, or whoever else I might've been

I'll make sure their words
do not go unsung,
I'll draw my own shapes and lines

I'll draw them with clarity.

TIDDA

BY ABBEY, BARKINDJI WOMAN
ON DARKINJUNG LAND

Let's start with the heart,
Everflowing and free,
Goodness & truth, is all it can see.
The heart never lies,
My past can be seen,
In my eyes and my voice,
She is speaking to me,
With life in her smile, free from exile
"Your soul is your speech, I hear what
you preach,
follow me now, your love will be found".
Her gentle words I take with me,
So whoever I meet
Will know it is you that I see,
The you
within me

45



CREDIT: JEMMA POWER (THEY/THEM)

'WE'RE SO MUCH BIGGER THAN PEOPLE'S EXPECTATIONS..
I THINK WHEN YOUNG PEOPLE CAN REALISE THAT THEY'LL
JUST BE LIMITLESS.. AND I HOPE THAT YOUNG MOB CAN
LEARN FROM ONE ANOTHER I THINK THAT'S THE BIGGEST
PART IS JUST HAVING DIALOGUE WITH EACH OTHER CAUSE
WHEN YOU CREATE THAT CIRCLE THAT'S WHEN THE
DREAMS REALLY EXPLODE'

'OUR GRANDPARENTS WOULD WANT US TO
FEEL SAFE, SECURE AND RESPECTED. THEY
WOULD WANT US TO HAVE EVERYTHING WE
NEED TO CONTINUE OUR GENERATIONS.'

46 'I WOULD HOPE THAT YOUNG
MOB WOULD UNDERSTAND THAT
IT'S OK TO BE THEMSELVES AND
THAT THEY'RE SO TALENTED AND
BEAUTIFUL AND STRONG JUST BY
BEING HERE, EXISTING'

HOPES FOR OTHER YOUNG MOB

SNIPPETS FROM CONVERSATIONS
AMONG FIRST
NATIONS DREAMERS

'CONNECTION IS A BIG PART OF BEING BLAK.
WE CONNECT WITH OUR PEOPLE, WE CONNECT
WITH OUR LAND, WE CONNECT WITH OUR ANIMALS.
EVERY LIVING THING.. SO CONNECTION AND
COLLABORATION AND COLLECTIVELY IMAGINING..
IS VERY IMPORTANT TO HAVING A COLLECTIVE
AND A CONNECTION TO DO THAT. IT'S WHAT WE'RE
DOING RIGHT NOW AND IT'S BEAUTIFUL.
I LOVE AND VALUE THAT.'

47 'I REALISED THAT THERE IS A
PLACE FOR EVERYBODY.. AND AT THE
START OF THAT JOURNEY IT COULD
SEEM DAUNTING TO PEOPLE CAUSE..
IT'S EASY TO BE DISCOURAGED IN
THIS WORLD, BUT JUST BY LOCKING
IN AND PUTTING YOUR LOVE INTO
YOUR DREAMS AND YOUR PASSIONS
YOU WILL GET SOME PLACE..
YOU WILL GET THERE.'

FEATURING QUOTES FROM CHANTELL NICHOLLS (THEY/THEM), LISA SMITH
(SHE/HER), MOIRRA/RÉMY (THEY/THEM/XE/XER), KAI TURNER (HE/HIM)
FROM YARNS FACILITATED BY ROXANNE MOORE (SHE/THEY/BAAL)

DANCING

IN

BETWEEN

WORLDS

Confused.
Displaced.
Out of Place.
They told me I was taking up too much space.

With a foot on each shore it's no wonder my knees
gave in.
But it was the ocean in between that caught me,
That nourished me,
That saved me.
The ocean is the in between,
The ocean is my family tree,
The ocean is me.

And how beautiful is the ocean to exist knowing that
on every shore around the globe it will be rejected -
Day after day,
Tide after tide,
Moon after moon.
This is the resilience and the power of the in-between.
When we bring together the most unlikely
communities, ideas, industries, flavours.
There is an ocean of power there waiting to be held.

Imagine how many of the world's challenges
we could solve if we just dared to lean into the
vulnerability of the in between.

This is what change looks like to me - this is the
power of the in between.

BY MARY MASELINA
HARM (SHE/HER)



CREDIT: EMMA SLADOJA (SHE/HER)

NURTURING RELATIONSHIPS OF BELONGING AND CARE

✧

/ BUILDING POWER ACROSS DIFFERENCE

BY LAURĀ O'CONNELL RAPIRA
TE ĀTIAWA, NGĀPUHI, TE RARAWA, NGĀRUAHINE, NGĀTI WHAKAUE
(THEY/THEM/IA)

COLLECTIVE IMAGINING FACILITATOR

Youth and grassroots movements have the power to make transformative changes in our world, but many models of changemaking and activist culture deplete people and replicate patterns of trauma, harm and oppression. Too often we lose people to under-supported conflict, burnout, overwork and lateral violence — when what we need to be doing is nurturing joyful lifelong commitments to the generations long work for justice in ways that fill people up and keep them coming back.



STRONG RELATIONSHIPS ARE AT THE HEART OF STRONG MOVEMENTS.

Throughout our gatherings and in the online spaces we created, we embraced a Māori concept called *whakawhanaungatanga* which means to build and nurture family-like connections and relationships.¹ We wove this into our shared practice because I am Māori and my community organising is deeply informed by my whenua (land), whānau (family and loved ones) and reo me onā tikanga (language, law and culture).

What we found was that when facilitators bring their culture and spirituality into a space, it helps others to bring their culture and spirituality into the space too. In a world that constantly demands we diminish ourselves to fit into systems that weren't built by, or for, us — this is a radical act.

1. In an effort to de-centre whiteness and the English language, I have woven my native tongue, te reo Māori, into this article and translated as best I can, though some concepts are not easily translated across cultures. I acknowledge the ongoing struggle for Indigenous language reclamation and pay my respects to all those that speak even one word in their native tongue. The *mamae* (deep hurt, soul wound) in being disconnected from our languages is real but our *kupu* (words) live on in all of us and the sacred lands that we descend from.



52

2. Sitting in big circles to discuss important topics is commonplace in many communities, however, it can be intimidating. We learned to start small by giving people the opportunity to share their answers in pairs or small groups before sharing into the circle. We asked the same questions twice so that people had the opportunity to practise their answers, which also enables them to be present and listen more deeply. Sitting in circles helps to equalise power dynamics, in contrast to that of a classroom where a teacher is positioned as the expert in the room.

3. Pronouns are an important part of respecting and honouring gender diversity in our movements. When introducing this question, we talked about how pronouns can change and that some folks prefer being referred to by name.

The Collective Imagining team is (intentionally) made up of people of different lineages, faiths and cultures. What we share is an ocean-deep passion for, and belief in, the power of young people and their individual and collective strengths for healing injustice and transforming the future. To unlock this power, we embraced intentional relationship building practices of kinship and care as seen in Black and Indigenous cultures of these lands and throughout the world.

In our opening whakawhanaungatanga circle, we asked people to share:²

- ✳ Name and pronouns (e.g. he/him, she/they)³
- ✳ Who you are and where you're from (e.g. ancestry, lineage, land, movement)⁴
- ✳ Which Indigenous land you live on (e.g. Wurundjeri Country)
- ✳ Three things you love or that bring you joy
- ✳ Any access needs that you want to make the group aware of or wellbeing requests that you have (e.g. I need to have my phone on loud because I'm expecting a personal call, I have auditory processing issues and appreciate people speaking up)

These questions were chosen with intention because they are open enough for people to share without asking them to go too deep too quickly. Often in social movement spaces, the facilitator will ask an opening question such as, "What brings you to this work of 'insert your issue here'?". This can lead to experiences of harm being shared before we have created the conditions for that harm to be held with communal care. Building trust through thoughtful facilitation is a core organising skill.

OUR WORK IS TO BUILD MOVEMENTS THAT KNOW HOW TO LOVE FIERCELY AND RAGE TENDERLY.⁵



Another technique that we used to create the conditions of collective safety and vulnerability was having facilitators share from their culture and lived experience in strengths-based ways. A dynamic we have observed in movement spaces is that, without mindful facilitation, there can be a culture of competition regarding the oppressions we face. In a world that denies the realities of the injustices we encounter, this desire to be seen and held in our hurt is an understandable response. But without meaning to, it can lead us to re-create hierarchies based on our lived experiences which can prevent us from building meaningful relationships of solidarity across difference. Leading with our strengths enables us to co-create an intersectional approach to social change where we honour and unlock the power and beauty that lived experience brings rather than centre our trauma.⁶ An example of this was one of our Muslim facilitators speaking proudly into the circle about her faith and how that informs her politics. This created space for young people to talk about their faith.

Another example was a Sri Lankan facilitator leading Prānāyāma exercises from the Indian subcontinent. This helps to build a practice of emotional regulation grounded in a decolonial politic. I talked openly about my gender identity and my pronouns changed during the 12 month long Collective Imagining program. This meant that young trans and gender diverse people could speak more openly about their gender

4. In this world of white supremacy, it is important to note that the question, "Where are you from" has been weaponised against Black folk and people of colour. But when we ask these questions, it is not from a place of othering but in the lineage of finding connection. The two most common questions you'll hear in the Māori world are, "Ko wai koe?" and "Nō hea koe?" which means, "Who are you and what waters do you descend from?". We ask these questions to find how we are related, for it is water that connects all of us.

5. I first heard this phrase, at a gathering I was facilitating, from Kirsty Fong of Asians Supporting Tino Rangatiratanga - an Asian diasporic movement that works in solidarity with movements for Māori sovereignty in Aotearoa.

6. For more on this, I highly recommend checking out The Future of Healing: Shifting From Trauma Informed Care to Healing Centered Engagement by Shawn Ginwright.

53



- BADASS COOKS
- QUEER AF
- LOOKING AFTER ONE ANOTHER ALWAYS ♡

DREAMS
- I want to be a...
- I want to be a...
- I want to be a...

Jan 14 2024
A hand-drawn illustration of a city skyline with a yellow planet in the foreground.

OUR FUTURE
- DIVERSITY
- CHANGE IS GOOD
- YOU CAN ONLY GO UP OR FREE
- PLANTS
- RESILIENCE
- ADAPTABILITY
- LOVE FOR LIVING

an unrelenting, stubbornness and refusal to be dimmed/quieted/snuffed out. Our resilience, adaptability our innate lust for living.

REDISCOVERY OF FAMILY + RELATIONAL STRUCTURE OUTSIDE OF NUCLEAR FAMILY FRAMEWORKS

wednesday, 2.30pm
A hand-drawn illustration of a house with a garden and a sun.

> 5 Perkins
- Yocob
> bending slave
& answer
> that we don't have gendered pronouns
> dancing with friends, family
> the sand on the drums, dance the chest 2

54

55

journeys because we made it a norm. By weaving our experiences and the lineages of our cultures and spiritualities together into our activist spaces, we can create the conditions in which people do not have to leave parts of themselves at the door in order to have a place in our movements.

WE KNOW WE ARE MORE POWERFUL WHEN WE WORK TOGETHER.

As long-term movement builders, it is imperative to be proactive and plan for individual and collective wellbeing. Wellbeing looks different for everyone but what we know to be true is that each person is full of history, knowledge and experience and when we facilitate spaces and organise communities we need to uphold everyone's mana (spiritual power, energy, dignity, strength).

Our movements should be places of regeneration, nourishment and manaakitanga (the uplifting of mana) so that we have the energy and tautoko (support) to transform unjust systems and build more beautiful futures. That means prioritising relationships, joy, fun, play, time in nature, skills building in emotional regulation, gratitude and generative conflict alongside strategy, theory and action.

What are the ways that you can nurture relationships of reciprocity in your community? What does it mean to move at the pace of trust and how can your movement put this into practice? How do we build a practice of dreaming, learning, doing and reflecting together? How can we cultivate cross-cultural solidarity that recognises our struggles and solutions as connected? How do we come to understand each other's strengths, stories and triggers and cultivate a culture where we hold each other to account with care? The *holding* part is just as important as the accountability.⁷

7. I highly recommend reading *Healing Resistance* by Kazu Haga. You can also scan the QR code in this Zine to watch a video of me in conversation with him about this topic and so much more.

By adopting movement strategies that nurture belonging and care, we strengthen our muscles for building a world where everyone belongs and our systems are grounded in care.

Or as one of the Dreamers so beautifully said,

“At the start of the year, I was really struggling with my mental health. I felt so lost and unsure where I was headed in life but after being part of Collective Imagining I felt like I found purpose and like I belonged for the first time in a very long time. It felt so nice to be accepted for who I was and connected to others. It gave me the hope and courage that things would change. Maybe not today, maybe not tomorrow, but someday soon. I’m so happy to be a part of that change.”

This Dreamer went on to organise multiple workshops centred around cooking and community, the premise being, “If we can come together to cook a meal then why can’t we come together as a community to address the social issues that have impacted all of us?”

Or as we say in my culture,

He aha te kai a te rangatira?
He kōrero.

What is the food of a leader?
It is conversations.

He aha te tohu a te rangatira?
He manaaki.

What is the sign of a leader?
It is care, generosity and love for the people.

He aha te mahi a te rangatira?
He whakatira te iwi.

What is the work of a leader?
To weave the people together.



BLACK TRANS LIVES



MATTER

CREDIT: THIS WAS CREATED DURING A ZINE MAKING WORKSHOP LED BY ONE OF THE DREAMERS - THE ARTIST HAS CHOSEN TO REMAIN ANONYMOUS.

Welcome.

*I want you to know that
I'm writing this to you.*

An invitation in our space.

And there's space for you too.

*For all of you: on African
time, on Black time,
on "I'm late because every
outfit I put on made me feel
dysphoric" time.*

I see you.

You see me.

We see each other.

The Set-Up

A REFLECTION ON THE CREATIVE PLAY AND VISIONING WORKSHOP
FROM BLU JAY (THEY/THEM)



On the 9th of April 2023, it was a dreary Sunday morning, as I was walking along Exhibition street towards a specified address. As I approached my destination, I saw others converging to the same location. We halted, patiently, in front two transparent glass slatted doors. After a brief introduction, appearing through the doors, Gbomni approached us graciously. They invited us into the building.

As we were greeted, I accepted the experience we were going to part-take in that day.

Creative Dreams through Arts, was nourishing to the soul, elating to the internal and comforting to the external. Full of unexpected treats and communion between Black diaspora, Trans and gender diverse people, a spark emitted in the air once we were all able to let down our guards more and more.

Gbomni opened the session by inviting us to introduce ourselves and to answer a thought provoking question "if you owned a building, what would you do with it?" We ultimately all answered, in some capacity, accommodation and or a facility that offered support and growth to those like us and of proxy. In my eyes, this is a testament to the injustices that our people experience daily.

During breaks and activities, we laughed about our religious upbringings and cultural overlap, to horrors we have triumphed through, in challenging adversity.

We all have stories to share. We all have hopes for the future.

The thought provoking conversations, riveting engagements and group activities, brought the earnest reality of our individual and intersectional experiences alive. I believe that day, it altered the weather and cascaded the sun to shine through the darkness, concluding the workshop, but not concluding our everlasting strength.

The Beginning

Why do we Dream?

The below is an offering of prose and breath.
A gentle breeze passing through your mind space.

It's yours.

You can do what you choose with it.

Breathe in, and make yourself comfortable.
Relax your gaze and see if you can find a soft sway in your body.
Maybe side to side.
Or back and forth.

This is a offering of time for us all to breathe deeply together,
while we talk about imagining in collectives

Let's take a couple clearing breathes to begin,
in through your nose, slowly slowly,
and sigh out through your nose, and again in
and out.

And to continue to focus on your breath, while I read to you.

Why is dreaming into the future revolutionary?

Let me tell you what I think.

It is revolutionary when we begin to allow ourselves to start to see up, around and beyond the pathways those hoarding power hold for our peoples.

The more pathways we dream up, and the more we believe that things can be different, our collective dreams and beliefs will then chart our new (and old) pathway, to the Something Different we have been dreaming of and that we will dream together.



62

Hope is the never-ending fire. I want you to reach deep deep deeper inside yourself, into your molten Earth core.
We'll pour all our hope together, and create the slowest moving eruption, centuries and millennia of lava taking its sweet as time to pour out
Re-birthing the lands that you've been building out of clouds in your head, the lands I've been building out of clouds in my head.
A seed that grows from inside each of us, until one day together, we form a new forest, and those inner dreams will become our living reality.
Hope burns bright like a million suns nestled right inside your gut, that transcends time and space.
When we think about decolonising - when we think about re-indigenising, we understand that as coming back into alignment.
 With our bodies
 With the earth
 With the winds
 With the trees
 With the rise of the sun in the east and its fall in the west
 With the push and pull of the tides with the moon
 With the smell in the air before it rains
 With the rhythm and pace of life
Its with, always being on African time,

with it'll get done when its gets done,
with work that is for living, not for making a living,
with, all of our bellies full, there's always been enough to go around, and we know how to share it,
with, the joy of the mundane in our humanity, all of the joy of being in relationship with the earth around us, other animals, so different and so alike to us, we marvel in their wholeness and how it challenges or complements our own
With eyes wide open on the Countries we stand on, my eyes open wider the more I learn to listen.

We can live the worlds that we create, and we live through the worlds that we believe in. Let me tell you what I mean by that.

If I believe in the humanity of each person regardless of anything, I have to ask myself: Does that belief show up in your actions? In how you treat people?

If that belief in action becomes a daily practice, I have to ask myself: How do I act on what I believe in? What does that mean for my sense of self and how I see things from my position in society?

It's almost like a process of self-fractalizing, becoming a cauliflower of a human, each piece of myself broken away still imperfectly whole, repetitions onto myself.



THE HOW

Herding Cats

A POETIC POST-WORKSHOP REFLECTION FROM ME, THE FACILITATOR.

today was an exercise in herding cats
 have you ever tried to herd a cat?
 cats do not herd
 with cats, you just have to go with it,
 64 let them do their thing
 it'll happen when it happens
 a little river happy to meander
 wherever which way the lumps and
 bumps in the Earth happen to take it

or, a bus that nevers stops at the same
 stop twice
 until one day it does
 and who am I to question that?
 why do I need to?

so when the times flow east
 when you'd told everyone it'd flow west
 there's no need to blame yourself
 this world is not one to be held tight in
 the hand



MORE HOW

Running on African Time

A brief interlude.

Let's make sense of how western imperial colonisation has warped black-bodied African persons' relationship to mathematical realities. This interruption to indigenous African experiences of the physical world is the result of European imperialism, a fraction of our ancient histories and lineages, that is hyper-present in our day-to-day lived experiences due to white supremacy and other systems of domination exerted on African, Black-bodied people.

Concepts such as time, space, structure, order, relation and scale, which we understand through natural phenomena, form the basis of mathematics - the science evolved from the elemental practices of counting, measuring, and describing the world around us. These mathematical concepts can be used to show how global colonial capitalism warps the physical realities of African, Black-bodied people.



THE WHY

Black African Trans Dreams

A REFLECTION ON THE CREATIVE PLAY AND VISIONING WORKSHOP, FROM WANJIKU MIRIE (THEY/THEM).

They called us taboo and programmed their Eurocentric ideas of beauty and enforced a binary to maximise industrial productivity with the use of the family unit. Africa is the most exploited continent on earth and therefore so are their bodies. To go against the imperialist's proposed gender binary leads to violence, or death from state or community.

Growing up in Harare as a young queer person trying to make sense of the world, I felt myself isolated and found myself questioning whether there was any place in the world I could be allowed to exist. I moved to Sunshine Coast, Queensland alone at 19yrs of age as an international student dedicated to supporting my existence here with little to no financial support from family. For many African people, especially those living in isolation

from community, trying to exist in a white dominant society means constantly evaluating one's identity and learning to adapt by switching between splitting identities of what it is to be palatable and who you truly are. This is done for the comfort of others in exchange for fair treatment and the hope for equal opportunity. Adding transness in that already complicated existence has required constant challenging of self, purging, rebirth and reflection. A journey that eventually led me to the Black Trans Dreams workshop. To be in a space and not feel othered and be able to let my guard down was healing and grounding. To be able to meet other African descendant gender non-conforming people, all with different experiences, stories of becoming and yet similar understandings of future dreaming, creativity, community and even understandings of tradition was so powerful and congruent. A future dreamed by Black trans and gender diverse people is free and void of state violence, oppression, exploitation and discrimination. Because if I know I deserve the same rights as a typical straight white cis man, does that not undo the intersections of discrimination based on race, gender inequality, Afrophobia, transphobia, economic instability, access to services and resources etc? As we move to a future where African trans people on



the continent and in the diaspora are finally able to connect and support each other or even simply just witness each other existing, isn't that so spectacular? To undo the idea that we should not take up space. How do I make sure that in this world where everything we do is policed and surveilled, where we are made to feel small or other than, to not do the same to myself? To understand my worth and not over control and miss

opportunity for experiencing pleasure and expressing feelings. To be able to create, connect and dream. Transness to me is the truest form of freedom. The truest way to express the person I want to be, the person I am, external to the world's expectations of what it is to exist in a society. Black Trans future dreams are hope.



THE AFTERMATH

Next Steps: Together

ANOTHER REFLECTION FROM THE FACILITATOR.

digging my toes into the earth
to feel the universe
and holding hands so we can be galaxies
ever expanding edges
one great earth, meeting another
collision turns into creation
mountain ranges formed as one land
slides underneath another
Inch by inch
as slow as our fingernails grow
but a collision nonetheless
how beautiful the creation?
and there's still more to come



IT
BEGINS
WITH
SILENCE

68 The darkness seeped, trickling into the silence of the four walls I called home.
The depths of the endless silence were intoxicating.
I do not look for monsters underneath my bed, I find them inside lurking and
prying at the core of my being.
I don't fight. I don't run.
I sit silently waiting. Waiting for the
backwash. Whispering "It will be
okay" over and over again until my heart obeys, steady for the night. The breath
of dawn brushed my eyelids as my breath caught in the wake of the nightmares
which haunted my dreams every night.
Eery. Undefined. Callous. Haunted. My eyes
showed the wounds I bore, the gateway to the hollowness of my soul. A ghost.
An echo of a girl who was.
Then wasn't.

IT ENDS WITH DREAMS

BY KALAIVANI (SHE/HER)

I was on fire. My heart gasping for breath. As I inhaled
the thick smoke that entrapped my lungs, heaving as I gasped. Sensations I had
never felt before burned through me growing, forming, changing, replacing the
emptiness.

As your eyes met mine my world changed. The stars shifted, 69
my planets stopped their orbit.
As your eyes met mine, I felt alive. Suddenly there was the colour.
It was like gods will fell upon me "Then there was light" the light that were you.
A silence ensued as the world held its breath, your echo vibrating around me,
welcoming. Softening. The hard cold edges I had become. My heart flutters at the
sound of your voice the way your hands hold mine and the way you hold me so close.
Brilliant explosions of pastels, neon's, and metallic. Kintsugi you are
the gold within my broken piece creating me anew. You are the anchor to
my whole being without you I'd be drifting off the shore, floating endlessly in the
ocean of fears. You are the light to my
shadow neither existing without the other.
In your absence my heart stutters. Jagged breaths
until I feel your presence wash over me in waves. I find you in the little
things.
In the way, the sun beams just a little brighter. The birds
sing of sweet honey, their throaty song carried in the wind. The way I
subconsciously set the table for two every night even when you are away.
The way I reach for your warmth in the middle of the night. The way I
feel whole even when I am in pieces.

GROUNDING

OUR

WORK

IN

DISABILITY

JUSTICE

Accessible spaces enable everyone in your community to participate fully and bring their skills, experience, energy, and ideas to the generations long work for justice. It is about making people feel welcome through radical hospitality. It is the idea that people won't always remember what you say, but they will remember how you made them feel. It is making sure your events, projects and campaigns are accessible to everyone. It is designing entry points to activism in a way that lifts people up and keeps them coming back.

If we're serious about creating a world where everyone has what they need to thrive then our movements need to be places where people thrive. This requires us as movement builders, facilitators and community organisers to think about what it is that people need to participate fully. Lenses you can apply when thinking about accessibility plans include disability, language, culture, faith, learning and communication styles, gender diversity and neurodivergence.

Starting every gathering with a Welcome to Country or a meaningful Acknowledgement of Country can help create the conditions in which First Nations young people feel culturally safe at your event. Having all gender bathrooms means that non-binary and gender diverse people can have their biological needs met without having to diminish who they are. Having a prayer room shows people of faith their spirituality is welcome here. Wheelchair accessible venues mean wheelchair users, people with mobility aids, elderly folk, pregnant people and others can access the spaces you create and bring with them all of their wisdom and knowledge.



Prior to our gatherings, we asked people to let us know about their access needs. We provided a list of example access supports we could offer with space provided for people to write their own. We gave examples of the kinds of support we could offer because oftentimes people aren't used to articulating, or being asked directly about, their needs and it can be hard to talk about. This is especially true for people who have been socialised by oppressive systems and social norms to de-prioritise or devalue their needs and so giving examples of what access support is on offer can help with that. The examples we gave included things like Auslan interpretation, live captioning, adaptive seating and easy read materials. We also called the people attending our events to discuss their access needs and ensure what we were putting in place would work for them as well as discuss ways to cater to any access needs that we hadn't thought of, or negotiate access supports that may clash with another person's access needs e.g. one person needs loud music to self-regulate and another person needs quiet only spaces.

*HERE ARE SOME PRACTICES YOU CAN PUT IN PLACE TO
PRIORITISE WELLBEING AND ACCESSIBILITY ACROSS
ALL OF YOUR EVENTS AND GATHERINGS:*

Choose a venue that is wheelchair accessible

Choose venues that are wheelchair accessible. Be sure to check all areas of the venue (e.g. main rooms, bathrooms, access and entry points, meal spaces) and let people know in your event information material what the wheelchair access is like. If the venue isn't wheelchair accessible, it's also important to let people know.

Think about sleeping arrangements and bathroom inclusivity.

Having single and all gender bathrooms is a great way to cater to the beautiful mix of cultural and gender diversity in our communities and movements. When hosting overnight gatherings, you can coordinate all gender and single gender bunk rooms — including all non-binary bunk rooms. Where possible, you can also set aside solo rooms and prioritise these for people who need them for accessibility reasons e.g. religion, body dysphoria, mental health, cultural needs, trauma or disability.

Provide name tags with space for pronouns and consent around hugs.

There are many ways to encourage community-mindedness when organising events and facilitating spaces — one of those is by having name tags that ask people to share their pronouns and indicate consent (or not) around hugs. Cultivating a culture of informed and enthusiastic consent around physical touch and bodily autonomy is an important practice to normalise in our world and in our movements.

Name:	<input type="text"/>
Pronouns:	<input type="text"/>
Hugs?	<input type="checkbox"/> Yes <input type="checkbox"/> No <input type="checkbox"/> Ask First

Encourage no or low fragrant and scent spaces.

To be respectful of those with allergies and environmental sensitivities, you can ask people to please refrain from wearing strong fragrances or perfumes.

Set up a prayer room and quiet space.

Allocate a private room as a space for prayer and set up dedicated quiet rooms (or spaces if a room isn't available) for people to take regular breaks as needed. Normalising quiet in this loud and busy world is a radical act and it is also an important part of creating accessible spaces. Prayer rooms are practical in that people need spaces to pray, but they are also an important signal to people of faith that they have a home in our movements.

Cater to all dietaries.

Food is such an important part of movement and community building. Ask people for their dietary, cultural and food allergy requirements so you can ensure they are catered for. Provide snacks and drinks to keep people sustained.

Think about people's costs and ways you can help cover them.

Covering people's costs won't always be possible (most of the time it isn't!) but it is helpful to think about the economic costs for people who join your spaces of imagination. Where possible, try to alleviate material stressors so people can more easily enter a dreamy mindset by e.g. offering childcare at your event, providing carpooling or covering bus fare.







Plan for Covid safety.

For our events, we sent people a welcome pack which included a Rapid Antigen Test (RAT) and N-95 face mask. For overnight camps, we asked everyone to do a RAT each morning so we could keep each other Covid safe. We didn't monitor these tests (as in we didn't ask people to show us the results) as we believe in nurturing a high-trust model of community care grounded in clear, shared and articulated values. In a world of state surveillance and punitive approaches to "safety", it's important to model that there are different ways of keeping each other safe, healthy and well.

Help people manage their energy.

To help people attending our gatherings manage their energy levels and expectations, we estimated how much energy each activity will take and used dolphins to indicate this on the agenda. This is based on a concept called the [Spoons Theory](#) from disability advocate Christine Miserandino. Our team loves marine mammals and so we used dolphins instead of spoons. Here is an example:

LOW ENERGY  MODERATE ENERGY  HIGH ENERGY 

Time	Item	Energy
5.30pm	Arrive at the venue, check into your rooms, venue briefing	
6.00pm	Welcome to Country and Smoking Ceremony	
6.30pm	Dinner with conversation cards to get to know each other	
7.30pm	Settling into the space: A run-through of what you can expect from our time together	
8.00pm	Whakawhanaungatanga: A circle to introduce ourselves to one another	
9.30pm	Hot chocolate and sweets around the campfire followed by free-time	

Create space and time to rest, reflect and recharge.

We begin every gathering and workshop with a grounding exercise - even if it's just for five minutes. Grounding exercises could include breath work, body scans, meditation or journaling. Taking this time can help people settle into a space and bring their best selves. We prioritise long lunch breaks and meaningful check-ins in recognition of our humanity. When organising overnight camps, we choose venues that are close to nature so that people can enjoy the beach or bush. Each night we had options for quiet or group activities e.g. a movie, board games or a hip hop dance workshop.

Encourage play and creativity.

If our vision for justice is long-term then our organising strategies also need to be long-term which requires us to nurture joyful and lifelong commitments to social movement work. Creativity and play are important tools for activating joy, moving us out of our heads and into our bodies and - quite literally - creating new futures together. All of our gatherings included creative activities such as poetry, creative

writing, frolicking in nature, clay, karaoke, singing and dancing. Giving people the opportunity to create for fun is an inherently anti-capitalist act which the world needs much more of.

Make it easy for people to get to your event and explain what will happen when they get there.

A social script is a document that uses storytelling techniques to explain new experiences and environments through simple language and images. It will usually include very specific and illustrated information about what Autistic and disabled people can expect when visiting a place or event – such as how they'll travel to a place, what it will look like, who will engage with them, what activities will occur, and what they can do if they feel overwhelmed. It can also be really useful to include things like links to maps, photos of the venue, information about the nearest car park, train, bus and tram routes. You can check out examples of social scripts on the Amaze website at www.amaze.org.au

A NOTE ON ACCESSIBILITY AND WELLBEING:

It's important to mention that this list is neither exhaustive nor hierarchical. Encouraging play and creativity is a great way to create space for people to rest and recharge as well as manage their energy. You can also find small ways to weave some of this guidance together in your events. For example, by providing colourful pens and stickers with the name tags you create an opportunity for people to express themselves creatively. By choosing wheelchair accessible venues, you are likely choosing venues with wider halls and thoroughfares which is better for Covid safety and social distancing. For more on how we can ground our social movement work in disability justice, we recommend checking out the work of [Leah Lakshmi Piepzna-Samarasinha](#).





NGANI-NAT

BY MOIRRA/RÉMY (THEY/THEM/XE/XER)

Trailing hands long old biyula skin
spirit singing for that big feed
rejuvenating self on ancestor's Country
feet bare-soft on rich brown soil
Blakfulla soil, where moirra meets man
(and woman, and brothaboy,
and sistagirl, and and and)

I tilt my head back, breathe
saltwater air freezing my warm lungs
imitate crow call filtering down – laughing
as Waang cackles back to me,
reminding I am here always
and always have been since the
slow, dark turn of the earth.

Here,
I imagine my father still
holds me, rough hands cradling the
borrinyu of my small djurda body
vulnerable in a way we've never
allowed ourselves to be.
Perhaps this is what heals
the promise that if you show
me the soft flesh of your
underbelly I'll shield it for as
long as you shield mine, too;
reclaim me
and I'll reclaim you.

CREDIT: ODI EVANS (THEY/XE)

the outsiders

from punk to beatniks, hippies and sharpies, four folks recall their time within a prominent subculture.

PUNK

The JERK

HIPPIE

"Rewilding is about leaving a natural space to grow and develop on its own. The natural world has evolved over millions of years to exist in harmony and balance."

wee bit odd.

There is a man. His lips are sewn together in silent protest at the human rights he is being denied. His eyes show only resignation. Those that see him, do nothing. Still he protests.

BIG LOVE

strange magic

COOL TIMES AHEAD

@jesscreates

CREDIT: JESSE COOPER (HE/THEY)

"WE NEED TO ACKNOWLEDGE THAT WE ARE ALL HUMAN AND THAT ORGANISATIONS ARE MADE UP OF HUMANS. WE ARE ALL JUST DOING OUR BEST AND CAN ALL DO BETTER."



"A KEY REFLECTION FOR ME IS THE NEED TO TAKE BETTER CARE OF MYSELF AND TO BE MORE VULNERABLE IN MY LEADERSHIP - ALLOWING OTHERS TO SHARE THE LOAD."

"LEADERSHIP MEANS ENSURING TRUE COLLABORATION RATHER THAN HOARDING RESPONSIBILITY. I WANT TO BE SOMEONE WHO LEADS WITH CURIOSITY, CONNECTION AND CARE."

WHAT DOES RESILIENCE AND LEADERSHIP MEAN TO YOU? HOW CAN WE BUILD RESILIENT COMMUNITIES?

AMELIA ASCIUTTO (SHE/THEY) RAN TWO WORKSHOPS FOR YOUNG PEOPLE. THIS IS WHAT THEY HEARD.

"I WANT TO PRACTISE SELF-CARE AND CONNECT TO MY PASSIONS. I WANT TO WORK WITH COMMUNITIES AT A GRASSROOTS LEVEL AND PRACTISE JOY AS A TOOL TO CONNECT."

"WE NEED TO LEARN TO LEAN ON AND CELEBRATE OTHERS WHILE CREATING SPACE AND PERMISSION FOR PEOPLE TO BE FULL WHOLE BEINGS!"

"TENSIONS OCCUR IN BIG GROUPS OF PASSIONATE PEOPLE AND SO WE HAVE TO FIND WAYS OF COMING BACK TO THE CORE VALUES THAT WE SHARE."



CREDIT: ANONYMOUS

“IMAGINING A FUTURE THAT WILL BENEFIT ALL OF US”

LISA SMITH (SHE/HER) KAMILAROI, YUWAALARAAY, NGIYAMBAA

A GUIDE FOR PLANNING YOUR EVENT

Creating a detailed plan for how your workshop will run enables you to visualise your event and forecast any problems or challenges that you may encounter along the way. It’s also an opportunity to design a really beautiful experience for your guests by thinking through the small and big details.

Here is a template that the Dreamers used for planning their events:

Name	Your name
Date	The date of your event
Time	The start and end time of your workshop
Location	Where your event will be. You may want to include a Google Maps link
Link	Add a link to a website or registration form where you might be collecting information such as their name, email, phone number, access needs and any relevant demographic information - we recommend only asking for information you actually need!

POP MODEL: PURPOSE, OUTCOMES, PROCESS

Before planning a workshop, it's good to get clarity on why you are running the workshop and what you want to achieve.

Purpose: Why are you running the workshop? What is the overall goal? *E.g To run a workshop that inspires my community to imagine a new future together.*

Outcomes: What specific outcomes do you want to achieve through the workshop? You can include multiple outcomes e.g.

1. All attendees have drafted and shared a poem about their dreams for the future
2. Attendees leave feeling inspired and empowered
3. At least half of the people attending are keen to meet again

Process: What is the process that you will lead people in your workshop through?

An agenda is a high-level plan for how time will be used in an event, workshop, or gathering. It is a guide for facilitators on when things should happen and how.

Example agenda:

1. Acknowledgement of Country
2. Introductions and check-in
3. Activity of your choice e.g. poetry, drawing
4. Closing e.g. check-out, next steps

A runsheet is more detailed than an agenda. It lays out the order of events by time, with space to describe activities, allocate who's doing what and plan for what you'll need for the workshop to be a success e.g. pens, paper, speaker, projector.

While it can be really useful to create an agenda and runsheet for your event - oftentimes things won't run exactly to plan and it's important to be flexible enough to follow the energy in the room.

Time	Item	Who	Workshop Needs
1hr	Pre-workshop set up		A table with name tags with space for pronouns
15mins	Allow time for people to enter the space (physical or virtual), warm welcomes, let people know where to go and how to access what they'll need e.g. drinks or the bathroom		Coffee, juice, tea, water Signage to show people how to get to your workshop
15mins	Acknowledgement of Country Write this out in advance if you need and try to make it meaningful to you and relevant to your event.		The name and pronunciation of the Indigenous land that you're on
30mins	Introductions and Check in Go around the room and give each person the chance to introduce themselves - name, pronouns, check-in question		Enough seating for everyone in your workshop to sit in a circle A whiteboard or butchers paper with the prompt questions
60mins	Activity 1 Activity description here		Whatever materials you'll need for your activity to be a success
30mins	BREAK Building in time for breaks is an important part of bringing people together. Breaks allow people to attend to their needs, rest, recharge, connect with one another more organically and process information in a different way.		Food and drink Cutlery, plates and cups
	Activity 2 Activity description here		
	Close of workshop, next steps and check out Use this section to wrap up your workshop <ul style="list-style-type: none"> • Provide a quick recap of what was covered • Let your guests know what's happening next • Ask a check out question e.g. what's one thing you'll do for self-care in the next week? 		A whiteboard or butchers paper with the prompt questions

YOU MAY NEED A SMALL BUDGET

Facilitating dreamy spaces doesn't have to cost heaps of money, but there are a few items you may want to create a small a budget for:

Food: Food is a really great way to ensure people feel comfortable at your event and in some cultures it is customary that the host provides food for their guests.

Venue: There are many low-cost and free options for venues where you can run your workshop: your home, school, community, workplace or perhaps a local park, river or beach. If none of these work, you may need to do a bit of research about venues in your local community to find out how much they cost. Most libraries and council websites have rooms or spaces you can hire at low cost. You may also be able to use a room or space in a local café or restaurant. Be sure to consider people's access needs when choosing your venue - it pays to think about things like wheelchair access, whether there are all gender toilets, non-invasive lighting and sound and location.

Workshop Materials: Think about all of the materials that you're going to need to make your event work e.g. pens, paper, post-it notes, laptop, stereo, projector, whiteboard, paints.

Promoting and Recruitment: Are there any costs associated with your recruitment efforts? For example you may want to print posters or pay for some targeted social media ads. For the greatest chance of success, we recommend starting where you are with the communities you're already connected to e.g. your friends, family, sports team, classmates, church group, house mates or a local community organisation.

Accessibility and Wellbeing Supports: Examples could include Auslan interpretation, live captioning, transport costs e.g. taxis for immunocompromised folks who cannot get public transport, Rapid Antigen Tests for people to do a Covid test before they arrive, masks for people to wear to keep each other Covid safe or wellbeing support people.

RECRUITING PEOPLE

It's useful to outline the steps that you will take to recruit young people to your workshop or event. Examples could include posting on social media, handing out flyers at your school or university, putting up posters in community centres or libraries, joining an existing event or community group.

We always recommend a long lead-in time for recruitment - more than you think if you do not have an existing community that you can recruit from. When recruiting people make it easy for them to contact you with any questions or requests that they may have. Provide a list of answers to questions you imagine people may ask about the event (e.g. Will there be food? Can I bring my children? Is there a cost?) as well as contact information where folks can get in touch if they wish to know more.

INSIGHT GATHERING

Be sure to outline the steps that you will take to capture the insights from your workshop. It is important to have a plan for how you will weave people in your workshops' hopes and aspirations together so that you can turn your collective imaginings into a strategy for action. Options could include audio recording on your phone, nominating someone as the note taker, collecting the post-it notes from everyone at the end and typing them up.

What advice do you have for other young people organising imagination workshops?

"I would tell them to start planning early for anything unexpected that comes up. I also think it's important to have activities planned that build relationships and create a space where people can feel safe."



ADITI KARNA (SHE/HER)

WHAT SHOULD TOOWOOMBA LOOK LIKE IN 2030?

mental health care is normalised

health is free and accessible to ALL!

more public transport!!

CLIMATE CHANGE IS GONE!

No more fossil fuels!

wild animals roam the streets

Market Day - EVERY DAY

no more homelessness

all cars are electric

celebrating diversity

green space EVERYWHERE

You can buy plants for free!

NO RACISM OR HOMOPHOBIA!

WHAT'S HELPING US/HINDERING US FROM ACHIEVING THIS VISION?

conservative and traditional societal attitudes towards change and new ideas



lack of funding for local projects!

difficulty hearing the voices we need to hear

domestic violence, drugs and alcohol, youth crime are increasing

grassroots organisations and movements, local and global!

problems seem all too overwhelming to do anything about it

education systems are failing in younger generations

we have many people in our community advocating for change

the grants systems within the government and local councils

social media is consuming the lives of many young people

WHAT CAN WE DO TOGETHER TO ACHIEVE THIS VISION?

LET'S SPARK CHANGE!

AMPLIFY YOUTH VOICE

provide platforms for marginalised communities to get their voice heard!

fund community led projects

a just transition to renewable energy

getting children back into nature

raise more awareness around issues in our communities

thorough mental health education starting in primary schools

making healthcare and childcare free for all

better representation with MP's

a community where we all help each other out

communicate with kindness and positivity

events that bring young people together

proper recycling

INDIVIDUALLY, HOW CAN WE MAKE THESE SOLUTIONS A REALITY?

Let's be custodians, not consumers!

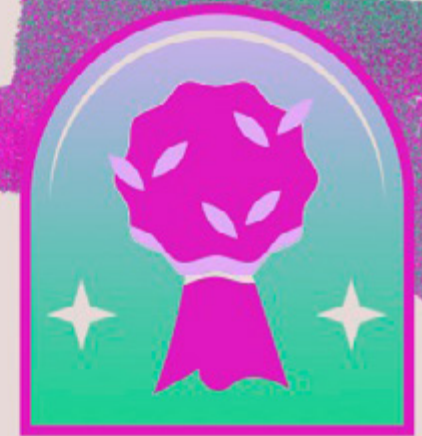
starting the conversation around mental health and climate change

letter writing to MP to make change in parliament

respecting our environment

using more active transport and buying less clothes

having courage to use our voice to stand up and speak up about issues in school and workplaces



planning youth conferences and events to bring young people together to make change

continuing to do community volunteering and engagement to keep identifying areas of improvement

collaborating with different organisation to create events for local communities like #Paws4Envirionment

Individual acts matter, but change is also a collective effort. It starts with us, and it starts today!

REFLECTIONS FROM DISCUSSIONS

As young people, we believe in supporting our communities. We believe in taking the time to listen to each other and being allies.

Not in a tokenistic way, but in a genuine desire to better our world.

We believe that all of us, no matter our age should take responsibility to care for one another.

In an ever so increasingly technological world, we understand the importance of our relationship with the lands and those around us.

As a way to preserve the beauty of humanity and all its intersection identities.

THE ROSE HEDGE

I've never bought a weeding fork
Nor a spade or shovel,
Not even a rake on a cinnamon-scented day.
No. I've never invested in them
There's never been any need,
For the weeds in my grass;
The clovers and yellow lions and white fairy tutus;
I see them at dawn, tinted all blue, from withered morning dew,
And again each evening,
When it's too cold to look very long.

I've never plucked one to admire their hollow stems,
For the weeds in the grass, have a space in my heart.

I've never clipped the roses out front,
Or the lilies in the pot, or the tree by the powerline,
Their petals fell and the wires sparked,
But I never spared them a thought.
Their thorns and pollen would sting my skin.
But the weeds in my grass;
They sing something softly,
Whispering to those persisting in the bricks,
A hushed encouragement on the breeze.

The roses have grown wild, bruising their own stems,
The lilies lying limp and the tree marked with an 'x',
But the weeds in my grass.
The weeds in the grass,
Are reaching longingly for the house;
cardboard boxes, all labelled and neat.
I hope they arrive at a home,
Filled with weeds.

BY BEE (SHE/THEY)



you can do hard things; but you do not have to do them alone

This collage is a product of a neurological condition known as synaesthesia. Synaesthesia is a form of neurodivergence

Synaesthesia describes the strong, and immediate connection between senses. I experience multiple synaesthesia types; including auditory-tactile synaesthesia

For me, this is what healing feels like. The colours are drawn from the sound of 'healing'

I selected the pictures based on the textural feelings and emotional colours I connect to healing. For me this is the taste of hot chocolate, summer breezes, soft fabrics and carrying a comfort item.

While not included here, I was inspired by an artwork from Fiona Omeeny, an Aboriginal woman from Northern Queensland. Her work is entitled 'Big Family Gathering'

This piece inspired me, as it beautifully conveys the acceptance and community connection that often accompanies healing.

CREDIT: BEE (SHE/THEY)

Here are the different methods of collective imagining that the Dreamers explored:

Dance

Visual arts

Games

Musical theatre

poetry

Yoga

Zine making

Baking

Comedy

Facilitated conversations

Survey

Vision board

Interfaith Iftar

Arts and crafts

Postering

Cultural sharing and celebrations

Cooking

Creative writing

Collage

Panel discussions and keynotes

Art therapy

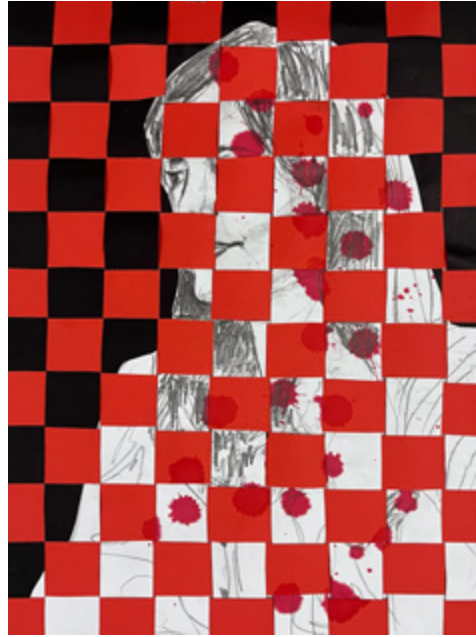
Online and in-person

Drawing

Theatre

Moodboards

THERE ARE MANY WAYS
TO IMAGINE NEW FUTURES
TOGETHER



LEST WOMEN

FORGET

My work is influenced by the recent protest of Women, Life, & Freedom, after the death of the Iranian woman Mahsa Amini who was beaten by police for revealing her hair. The artwork on the left, is a free-form drawing using thread and ribbons covered in ink, the act of dropping the thread represents the anger energy of the protesters and the use of the ribbons to represent the black hair of Amini. The middle artwork is a weaving of my drawing of Amini and a red colour sheet. The colour red can be powerful in highlighting anger, blood, and power. The weaving technique resulted in creating the illusion of a web or a fence on Amini's face, pushing her in the back. This illusion refers to how women in Iran are controlled by others and lacking their freedom. In the work on the right, I outlined the scissor and coloured in different values of red and black overlaying each-other. This repetition refers to the protesting of cutting one's own hair symbolising rebellion, protesting and mourning. The three works are connected by a drop of ink creating blood crime scenes in the series. My work is mostly influenced by Anni Albers and Peter Maloney.

BY RANEEN (SHE/HER)
MATERIALS: INK, THREAD, RIBBONS, CHARCOAL, GRAPHITE, COLOURED PAPER.

POWER IN WRITING:

POEMS FROM MARIA GLASS' (SHE/HER) WORKSHOP

It is a tremendous burden to have the power to weave words into stories and to speak in print.

Perhaps Plato was right when he said those who tell the stories rule society.

Writing is to use a pen as your splitting hammer, working away at your walls until what you create is the truest sentence, buried deep inside your conscience. It is a lot of power that you hold when you sway people with words, form herds of your stories and draw something new.

Knowledge gives you power because people believe what they read more than they know.

The books we love, the ones that last past the test of time, are the ones that show. The world is its own shame. So, it is a powerful tool we wield when we whisper, "I'm a writer."

You have the ability to change a life in a paragraph, even less if you're lucky. It changes how you think, see, smell and touch. It shows you what solitary means and why the poets write about their heartbreak. It is the most beautiful catharsis, a release of silent screams, bleeding out on paper. This ink you wrote that symbolises your blood will be the bandage to someone's wound. It is a tremendous burden, so to speak but we write to give a voice to the weak.

FATIMA FAISAL



When blue sky turns grey
The light seems hard to bear
Even with laughter and care
I still cry unaware

It is all unfair
The moments that we share
Are now stain with despair

Can I go back?
To a world I once know
One that can undo the ruins of
now
One that does not ache
One that shine as I lie awake

BRIANA

in history, there has always
been two sides
predator and prey
the oppressor and the
oppressed
always this same narrative
this continuous spin cycle
designed to keep the wounded
down
keep them silent
but what if we came together
stood along the border
between good&bad,
right&wrong
spread our arms out
and embraced each other
is that the first step towards
change?
when we can look each other
in the eye
can we be accepting?

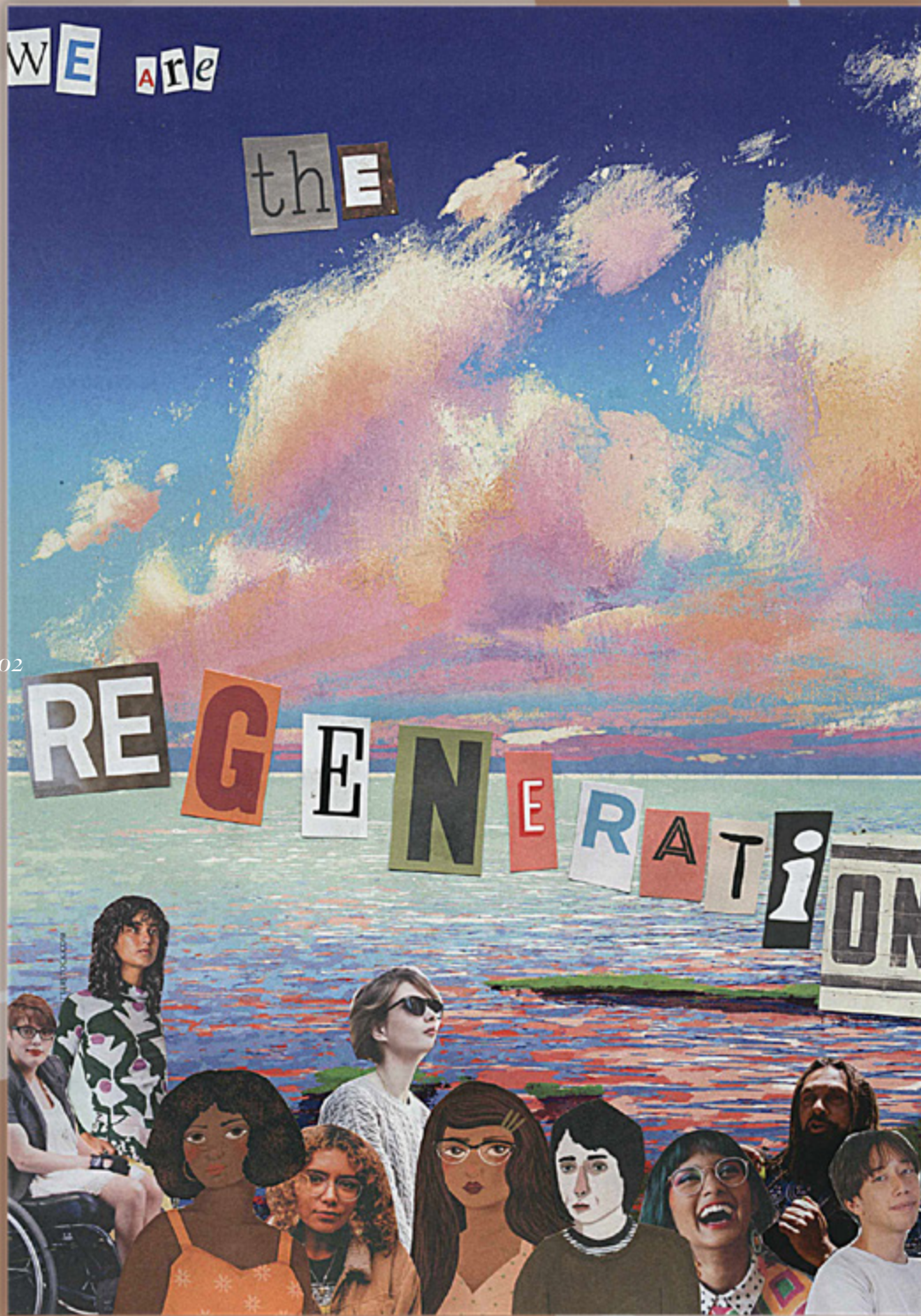
LILA

Sometimes I feel like I can't be myself and that can really affect my mental health. If our purpose is to be loved then why not love others? sometimes i become the masks i wear and sometimes i cannot bring myself to care

my thoughts rule me and i am at their mercy, how have i become this way? I built a shield to stop this growing pain. I ask myself how do I make it go away? how do I make this thing go my way? awaken nights, haunted by the ghost of the past. how come it destructs my mind and leaves my soul to the void?

MARIA GLASS, FATIMA FAISAL, LILA, BRIANA, KHAFISKA PRASETYASIH





CREDIT: ODI EVANS (THEY/XE)

THE RIVER IS AN ALTAR

I once heard that grief is actually love—but with nowhere to go. Energy trying to find a new home, but lost amongst the waves of conflict and displacement.

I'm dissociating outside the old little Saigon market in Footscray which burnt down, while my mum is grocery shopping. Masses of familiar bodies flow in and out during peak hour. I'm the only one sitting still alone next to the stone lion statues, chewing into the void of my thoughts.

For so much of my life I felt so disconnected like I didn't exist.

Or rather that I existed but I wasn't alive. Like a fictional character in someone else's movie.

Chỉ là một xác biết đi.

The word love in Vietnamese means both love and hurt. Thương means to love, yet bị thương means to be in pain or wounded.

Through intergenerational trauma, love is mutated towards reinforcing colonial boundaries of pain and control.

But I am finding a way back home towards radical self love beyond dominator cultures.

Finding my way towards arriving at a destination where I can feel my pain.

I am crying the tears of my inner child. Tears, watering the seeds of joy, resilience and resistance that my ancestors left for me to cultivate and grow.

My tears carving riverbeds deep into the earth towards the patient ocean of my heart

My wounds, an opening cracked wide open where the possibility of restoration can be found.

What if we weren't defined by the wounds of our displacement but by our very ability to restitch the fragments of our ruptured bodies on the way towards wholeness.

Bearing witness to you now I listen deeply.

We are no longer shattered fragments.

We are now constellations.

Weaving together generations of our lineages.

Our ancestors become connected across oceans and borders.

The colonial boundaries that once divided us have now dissolved into warm resonances.

Where we now sit in grounded embodied awareness.

Harmonising like the mycelial root system of an ancient tree.

We have become living altars of our ancestors.

Sites of mystery and wonder.

Where for generations to come our grief becomes a portal, towards communal love and healing.

Each breath I take is a bridge to the deeper truth of our interconnectedness.

Breathing in, I am aware of my whole body.

Breathing out, I embrace your presence within me

HIẾU PHÙNG (HE/HIM)

DEDICATION



KAI TURNER (HE/HIM) NOONGAR

For this song, Dedication, I approached it with the perspective of spending multiple years being devoted and dedicated to this craft that I enjoy so heavily. In this I go into a few aspects surrounding my journey that coincided with the music where I pushed through the trials and tribulations to acquire success and satisfaction. I hope for it to serve as a reminder that anyone can achieve their dreams so long as they practise dedication, anything can be possible when you really want it to be.

I see a world where in 30 years, after non stop community care and work, going against the structures of the powers that be and a general societal collapse that we now have some semblance of freedom. Like a brother of mine would say in poetry, we funnel the money back to the streets, transition support. We provide one another with a hot meal and a bed to sleep. A shoulder to lean on. An ear to listen. We actually live with one another without fear of losing our life just living. The young ones have both so much courage and strength instilled through their bloodlines. They have compassion and the artistry of a billion stars. The love that young divine gods are allowed to share is powerful and you can almost see the aura bouncing off people truly embracing love. I see a lot of us that are so active and resistant now being able to rest and sitting with our ancestors who have passed as we are now the elders, the battle was passed to us and we did our people proud. We all sit in harmony at night looking at the stars, speaking of stories passed and plans of the future as we are far from done as dreaming is forever.

KAI TURNER (HE/HIM) NOONGAR

ACKNOWLEDGMENTS AND GRATITUDE

This Zine was co-created by the Dreamers and curated and edited by Lanियuk and Laurā O'Connell Rapira. It was designed by Emma Ismawi and powered by the Foundation for Young Australians (FYA), The Body Shop and DonkeyWheel Trust.

The core organising team for FYA's Collective Imagining program was Anisha Senaratne, Munira Yusuf Jate, Gbonmi Olubodun, Mehak Sheikh, Philippa Wright and Laurā O'Connell Rapira. As a team, we are immensely grateful to Lanियuk who joined us as a core organiser and helped ground this work in a deep love for Aboriginal Land and Law, poetry as a form of resistance and reclamation and the power of speculative fiction for writing ourselves and our dreams into the future. Thank you for saying yes to this project.

We also wish to acknowledge and pay our respects to the following people who supported us in bringing Collective Imagining to life: Nick Moraitis, Roxanne Moore, Maddie Diamond, Adam Carter, Meriki Onus, Jonathan Binge, Madeline Hayman-Reber, Liyan Gao, Lee Carnie, Roj Amedi, Danny Hutley, Shona McPherson, Kassie Hartendorp, ActionStation Aotearoa and Indigenous Outreach Projects.

Finally, we honour and thank Aunty Jo from Taungurung Country, Mandy Nicholson from Wurundjeri Country and Nikki McKenzie from Wadawurrung Country for welcoming us and our work to their sacred and sovereign lands. We cannot seed new movements grounded in imagination, healing and care without acknowledging the original dreamers, healers and carers: the First Peoples of the lands upon which we met, dreamt and organised. We are deeply honoured to have gathered on your lands and we hope to see your lands returned to you one day soon.

IMAGINING



Foundation for Young Australians
21-27 Somerset Place, Melbourne VIC 3000
T: 03 9670 5436 W: fya.org.au