

Learning from the Future of Auckland's Arts and Culture Sector.

Designing experiential futures to help cultural managers address institutional constraints.

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A thesis submitted to Auckland University of Technology in partial fulfillment of the requirements for the degree of Master of Design.

Attestation of Authorship

I hereby declare that this submission is my own work and that, to the best of my knowledge and belief, it contains no material previously published or written by another person (except where explicitly defined in the Acknowledgements), nor material which to a substantial extent has been submitted for the award of any other degree or diploma of a university or other institution of higher learning.

Signed:

Ethics Approval

This research was subject to AUT ethics approval, which was granted by the Auckland University of Technology Ethics Committee (AUTEC) on May 20, 2021, (number 21/128). [See appendix 1.](#)

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Abstract

This research explored how a design-led approach to Futures research might help cultural managers address institutional constraints. Past literature acknowledges that institutional constraints are caused by the prevailing economic paradigm. Neoliberalism's narrow economic focus excludes core values of arts and culture institutions. These can be effectively addressed by imagining new realities, an approach not common in contemporary institutional innovation.

Discursive Design engages the intellect using artefacts. Experiential Futures (XF) is a Discursive Design approach to future thinking recognised for its ability to create and explore alternative futures in the present. In this research, the Ethnographic Experiential Futures (EXF) methodology was used to assess if a group of cultural managers' experiences of the future of Auckland's arts and culture sector might help them to imagine and instigate institutional transformation.

The research project found the EXF process enabled the participants to step out of their current institutional paradigm, consider alternative possibilities and identify actions required to achieve the desirable ones. However, the process does not support enacting what are often radical and rebellious tasks required to make them a reality. The report recommends further research to harmonise the relationship between EXF and direct political action.

Introduction

The revolutionary Future appears increasingly implausible to most of us, but neither can we simply get rid of it. Genuine knowledge of this Future is impossible, but it is only from the perspective of this unknowable Outside that any real knowledge of the present is possible. The Future has become our Dreamtime.¹

- David Graeber

This research explores how a Discursive Design approach to Futures thinking might help cultural managers explore, learn from, and act on their visions for the future of Auckland's arts and culture sector to address institutional constraints.

Auckland's arts and culture institutions are not serving the needs of their communities as best they could. Institutional constraints cause a lack of collaboration, internal competition, and wasted resources, ultimately resulting in a disconnect between institutions and the needs of their communities. Academic and industry research supports a decade of personal experience as a cultural manager at the forefront of frustration. The paradigms underpinning our institutions provide cultural managers with paradoxical tools that undermine while intending to support.² Economic reductionism places cultural values outside the narrow economic domain.³ This unseen or unquestioned force renders cultural managers impotent to imagine, let alone implement alternative solutions.⁴ Cultural managers are instrumental in maintaining and manipulating the future of the arts and culture sector; they should explore and make new realities outside the pervasive logic.⁵

Experiential Futures (XF) is a Discursive Design approach to Futures thinking recognised for its ability to create and explore alternative futures in the present. Ethnographic Experiential Futures (EXF) is a process developed to surface and extend people's ideas about the future and translate them into experiences, enabling exploration and discourse. This research project sought to test the EXF methodology as a possible means to help cultural managers make better decisions in the present based on their engagement with the future. What if cultural managers' visions for desirable futures of Auckland's arts and culture sector could be brought into the present? Could their experiences exploring and learning from the future enable them to instigate institutional transformation?

This project conducted one cycle of the EXF process with a group of cultural managers from Auckland. The participants took part in one-on-one interviews to learn about their visions for Auckland's arts and culture sector in 2051. The researcher used key themes from the interviews to research and produce creative visual and written outputs that speculated on future scenarios. These took the form of two artifacts from the future: a Matariki 2052 Festival website and its administrative portal. The participants interacted with the artefacts and feedback on their experience was recorded via interviews and analysed to evaluate the efficacy of the process.

This report begins with a contextual review and then describes the EXF methodology, it considers the methods used within the Concept and Development section. Finally, the document shares the research findings and discusses the merit of the EXF process for aiding cultural managers in identifying and instigating pathways to institutional change.

1. David Graeber, "The Sadness of Post-Workerism: Or 'Art and Immaterial Labour' Conference: A Sort of Review," *The Commoner* 1 (2008): 48.

2. Kenneth Foster, *Arts Leadership: Creating Sustainable Arts Organizations* (Milton, UNITED KINGDOM: Taylor & Francis Group, 2018), accessed November 29, 2020, <http://ebookcentral.proquest.com/lib/aut/detail.action?docID=5371924>.

3. Chris Lorenz, "If You're So Smart, Why Are You under Surveillance? Universities, Neoliberalism, and New Public Management," *Critical Inquiry* 38, no. 3 (2012): 599–629.

4. Mark Fisher, *Capitalist Realism: Is There No Alternative?* (John Hunt Publishing, 2009).

5. David Graeber, *The Utopia of Rules: On Technology, Stupidity, and the Secret Joys of Bureaucracy*, (New York: Melville House, 2015), <http://ebookcentral.proquest.com/lib/AUT/detail.action?docID=5337898>.

Contextual Review

Positioning the Researcher

Growing up, as far as I was concerned, it was normal to help out around the house [puppeteering painting cats](#),⁶ operating the [oval golf ball](#) painting machine,⁷ prototyping [erotic origami](#),⁸ rehearsing [utensil-free cooking](#)⁹ and devising alternate realities in daily dining table ideation sessions. My father had a particular influence on this project. Burton Silver's work is dedicated to creating new realities, crafting "seamless" works that help people entertain and explore their unspoken beliefs as reality through experience.¹⁰

My cultural management career began in the creative industries, co-founding [Interrupt](#) new media collective, where I found my feet facilitating the production of digital art experiences. This led me to Auckland University of Technology (AUT), where I worked building communities, running public programmes, producing artist residencies, exhibitions and events, many involved collaborations with arts and culture institutions.

During this time, I worked on projects that, in retrospect, I would frame as forms of Discursive Design (engaging ideas through artefacts), including a [startup](#) that questioned the value of tertiary education through its commodification;¹¹ a [PR company](#) working on rebranding New Zealand's social welfare system;¹² and an [ATM for mood deposits](#).¹³

This project began in 2018 when I commenced part-time study in AUT's Arts Management Masters programme. My research interest stemmed from a frustration working for Auckland's arts and culture sector and not being able to close the gap between the potential and actual outcomes. The programme was discontinued in 2020, and I transferred to the Master of Design, where I began exploring design approaches to address institutional constraints inhibiting cultural managers from achieving the potential to serve their communities.

6. Burton Silver, "Why Cats Paint Documentary," accessed April 30, 2022, <http://www.monpa.com/wcp/documentary.html>.

7. Burton Silver, "New Zealand Golf Cross," accessed April 30, 2022, <http://golfcross.com/>.

8. Burton Silver and Heather Busch, *Kokigami: Performance Enhancing Adornments for the Adventurous Man*, Revised edition. (Berkeley, Calif.: Ten Speed Press, 2000).

9. Hens' Teeth Women's Comedy Company, "Prue Langbein, Cooking with Condoms," accessed April 30, 2022, <https://www.facebook.com/photo/?fbid=1425407890823880&set=and-yes-prue-langbein-is-back-with-utensil-free-cooking-in-hens-teeth-at-the-wtf>.

10. NZ on Screen, "Burton Silver - Funny As Interview," last modified 2019, accessed May 10, 2021, <https://www.nzonscreen.com/interviews/burton-silver>.

11. Harry Silver and Jamie Waugh, "Academic Score," last modified October 14, 2008, accessed May 12, 2021, <http://web.archive.org/web/20081014021655/http://www.academicsscore.com/index.php>.

12. Tao Wells, *The Happy Bene - Documentary of the Performance: "The Beneficiary's Office"*, 2012, accessed May 12, 2021, https://www.youtube.com/watch?v=QWJO-jgCW0&ab_channel=TaoWells.

13. Vanessa Crowe and Sarah Baker, Moodbank: *How Do You Feel and What Is It Worth?* (Torrens University Australia, 2018), accessed May 12, 2021, https://torrens.figshare.com/articles/book/Moodbank_How_do_you_feel_and_what_is_it_worth_/7380032.

Positioning the Project

Auckland's Arts and Culture Sector

This research focuses on Ngā Toi in Tāmaki Makaurau, Auckland's "arts culture and creative sector".¹⁴ As outlined in Auckland Council's [Toi Whītiki Arts and Culture Strategic Action Plan](#),¹⁵ the sector encompasses Auckland's publicly funded or non-profit institutions established for the enrichment of the population through the preservation, scholarship, production, presentation, communication or exhibition of culture. These include art centres, galleries, libraries, museums, community centres, productions and festivals and the organisations that fund them, as well as the constituents whom the institutions employ, engage and serve. These include, employees, creative practitioners, contractors, audiences, and the public - the communities within the jurisdiction of the institutions.

Cultural Managers

The research centres on the people who work for and with arts and culture institutions - Cultural managers (e.g., managers, directors, practitioners, producers, specialists, technicians, curators, coordinators, contractors, consultants, assistants, creatives).

How's the Neoliberalism?

Identifying ideology is difficult, like fish trying to comprehend the water they live in. Once identified, changing ideology is perplexing; now, the fish must imagine an alternative to water.

"There are these two young fish swimming along and they happen to meet an older fish swimming the other way, who nods at them and says "Morning, boys. How's the water?" And the two young fish swim on for a bit, and then eventually one of them looks over at the other and goes "What the hell is water?""¹⁶

- David Foster Wallace

14. Te Taumata Toi-a-Iwi, "Ngā Toi in Aotearoa," accessed April 21, 2022, <https://www.tetaumatatoiaiwi.org.nz/nga-toi-advocacy-network/nga-toi-in-aotearoa/>.

15. Auckland Council, "Toi Whītiki Arts and Culture Strategic Action Plan," accessed February 18, 2022, <http://www.aucklandcouncil.govt.nz/plans-projects-policies-reports-bylaws/our-plans-strategies/topic-based-plans-strategies/community-social-development-plans/Pages/toi-whitiki-arts-culture-strategic-action-plan.aspx>.

16. David Foster Wallace, *This Is Water - Full Version-David Foster Wallace Commencement Speech*, 2013, accessed September 9, 2019, <https://www.youtube.com/watch?v=8CrOL-ydFMI&t=1s>.

Capitalist realism is a term Mark Fisher uses to describe neoliberalism’s “pervasive atmosphere”, which applies a capitalist logic to all aspects of society, creating a “widespread sense that not only is capitalism the only viable political and economic system, but also that it is now impossible even to imagine a coherent alternative to it.”¹⁷ This constraint of thought and action makes it difficult for cultural managers to envision coherent alternatives, let alone implement the institutional change needed to authentically achieve their aims.

In his work, *Arts Leadership, Creating Sustainable Arts Organizations*, Kenneth Foster identifies neoliberalism’s imposed, hostile nature, commodifying arts and culture institutions according to marketplace desires.¹⁸ However, Foster’s proposed “new way of thinking” to address the adversity remains firmly in the fishbowl, suggesting changes that adhere to managerial logic.¹⁹

This research recognises (from a literature review and a decade of professional experience) that cultural managers working with and for the institutions in Auckland’s arts and culture sector are constrained by factors that limit their potential to serve their constituents, specifically neoliberal capitalism’s negative impact on the arts and culture sector. Its influence has had adverse effects on the public sector due to economic reductionism, the underlying force that renders cultural values to sit outside the narrow economic domain.²⁰ The political ideology forces arts and culture institutions to measure everything “except that which makes life worthwhile.”²¹ This leaves cultural managers in a “paradoxical position” as the metrics and methodologies the system says are supposed to support arts and culture, can in fact, undermine organisational purpose.²² For example, blockbuster art events focus more on ever-increasing ticket sales and tourism numbers than on the wellbeing of the creative practitioners and communities they were originally supposed to serve.²³

“Capitalism has driven and ‘rewarded’ individualism over community, profit over shared benefit. And artists have been shifted to the margins of society rather than as central and valued as the revered prophets of truth, and unravellers of the mystery of life. And yet we have been led to shoehorn our organisations into business models, guided by boards of business people who must know best.”²⁴

- Shona McCullagh

17. Fisher, *Capitalist Realism: Is There No Alternative?*

18. Foster, *Arts Leadership*.

19. Ibid.

20. Lorenz, “If You’re So Smart, Why Are You under Surveillance?”

21. Robert F Kennedy, “Remarks at the University of Kansas, March 18, 1968,” John F. Kennedy Presidential Library and Museum, accessed May 16, 2021, http://www.gregorysholette.com/wp-content/uploads/2017/10/Sholette_Artocracy_review_2015.pdf

22. Foster, *Arts Leadership*.

23. Richard Watts, “Freeing the Arts from the Yoke of Neoliberalism,” *ArtsHub Australia*, last modified July 18, 2017, accessed February 18, 2022, <https://www.artshub.com.au/news/features/freeing-the-arts-from-the-yoke-of-neoliberalism-254094-2356752/>.

24. Shona McCullagh, “PANNZ Industry Online Hui - Session 3,” last modified April 20, 2020, accessed November 29, 2020, <https://www.pannz.org.nz/wp-content/uploads/2020/04/Shona-McCullagh-PANNZ-HUI-Korero.pdf>.

Cultural Managers Are the Problem and Solution

“The ultimate hidden truth of the world is that it is something we make. And could just as easily make differently.”²⁵

- David Graeber

This project focuses on cultural managers because they are instrumental in making the arts and culture sector and shaping its future. Systems Thinking scholar, Donella Meadows, points to the mindset as the most challenging but impactful leverage point for systemic change.²⁶ David Stroh proposes that to address systemic complex problems, we must acknowledge that we “unwittingly create or contribute to the very problems we are trying to solve.”²⁷ The “we” in the case of the arts and culture sector, according to Gregory Sholette, are cultural managers “whose various roles appear so unassuming and so utterly ubiquitous that they are chronically overlooked.” Andrea Fraser backs this up, showing that the “we” in cultural institutions are cultural managers, the individuals who embody, internalise, and perform their everyday roles.²⁸ Like Graeber, Stroh shows that this viewpoint can be empowering by recognising “that the greatest leverage we have in a complex system is with ourselves, and our own organisations.”²⁹ This confirms that Auckland’s arts and culture managers are instrumental in instigating institutional change.

Cultural Managers Must Occupy Their Institutions

Cultural managers must take responsibility for their leverage to address institutional issues. Artist, writer, scholar, and activist Gregory Sholette takes this notion of empowerment further within the context of the art world. Sholette identifies cultural managers as the core of the problem, and the solution, which can be addressed through internal art activism. Drawing inspiration from the ‘Occupy’ movement’s recognition that the “enemy is often us. The enemy is often a system. The enemy is often something we depend on.”³⁰ Sholette issues a rallying cry for the “hidden army of cultural managers” to “occupy cultural management”.³¹

25. Graeber, *The Utopia of Rules : On Technology, Stupidity, and the Secret Joys of Bureaucracy*.

26. Donella H. Meadows, “Leverage Points: Places to Intervene in a System” (1999).

27. TSNE, *Systems Thinking for Social Change with David Stroh*, 2016, pt. 13:58, accessed February 18, 2022, <https://www.youtube.com/watch?v=5h17eUJ-val>.

28. Andrea Fraser, “From the Critique of Institutions to an Institution of Critique,” *Artforum*, last modified 2005, accessed May 18, 2021, <https://www.artforum.com/print/200507/from-the-critique-of-institutions-to-an-institution-of-critique-9407>.

29. TSNE, *Systems Thinking for Social Change with David Stroh*.

30. Vera List Centre for Art and Politics, “Glossary: Occupation | Art and Social Justice Working Group,” accessed September 15, 2019, <http://www.veralistcenter.org/art-and-social-justice/glossary/45/occupation/>.

31. Gregory Sholette, “Occupy Arts Administration or How to ‘Shadow Curate’ in Rural Scotland” (Gregory Sholette, April 6, 2012), 1, accessed September 13, 2018, www.gregorysholette.com/wp-content/uploads/2017/10/Sholette_Artocracy_review_2015.pdf.

32. Graeber, *The Utopia of Rules : On Technology, Stupidity, and the Secret Joys of Bureaucracy.*, 96.

33. Gregory Sholette, "Occupy Arts Administration or How to 'Shadow Curate' in Rural Scotland."

34. Carrie Lambert-Beatty, "Make-Believe: Parafiction and Plausibility," *October* 129 (2009): 51–84.

35. Gregory Sholette provides the following definition of a Mockstitution, n. (neologism) similar to the concept of Artificial Institution (see Marina Naprushkina), or para-fictional institution (C. Lambert-Betty, C. Bishop), a mock institution or "Mockstitution" is an informally structured art agency that overtly mimics the name and to some degree the function of larger, more established organizational entities including schools, bureaus, offices, laboratories, leagues, centers, departments, societies, clubs, bogus corporations and institutions. Sholette, Gregory. "Devilish Definitions." Accessed May 8, 2022. http://www.gregorysholette.com/wp-content/uploads/2017/10/Sholette_Devilish-Definitions.pdf.

36. Nkule Mabaso, "Gregory Sholette - ONCURATING," last modified October 2016, accessed September 4, 2019, <https://www.on-curating.org/is-sue-32-reader/gregory-sholette.html>.

37. The Yes Men, "New York Times Special Edition," accessed February 20, 2022, <https://theyesmen.org/project/nytimes>.

38. Renata Leitão et al., "Pivot 2021: Dismantling / Reassembling," DRS Conference Volumes (July 22, 2021): 59, <https://dl.designresearchsociety.org/conference-volumes/50>.

39. Paul Raekstad and Sofa Saio Gradin, *Prefigurative Politics: Building Tomorrow Today* (Wiley, 2020).

40. Stuart Candy, "The Futures of Everyday Life: Politics and the Design of Experiential Scenarios," 2010, 209.

41. Stuart Candy and Kelly Kornet, "Turning Foresight Inside Out: An Introduction to Ethnographic Experiential Futures," *Journal of Futures Studies* 23 (March 1, 2019): 3–22.

Arts-Activist Interventions for Institutional Perforation

The next step beyond occupation is to break out of the systemic constraints of Capitalist Realism through action. In David Graeber’s words, “We must make our freedom by cutting holes in the fabric of this reality, by forging new realities which will, in turn, fashion us... and it is up to you to create these situations.”³² Sholette calls for cultural managers to dismantle and reimagine the machinery they operate.³³

Carrie Lambert-Beatty reveals that the art world has seen a rise in a blend of hoax and activism; Parafictions experienced as fact as a way for cultural producers to break these systemic constraints and avoid being perverted by their own institutions.³⁴ One intervention is the use of Parafiction techniques such as *Mockstitutions*,³⁵ epitomised by culture jamming activist duo [The Yes Men](#), used to reimagine the world by enacting institutional “image correction”.³⁶ For example, in 2008, the Yes Men distributed 80,000 copies of a [fake edition of The New York Times](#) containing ideas for a better future with headlines such as *Iraq War Ends*.³⁷ This is a form of Prefigurative Politics; it is not about reform but about acting with alternative structures and values.³⁸

Prefigurative Politics describes a form of activism to be the change you want to see in the world. Paul Raekstad and Sofa Saio Gradin define Prefigurative Politics or Prefigurativism as “the deliberate experimental implementation of desired future social relations and practices in the here-and-now.”³⁹ In his 2010 PhD dissertation, Stuart Candy describes The Yes Men’s use of Culture Jamming and Prefigurative Politics as Guerrilla Futures, “the tactical, activist strand of futures practice.”⁴⁰ Guerrilla Futures sits within the field of Experiential Futures, “a family of approaches for making futures visible, tangible, interactive, and otherwise explorable in a range of modes.”⁴¹ See the [Glossary](#) for a definition of Futures and related terms.

Design Tools for Prefiguration

Stuart Candy and Kelly Kornet’s [Ethnographic Experiential Futures Field Guide](#)⁴² formalises a process for creating Experiential Futures (XF), offering a tool to explore how cultural managers might ‘cut holes in their realities’ using design-led “approaches to make alternative futures present.”⁴³ Candy and Kornet explain that “the practitioners and projects of XF are highly intertwined with those of design-led futures-oriented activities which have come into prominence over the same period, since the mid-2000s, including speculative design and design fiction.”⁴⁴

EXF sits within the broader context of Discursive Design, a term that summarises a range of entangled approaches by recognising what they have in common; creating artefacts that serve as tools for thinking.⁴⁵ These discursive artefacts employ a “deliberate use of products to communicate ideas that are ideologically, socially, and/or psychologically charged”⁴⁶

In addition to Ethnographic Experiential Futures (EXF), this project draws the following attributes from Discursive Design: Design Fiction’s position that ambiguity between real and fake is an advantage;⁴⁷ Critical Design’s mindset that “encourages the audience to resist and challenge certain aspects and forces of the status quo;”⁴⁸ Experiential Futures’ potential to contribute to Transition Design;⁴⁹ and Cameron Tonkinwise’s Transition Design work that recognises the need to engage, confront and argue with corporate capitalism.⁵⁰

Finally, this research embraces Ezio Manzini’s position that “we are all designers.”⁵¹ Manzini’s concept of Diffuse Design describes the designing capability of people who are not formally trained ‘expert’ designers to apply critical sense, creativity, and practical sense. Cultural managers are Diffuse Designers, working in a world of change, applying a critical sense to decide what parts of our present reality we like and don’t like, using creativity to imagine alternatives to what we don’t like, and working out how to make the alternatives viable.⁵²

42. Stuart Candy and Kelly Kornet, “A Field Guide to Ethnographic Experiential Futures,” June 1, 2017.

43. Stuart Candy, “The Sceptical Futuryst: Experiential Futures: A Brief Outline,” *The Sceptical Futuryst*, last modified October 31, 2018, accessed February 11, 2022, <https://futuryst.blogspot.com/2018/10/experiential-futures-brief-outline.html>.

44. Candy and Kornet, “Turning Foresight Inside Out.”

45. Bruce M. Tharp, *Discursive Design: Critical, Speculative, and Alternative Things*, Design thinking, design theory. (Cambridge, Massachusetts ; London, England: The MIT Press, 2018), <http://ebookcentral.proquest.com/lib/AUT/detail.action?docID=5649566>.

46. Bruce Tharp and Stephanie Tharp, “What Is Discursive Design?,” Core77 , last modified December 9, 2015, accessed February 19, 2022, <https://www.core77.com/posts/41991/What-is-Discursive-Design>.

47. Julian Bleecker, “Design Fiction: A Short Essay on Design, Science, Fact and Fiction” (March 2009): 49.

48. Tharp, *Discursive Design: Critical, Speculative, and Alternative Things*.

49. Claudia Garduño García and Ídil Gaziulusoy, “Designing Future Experiences of the Everyday: Pointers for Methodical Expansion of Sustainability Transitions Research,” *Futures* 127 (March 1, 2021): 102702.

50. SpeculativeEdu, “Cameron Tonkinwise: Creating Visions of Futures Must Involve Thinking through the Complexities,” *SpeculativeEdu*, last modified July 22, 2019, accessed February 19, 2022, <https://speculativeedu.eu/interview-cameron-tonkinwise/>.

51. Ezio Manzini, *Design, When Everybody Designs: An Introduction to Design for Social Innovation, Design Thinking, Design Theory*. (Cambridge, Massachusetts ; London, England: The MIT Press, 2015), <http://ebookcentral.proquest.com/lib/AUT/detail.action?docID=3339947>.

52. Ezio Manzini, “Design in the Transition Phase: A New Design Culture for the Emerging Design,” *Design Philosophy Papers* 13, no. 1 (January 2, 2015): 57–62.

Examples That Situate the Work

Ethnographic Experiential Futures works by Stuart Candy and his students

Stuart Candy's recent projects illustrate the EXF process applied to engage in institutional transition; they demonstrate the flexibility of approaches EXF allows to "make it easier to generate customised projects that pair culturally-specific futures research with design-led experiential outcomes."⁵³

In [Adding Dimensions to Development Futures with UNDP](#), Candy worked with the United Nations Development Programme (UNDP) to design discourse facilitating artefacts for the opening of the annual UNDP innovation event.⁵⁴ Event panellists participated in interviews about their visions for the future. These informed the creation of custom artefacts from the future, which were sent to the panellists and used as a tool to introduce themselves.⁵⁵

In [Exploring Technology Governance Futures with the World Economic Forum](#), Candy's students created online experiences in response to the 2021 [Technology Futures](#) report.⁵⁶ In this case, the ethnographic element of the EXF process was informed by the report, leaving the focus on the later parts of the process where ideas are translated into tangible artefacts and presented to the audience. Due to the pandemic, students created "digital experiential scenarios - websites and media from the futures to shed light and open up horizons of the topic to explore."⁵⁷

Arts and Culture works with a Futures focus

[Future of Arts and Culture](#) is a study on the future of the global arts and culture sector.⁵⁸ Cultural managers were asked to describe possible futures in response to key drivers in their industry. These were synthesised and presented as scenarios. [We can build a new utopia - Reimagining the post-Covid ngā toi arts and culture sector in Aotearoa](#) interviewed local arts and culture leaders to explore the future of the sector.⁵⁹ The output was a document identifying key actions to take toward achieving the sector's aspirations. Both projects engage the arts and culture sector with a Futures lens. They exemplify the initial phases of the EXF process to reveal people's visions of the future and draw insights from them. However, these projects did not make these ideas present as tangible experiences that the EXF process calls for.

The [Museum of Futures](#) is an Experiential Futures work that translates futures into tangible experiences using creative methods to provoke discourse.⁶⁰ The project engaged communities to reveal collective visions of the future, recognising that a change in collective imagination is a powerful lever to drive transformational changes to worldviews. This is not a Guerrilla Futures work because it was presented in a solicited gallery context.

Art Activism works with a Prefigurative Guerrilla Futures approach

The [Starbucks Cares](#) project saw [The Yes Men](#) collaborate with [Switch4Good](#) to spoof a desirable future where Starbucks claimed to be working to end dietary racism by addressing disparities between plant and animal milk pricing.⁶¹ The activist objectives, combined with an unsolicited Guerrilla Futures approach, can be seen as a form of Prefigurative Politics; an intentional implementation of a desired future in the present. [MSCHF](#) is a conceptual art collective that creates controversial interventions critiquing capitalism.⁶² Their explicit move away from the systemic constraints of the gallery and directly participating in the systems they critique illustrates the adoption of a Parafiction approach.⁶³ Artist Chris Dews painted fantascapes, speculative future landscapes of Auckland, and issued a challenge to the mayor to adhere to the city's sustainable future mission statement. The artworks were [installed guerrilla-style on the Auckland harbour bridge](#)⁶⁴ and recognised as "a functional version of IRL tactical urbanism."⁶⁵ This example of a local Guerrilla Futures work demonstrates the efficacy and breadth of approaches available to give people an experience of alternative futures for Auckland.

53. Stuart Candy, "Adding Dimensions to Development Futures with UNDP," *The Sceptical Futurist*, last modified March 31, 2021, accessed April 19, 2022, <https://futuryst.blogspot.com/2021/03/experiential-futures-undp.html>.

54. Ibid.

55. Ibid.

56. Stuart Candy, "Exploring Technology Governance Futures with the World Economic Forum," *The Sceptical Futurist*, last modified April 6, 2021, accessed January 18, 2022, <https://futuryst.blogspot.com/2021/04/world-economic-forum.html>.

57. Ibid.

58. Future of Arts & Culture, "Future of Arts & Culture," last modified April 2, 2021, accessed April 21, 2022, <https://futureofartsandculture.org/>.

59. Rosabel Tan, "We Can Build a New Utopia," *Te Taumata Toi-a-Iwi*, n.d., accessed March 28, 2021, <https://www.tetaumatatoiaiw.org.nz/we-can-build-a-new-utopia/>.

60. "Museum of Futures," *Museum of Futures*, last modified 2008, accessed April 30, 2022, <https://www.museumof-futures.com>.

61. The Yes Men, "Starbucks 'Apologizes' for Dietary Racism - Then Actually Does What We Simulated," accessed April 21, 2022, <https://theyesmen.org/project/starbuckscares>.

62. MSCHF, "MSCHF," accessed April 21, 2022, <https://msCHF.xyz/>.

63. Artlyst, "MSCHF Artist Collective: Nike Blocks Sale Of Knock Off 666 Satan Shoes," accessed April 21, 2022, <https://www.artlyst.com/news/msCHF-artist-collective-nike-blocks-sale-of-modified-666-satan-shoes/>.

64. James Halpin, "Motorway Monet: Mystery Auckland Harbour Bridge Artist Unmasked," *Stuff.Co.Nz*, last modified July 3, 2021, accessed April 21, 2022, <https://www.stuff.co.nz/national/300347522/motorway-monet-mystery-auckland-harbour-bridge-artist-unmasked>.

65. Greater Auckland, "Artistic Licence: Framing the Future," last modified July 15, 2021, accessed April 21, 2022, <https://www.greatauckland.org.nz/2021/07/15/artistic-licence-framing-the-future/>.

Research Design

The EXF methodology, developed by Stuart Candy and Kelly Kornet, was applied in this research project. The Discursive Design approach to Futures thinking surfaces and extends people’s ideas about the future and renders experiences from them to enable exploration and discourse.⁶⁶ The process brings together Robert Textor’s Ethnographic Futures Research (EFR),⁶⁷ developed to elicit participants’ visions of the future using an anthropological questioning process, together with Experiential Futures (XF), a group of approaches used to make futures tangible.⁶⁸ The two approaches, EFR and XF, are combined to form the Ethnographic Experiential Futures (EXF) process.⁶⁹

EXF consists of methods outlined in the [Field Guide to Ethnographic Experiential Futures](#).⁷⁰ The EXF process involves five phases that run in a cyclical process; Map, Multiply, Mediate, Mount and Re-Map. A diverse range of methods can be selected and applied based on the project parameters. Figure 1 shows an adaptation of the Field Guide to Ethnographic Experiential Futures developed for the project. Bullet points under each phase heading show the methods used. The methods are described in the following Concept & Development section.

66. Candy and Kornet, “Turning Foresight Inside Out.”

67. Robert B Textor, *A Handbook on Ethnographic Futures Research*, 3rd ed. (School of Education and Department of Anthropology, Stanford University, 1980).

68. Candy and Kornet, “Turning Foresight Inside Out.”

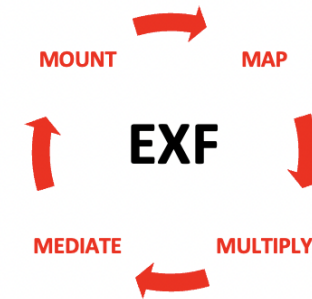
69. Candy and Kornet, “A Field Guide to Ethnographic Experiential Futures.”

70. Ibid.

ETHNOGRAPHIC EXPERIENTIAL FUTURES

MATERIALS USED

- Cultural managers from Auckland's arts and culture sector
- Website development platform
- Network mapping and visualisation tool



LEARNING FROM THE FUTURE OF AUCKLAND'S ARTS AND CULTURE SECTOR

STEPS TAKEN

1	2	3	4	5
MAP: Inquire into and record people's actual or existing images of the future	MULTIPLY: Generate alternative images to challenge or extend existing thinking	MEDIATE: Translate these ideas about the future/s into experiences/ "artefacts"	MOUNT: Stage experiential scenario to encounter for the original subjects	RE-MAP: Inquire into and record responses to the experiential scenario/s
<ul style="list-style-type: none"> • One-on-one participant interviews with Auckland Cultural Managers • 30 year time horizon • History Chart and Futures Cone used to help reveal images of the future 	<ul style="list-style-type: none"> • Images extended through Interview synthesis and insights • One insight provocation selected • Research into insight context and existing weak signals 	<ul style="list-style-type: none"> • Experiential Futures Ladder to translate ideas • Written scenario to flesh out world • PowerPoint to ideate and prototype potential artefacts • PowerPoint & Kumu to develop selected artefact prototypes 	<ul style="list-style-type: none"> • Website developed to mount artefacts on • Kumu presentation created as an artefact guide • Website & Kumu published. Email providing artefacts and context sent to participants 	<ul style="list-style-type: none"> • Participant responses to artefacts recorded in one-on-one interviews • Responses synthesised into insights • Key changes made to artefacts • Review of process • Plans made for next cycle

Figure 1, Harry Silver, adaptation of EXF field guide by Stuart Candy and Kelly Kordnet applied to research project, 2022, digital illustration, Auckland

EXF's straightforward and flexible approach meant I had no qualms about selecting or sticking with the process. EXF offered a pragmatic process to prototype interventions at the intersection of Activism, (Mockstitutions), Art, (Parafictions) and Discursive Design (Guerrilla Futures). EXF was less intimidating and more approachable than other methodologies because, like me, it came from a non-design lineage.

Three key benefits of the EXF process and how it was hypothesised they would apply to the research project were:

1. EXF's anthropological questioning process effectively helps reveal and document a social group's images of the future, enabling the researcher to help elicit cultural managers' visions of the future.
2. EXF's focus on futures enables cultural managers to explore ideas and innovations outside the immediate boundaries of present paradigms, including political ideology.
3. EXF's experiential design process makes the future images more concrete and legible; this helps cultural managers understand, navigate, and make decisions in the present based on their engagement with the future.

Concept & Development

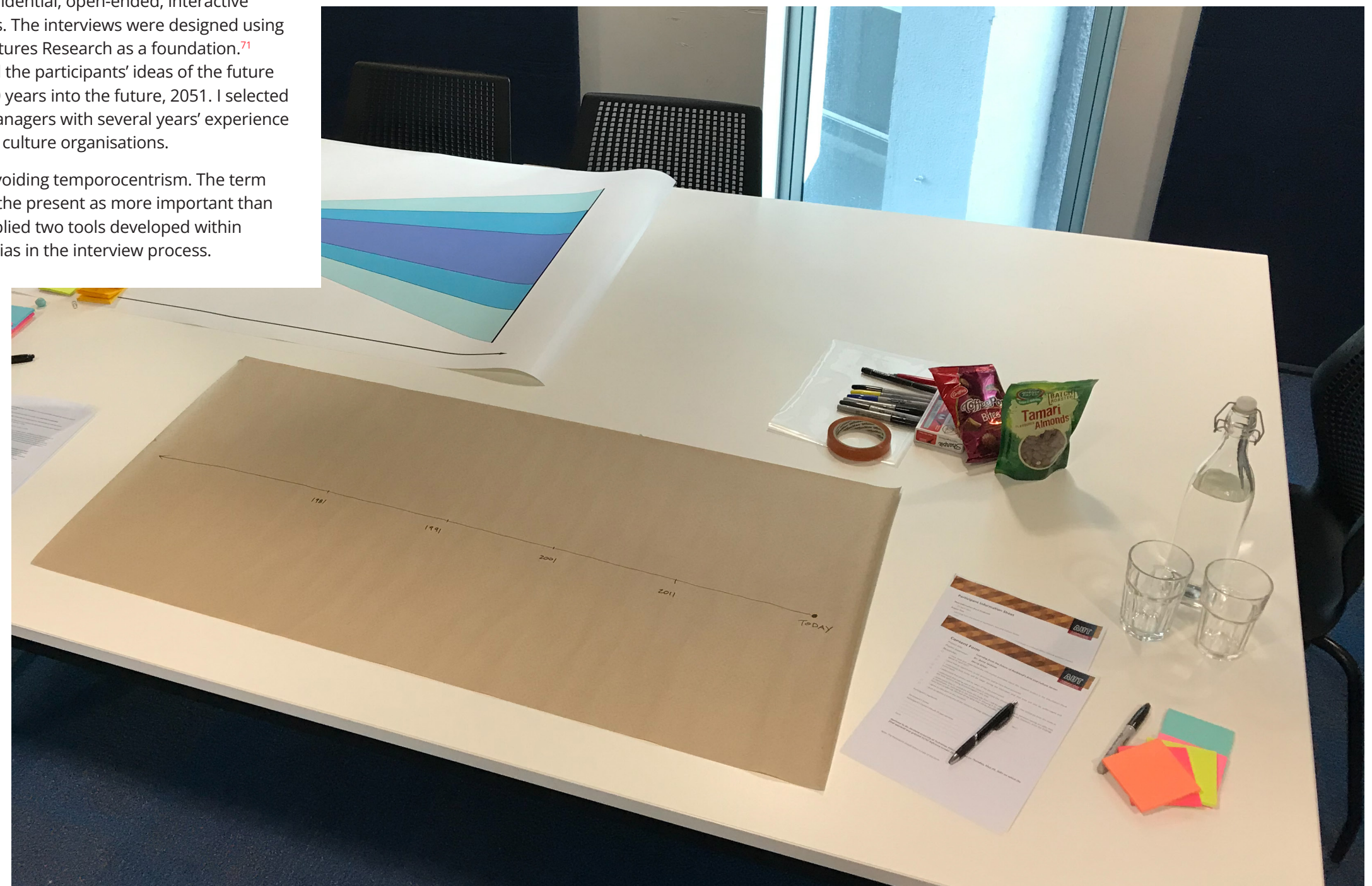
EXF Step 1. Map

The purpose of the Map phase was to reveal the participants' visions for the future of Auckland's arts and culture sector.

Data was gathered via one-on-one confidential, open-ended, interactive interviews of approximately 90 minutes. The interviews were designed using Textor's Handbook on Ethnographic Futures Research as a foundation.⁷¹ The goal of the interviews was to reveal the participants' ideas of the future of Auckland's arts and culture sector 30 years into the future, 2051. I selected and invited a small group of cultural managers with several years' experience working with or for Auckland's arts and culture organisations.

Textor talks about the importance of avoiding temporocentrism. The term describes the common bias that views the present as more important than past or future time.⁷² I adapted and applied two tools developed within Futures Research to help address the bias in the interview process.

Figure 2, Harry Silver, Participant interview setup, 2021, photograph, Auckland.



71. Textor, *A Handbook on Ethnographic Futures Research*.

72. Ibid.

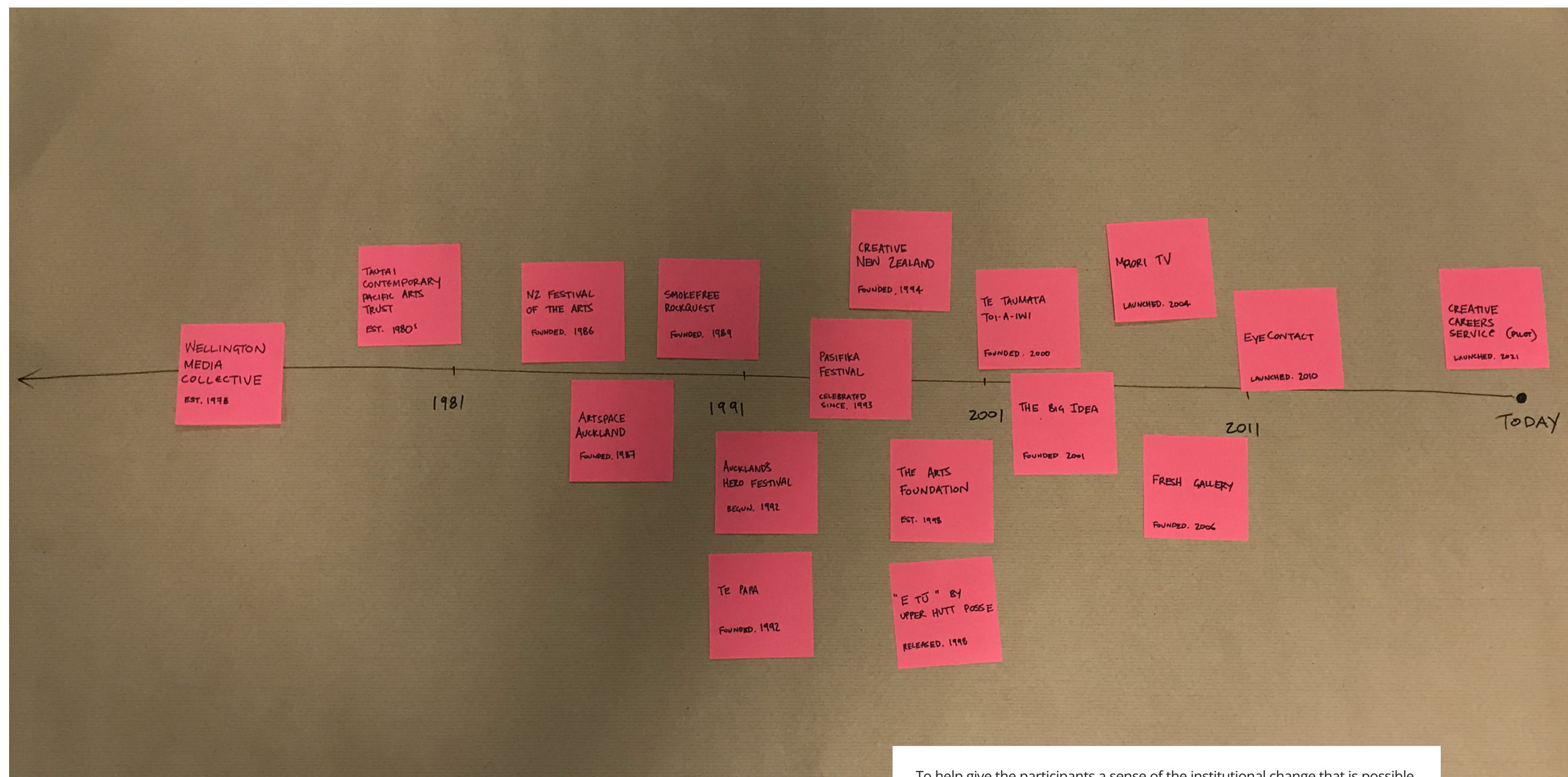


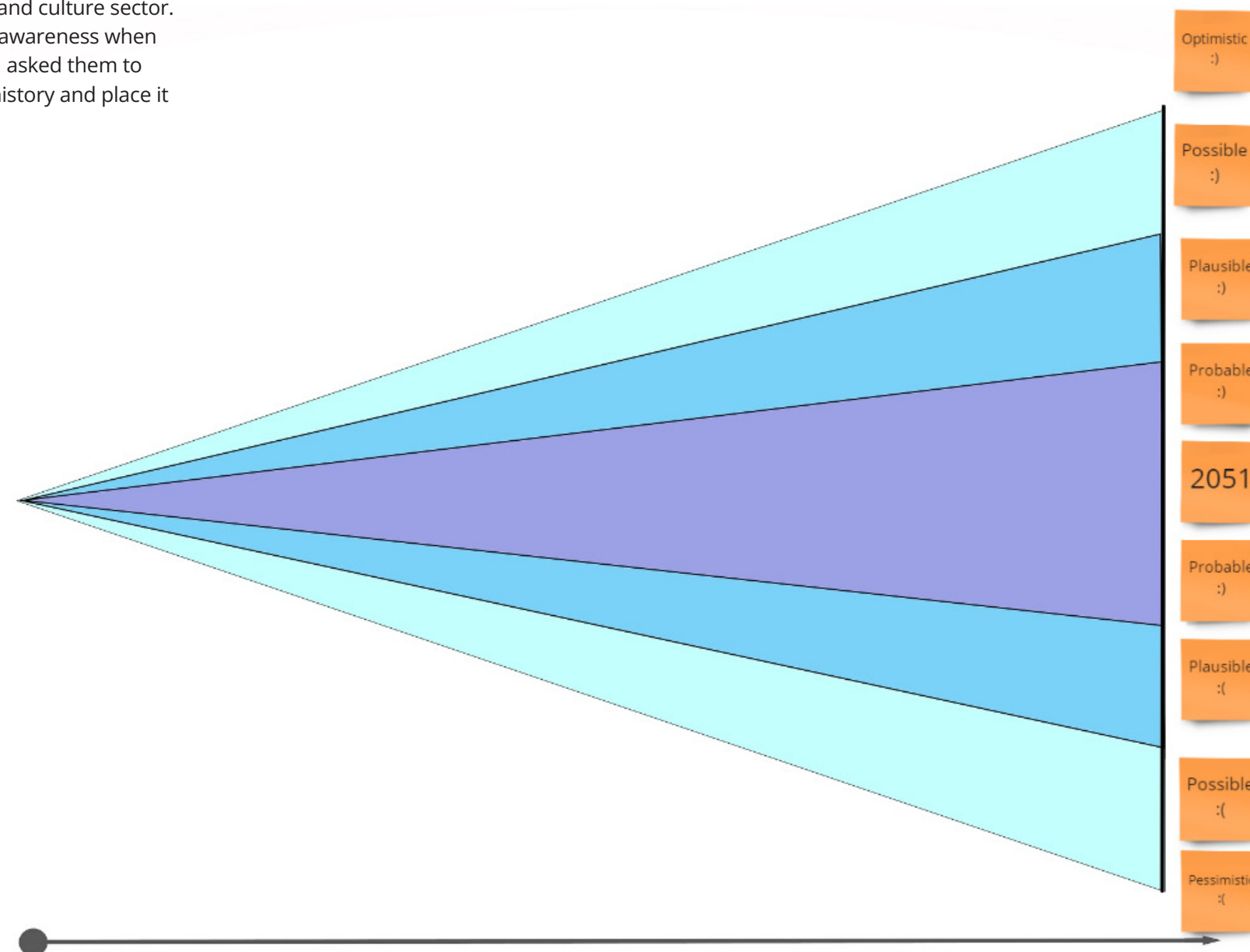
Figure 3, Harry Silver, Aotearoa Arts and Culture Sector Historical Timeline, 2021, photograph, Auckland.

To help give the participants a sense of the institutional change that is possible within the 30 year time horizon, I prepared a Historical Timeline representing institutional change during the past 30 years of Aotearoa's arts and culture sector. I introduced participants to the commencement of a range of arts and culture institutions by placing a series of sticky notes onto the timeline in a chronological order. This helped create a feeling of moving forward through history and for the participant to situate themselves within it.

The Futures Cone is an exemplary tool for addressing tempocentricism, it takes at least three, and up to eight, classes of futures, including probable, plausible and possible futures, and depicts them on a cone diagram.⁷³ The Futures Cone is an effective tool to help introduce and apply several key Futures concepts. These include time horizons, future plurality, future possibility, and future desirability. I also used the cone to introduce the concepts of Scenarios, Signals and Protopia. To avoid overwhelming the participants with all the ideas at once, I used a large-format printed diagram showing an unlabelled Futures Cone (Figure 4). I introduced the concepts by placing them onto the cone one-by-one. After the participants were familiar with the Futures Cone, they were ready to use it as a tool and map their ideas about the future onto it.

I used a biographical sketch to help the participants situate themselves in the research. The interview began by asking the participants to draw a representation of themselves on a sticky note and place it onto the right-hand side (the present) of the blank Historical Timeline. They were then asked to talk about how they came to be involved in Auckland's arts and culture sector. To help maintain the participants' grounding and temporal awareness when changing from the Historical Timeline to the Futures Cone, I asked them to take their biographical sketch from the 'now' at the end of history and place it onto the 'now' at beginning of the future.

Figure 4, Harry Silver, labelled Futures Cone, 2021, digital illustration.



73. Joseph Voros, "The Futures Cone, Use and History," *The Voroscope*, February 24, 2017, accessed April 21, 2022, <https://thevoroscope.com/2017/02/24/the-futures-cone-use-and-history/>.

To help the participants get familiar with the process of exploring future scenarios, I prepared an example based on Futures research depicting scenarios for New Zealand in 2058.⁷⁴ The idea was to place scenario points onto the Futures Cone to demonstrate how we would use the tool. During the first interview, I could feel the participant becoming less engaged. The off-topic nature of the scenario distracted from the arts and culture mindset we had developed. I did not use the tool for the remaining participants. I learned through the subsequent interviews that it was more effective to use actual participant scenarios to remind and situate them with the Futures concepts.

The interview process involved an open-ended conversation. I asked the participants to describe possible realistic future scenarios of Auckland's arts and culture sector 30 years from now. The focus was on optimistic, possible, futures. The participants were encouraged to imagine and describe specific scenarios at the time horizon and consider what might need to happen for them to become a reality. I had a series of probes and prompts prepared to guide the conversation. Throughout the interview, I summarised the participants' ideas by writing them on sticky notes and placing them on the relevant position of the Futures Cone.

See Appendix 5 or the full interview plan including a list of Historical Timeline points, script used to introduce each concept on the Futures Cone, and the unused future scenario examples.

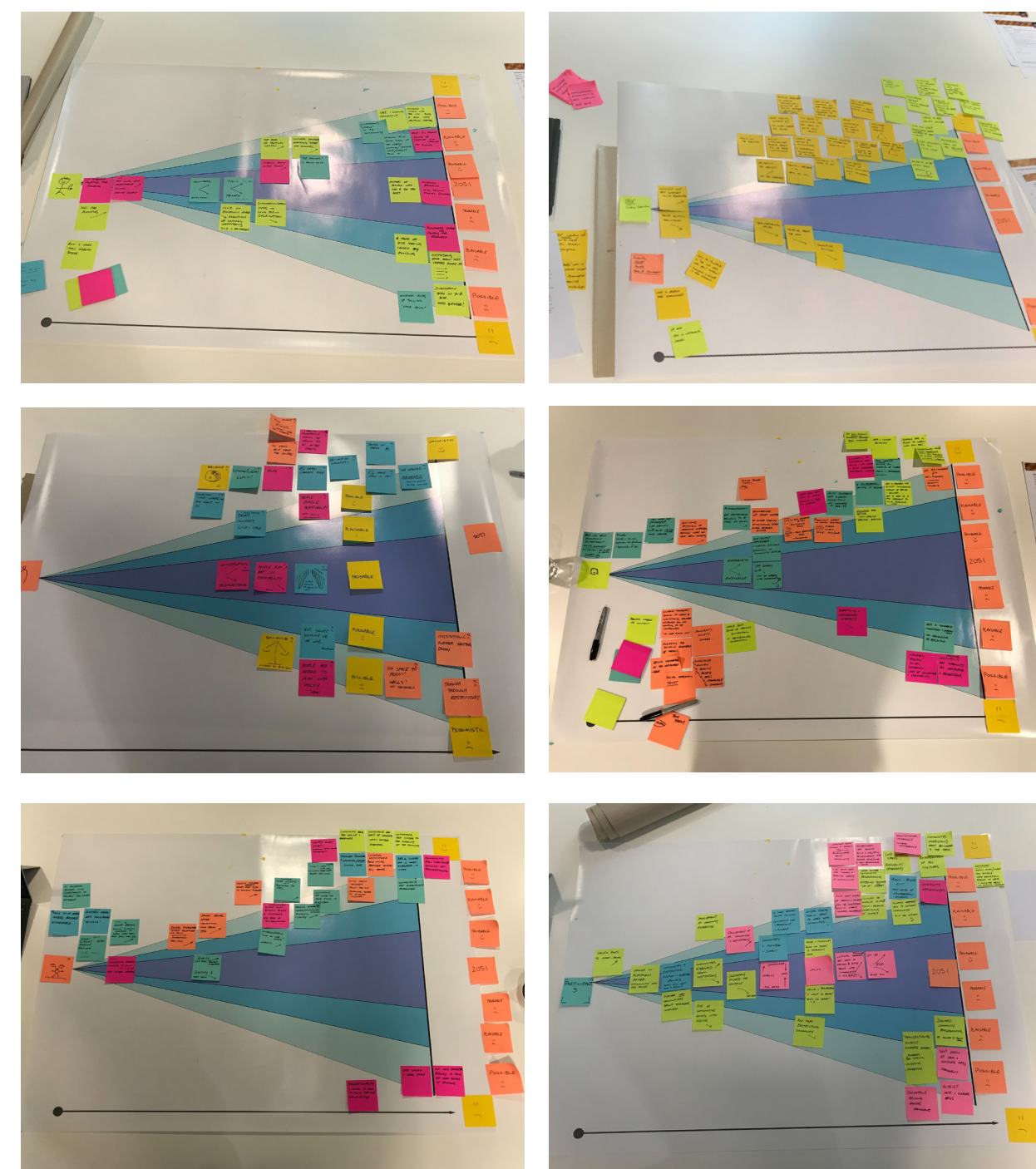
Reflection - EXF Step 1. Map

Textors' Handbook on Ethnographic Futures Research provided a comprehensive foundation and crash course on the world of futures research.

The Historical Timeline and the Futures Cone and biographical sketch worked well. The participants were immediate to respond and comfortable reflecting on their journey and situating themselves in the historical context of Auckland's arts and culture sector. Summarising the participant ideas built trust by demonstrating I was listening and gave me a helpful tool to apply the prompts and guide conversation.

The Futures Cone proved a valuable tool for exploring and explaining ideas. Some participants found it very intuitive. Still, it was difficult for the participants to cast their imagination to the end of the time horizon and come up with explicit future visions. Many participants found it easier to start with things happening in the present or near future and extrapolate them forward.

Figure 5, Harry Silver, Futures Cones after interview process completed, 2021, photographs, Auckland.



74. W. L. McGuinness, *Four Possible Futures for New Zealand in 2058* (Wellington, N.Z.: Sustainable Future Institute, 2009).

EXF Step 2. Multiply

The purpose of the Multiply phase was to combine and extend the ideas generated from the interviews.

I followed a design synthesis process to organise the data and identify patterns by arranging the ideas on sticky notes in different configurations to identify relationships.



Figure 6, Harry Silver, sticky note analysis using app, 2021, digital illustrations, Auckland.



Figure 7, Harry Silver, complete data set analysis on butchers' paper, 2021, photograph, Auckland.



Left: Figure 8, Harry Silver, key idea summary, 2021, photograph, Auckland.

Right: Figure 9, Harry Silver, scenario ideas, 2021, digital illustrations, Auckland.

After an initial cycle to reveal and interpret broad insights, I used the Futures Research concept of Horizon Scanning to categorise the initial insights into Trends, Drivers, Wildcards, Weak Signals and possible futures.⁷⁵ This helped me prioritise by focusing on Weak Signals recognised as potential indications of emerging paradigm shifts (Figure 10).⁷⁶ I then organised the information into categories of Setting, Scenario and Situation as a first attempt at using the Experiential Futures Ladder.⁷⁷



Figure 10, Harry Silver, ideas categorised as weak signals, 2021, digital illustration, Auckland.

75. Ozcan Saritas and Jack E. Smith, "The Big Picture - Trends, Drivers, Wild Cards, Discontinuities and Weak Signals," *Futures* 43, no. 3, Special Issue: Future-oriented Technology Analysis (April 1, 2011): 292-312.

76. Stuart Candy and Jake Dunagan, "Designing an Experiential Scenario: The People Who Vanished," *Futures* 86 (February 1, 2017): 136-153.

77. Ibid.

This futures formatted information provided a foundation to develop and write insights from. I developed four insights, each a synthesis and distillation of the interviews, identifying and weaving together common ideas and themes. I illustrated each with anonymised participant quotes.

See Appendix 6 for full interview insights document.

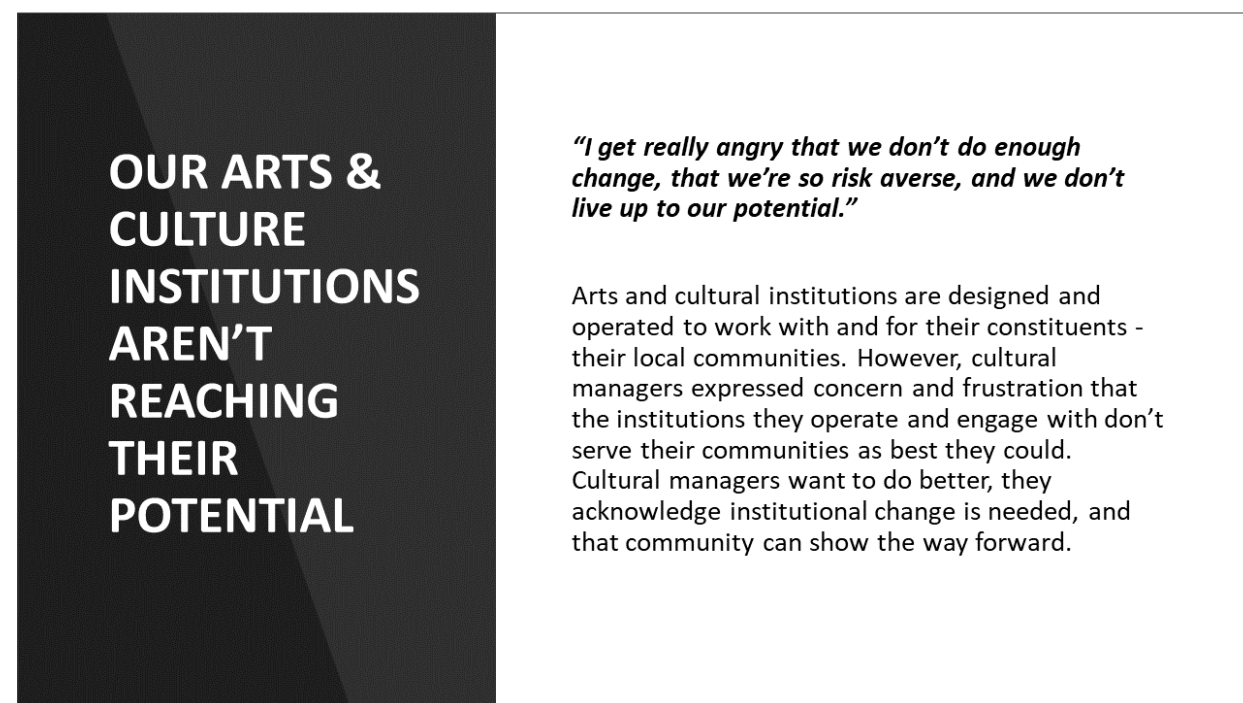


Figure 11, Harry Silver, Insight 1, 2021, digital illustration, Auckland.



Figure 13, Harry Silver, Insight 3, 2021, digital illustration, Auckland

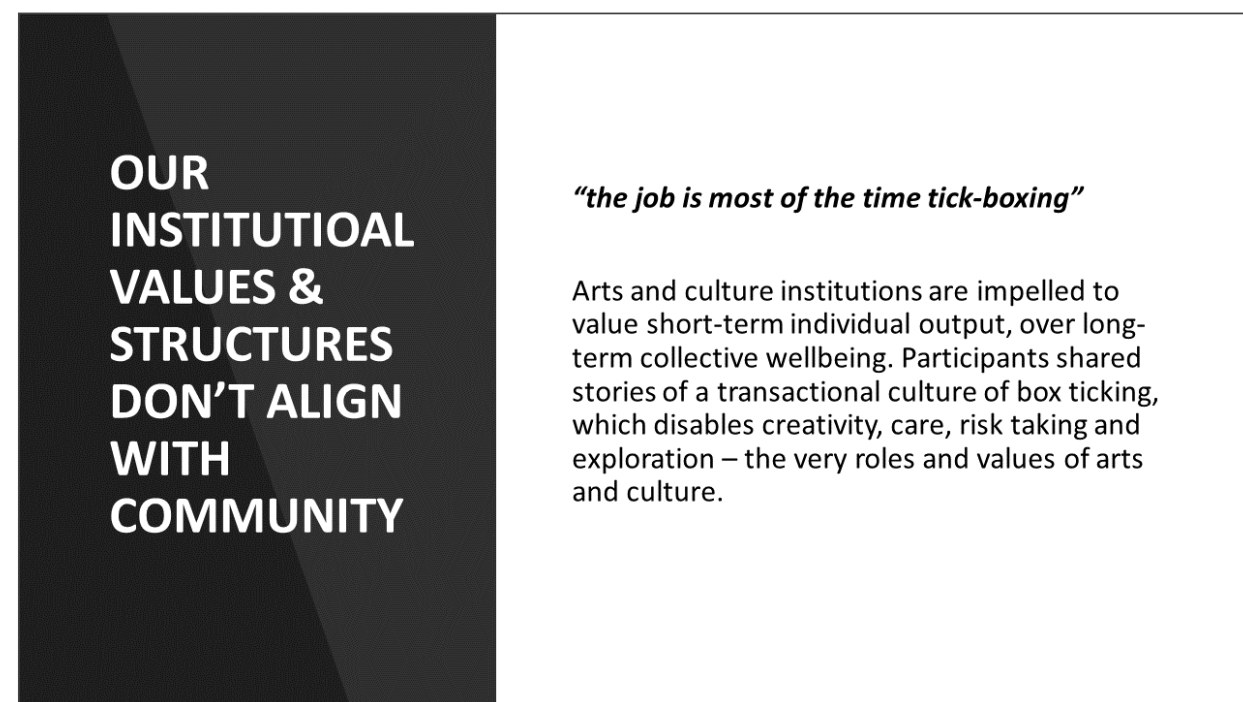


Figure 12, Harry Silver, Insight 2, 2021, digital illustration, Auckland

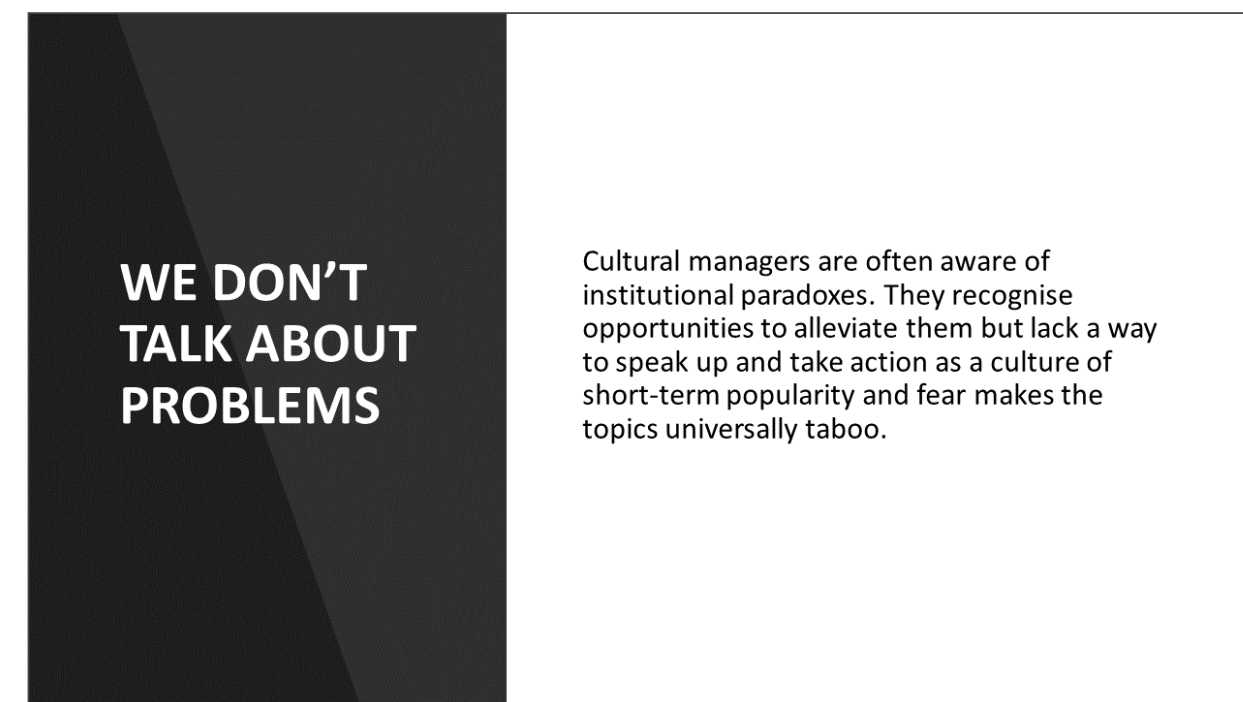
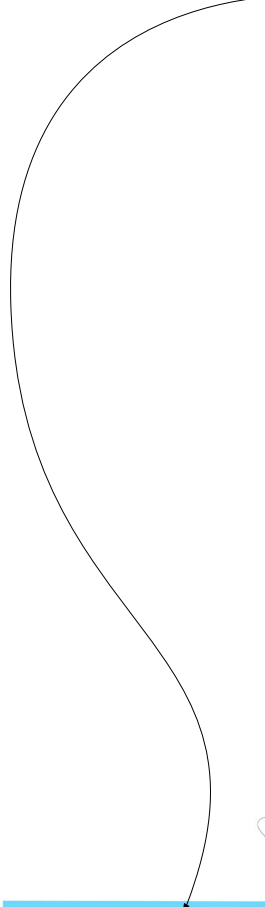
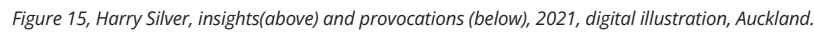


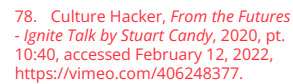
Figure 14, Harry Silver, Insight 4, 2021, digital illustration, Auckland.



HOW MIGHT CULTURAL MANAGERS HELP COMPOST THEIR INSTITUTIONAL WALLS TO NOURISH THE REGENERATION OF A COMMUNITY LED PARADIGM?



HOW MIGHT CULTURAL MANAGERS HELP COMPOST THEIR INSTITUTIONAL WALLS TO NOURISH THE REGENERATION OF A COMMUNITY LED PARADIGM?



Reflection – EXF Step 2. Multiply

I found it challenging to make selective decisions and take responsibility for extending the participants' ideas. I initially considered running the interviews as a co-design workshop which would have dispersed the responsibility. However, this was not possible due to university ethics application constraints.

EXF Step 3. Mediate

The purpose of the Mediate phase was to translate the ideas about the future into artefacts from the future.

As recommended in the EXF process, I employed the Experiential Futures Ladder to help translate the ideas into tangible experiences. The ladder helps to lay out the elements of a future world from big picture 'Setting and Scenario', zooming down to specific 'Situations' and, finally, 'Stuff'; tangible artifacts that can be experienced and explored.⁷⁹ I began by adding the ideas from the interviews, insights and provocation research onto the ladder's respective categories, building a world with interconnections between each rung (Figure 17). I noticed this format did not create a sufficient visceral experience of the future to enable me to retrieve artefacts from as is intended. I opted to draft a written scenario, telling the story of the world I had developed.

See Appendix 7 for the draft written scenario.



Figure 17, Harry Silver, early iteration of provocation research mapped onto experiential futures ladder, 2021, digital illustration, Auckland.

79. Candy and Dunagan, "Designing an Experiential Scenario: The People Who Vanished."

During the idea translation process, I began exploring how I might bring artefacts to life. I made some personal and professional ideas into Experiential Futures prototypes to familiarise myself with the approach. To mitigate the potential disruption caused by the COVID-19 pandemic, I opted to create Digital Experiential Scenarios, like Candy's students, so that participants could engage with the artefacts and give feedback online.

Figure 18 shows an Experiential Futures prototype that imagined cultural managers at Auckland Art Gallery acting in solidarity with protestors. This took the form of a hypothetical social media post by the gallery, sharing an image of the badge worn by protestors at the opening of the Toi Tū Toi Ora exhibition.⁸⁰

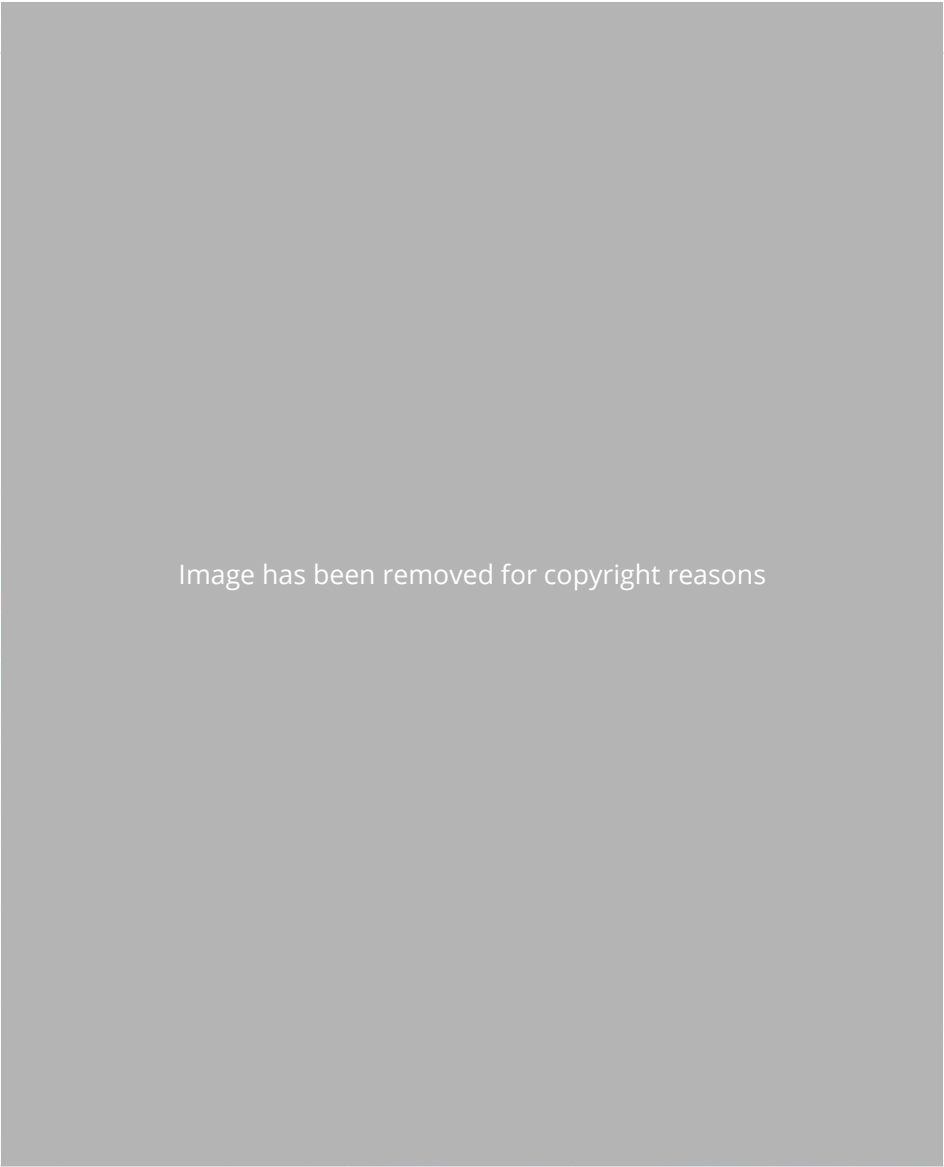


Figure 18, Harry Silver, Auckland Art Gallery social media manager solidarity, 2021, digital illustration, Auckland.

80. Dina Jezdic, "Endings, Beginnings and Nudity," *The Big Idea*, last modified 2020, accessed May 14, 2022, <https://www.thebigidea.nz/stories/endings-beginnings-and-nudity>.

Figure 19 shows a document developed to help Auckland University of Technology staff at the school of Art and Design consider ways that they could collaborate with Auckland Arts Festival. It took the form of a speculative festival programme, reworked with hypothetical collaborations, depicting collaborations staff might have been involved in.

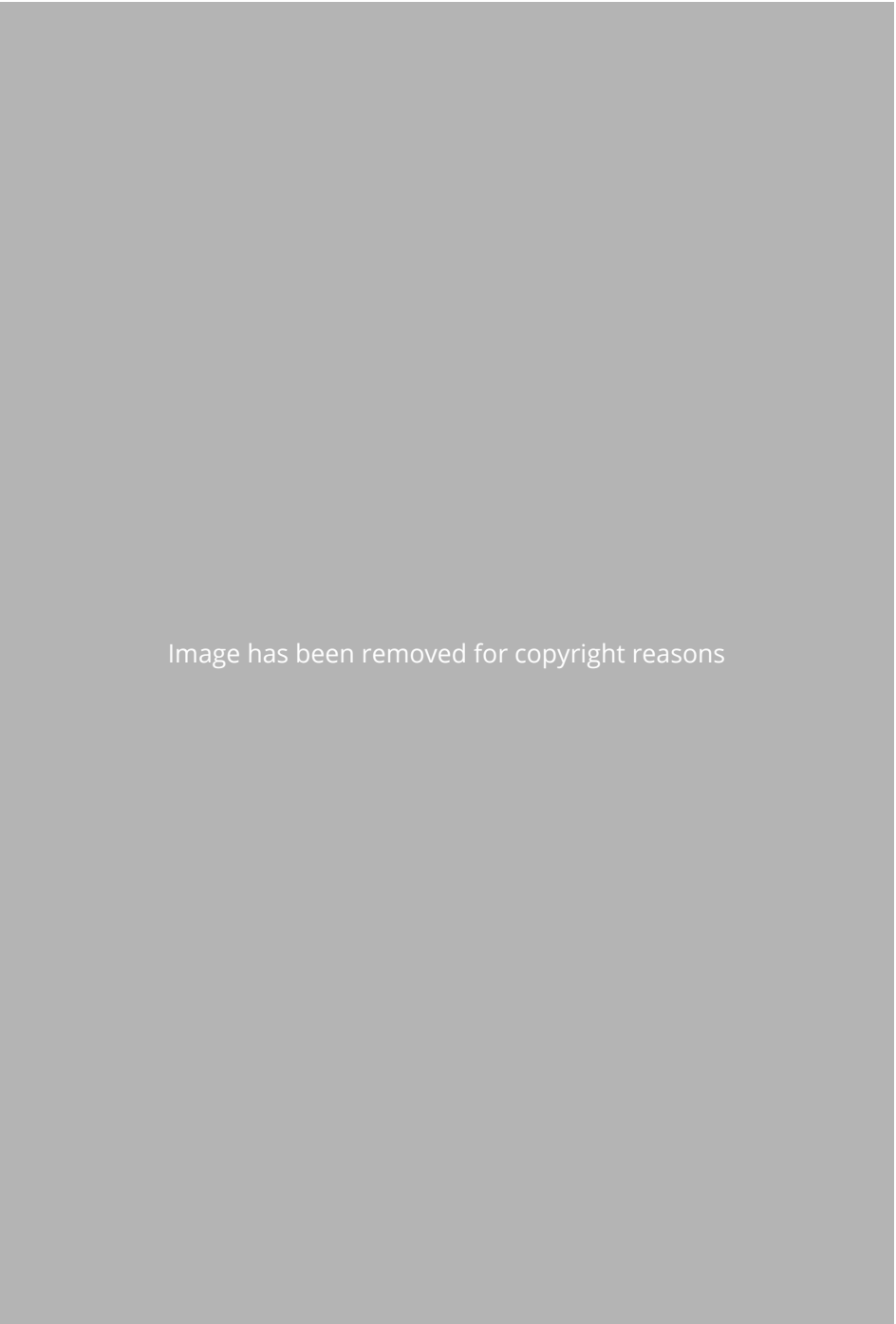


Figure 19, Harry Silver, AUT at Auckland Arts Festival, 2021, digital illustration, Auckland.

I continued this approach by making a list of mediums familiar to cultural managers (Funding application forms, video conference calls, policy documents, advertising material, arts and culture websites, curatorial statements, emails, event portals and budget spreadsheets). I selected promising mediums and made them into rough prototypes to help learn which would be most effective at creating tangible, engaging experiences of the future.

Since email is such a prolific fixture of cultural management, I often found myself writing emails from the future as a form of artefact I felt comfortable crafting (Figure 20).

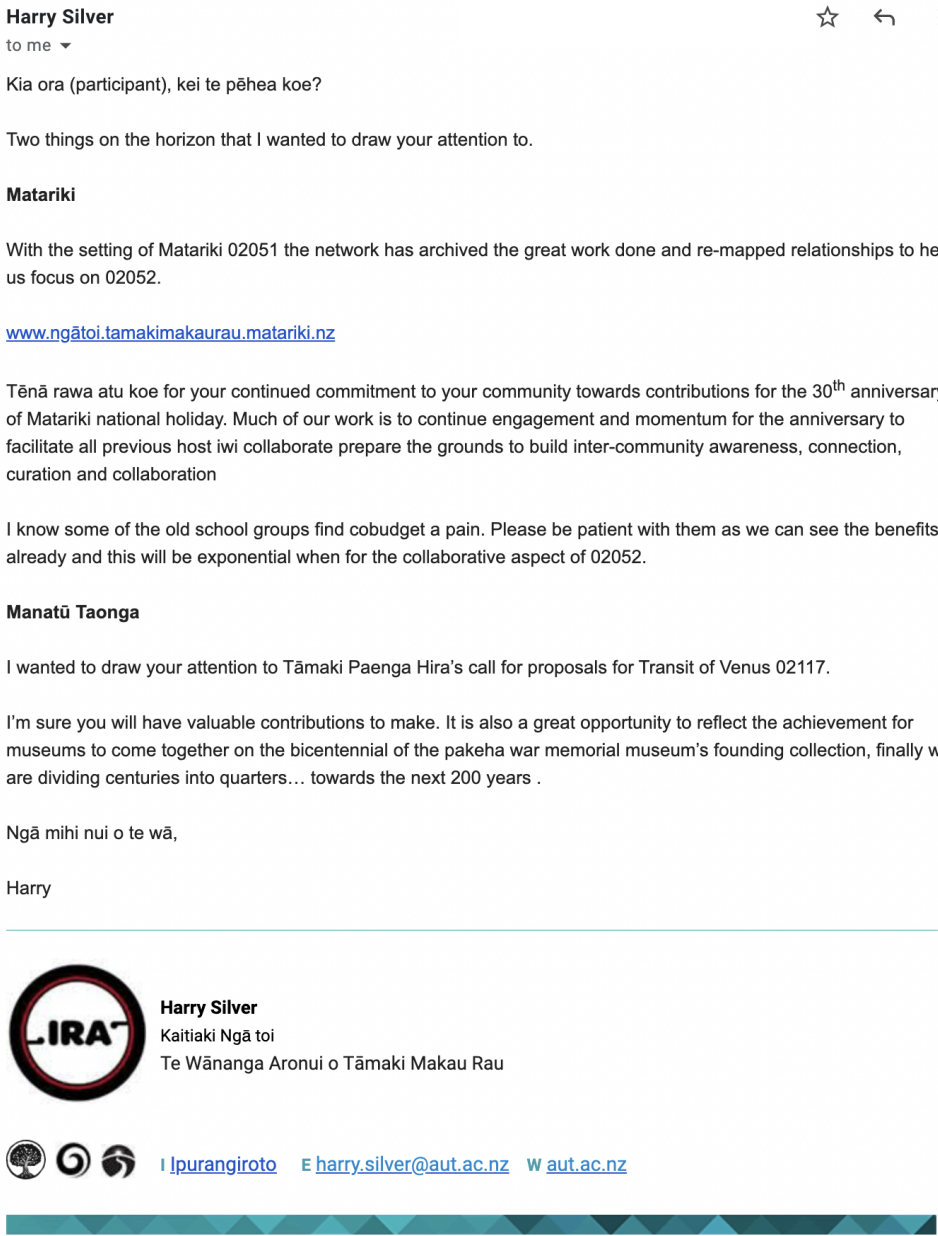


Figure 20, Harry Silver, prototype email from the future, 2021, digital illustration, Auckland.

I explored making prototypes with tools used by innovators that my desk research identified as Weak Signals, trends that may contribute toward the desired futures of the project. Figure 21 shows an arts funding application process reimagined using Kumu, the relationship mapping tool used by Enspiral, recognised for its innovative community-led organisational structure and operations.⁸¹

Future Funding ‘application form’

ARTEFACT

- Kumu Map

SHOWING

- Interactive resource map.
- Generational timescale.
- Radical transparency.
- Consensus.
- Focus on collaboration.
- Resourcefulness.

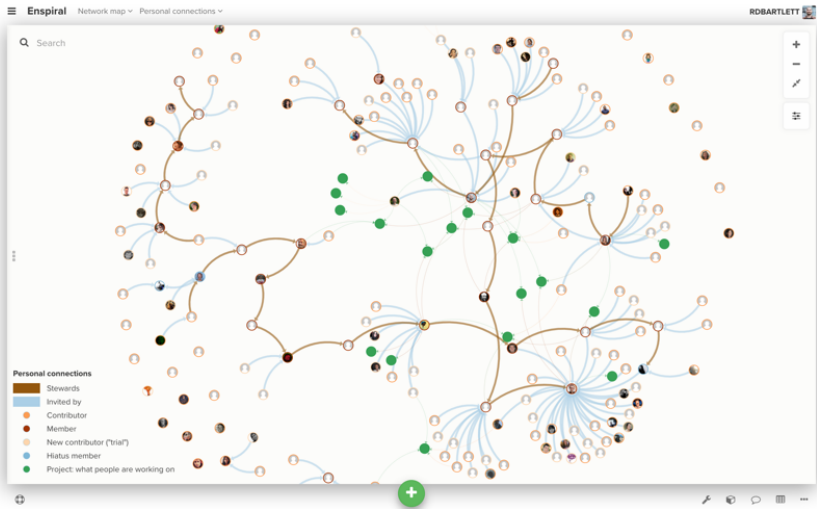


Figure 21, Harry Silver, prototype Kumu map as platform for community tool, 2021, digital illustration, Auckland.

81. Enspiral, “Enspiral,” accessed May 14, 2022, <https://www.enspiral.com>.

Image has been removed for copyright reasons

Figure 22, Harry Silver, prototype *Te Ara* website with guerrilla imagined futures, 2021, digital illustration, Auckland.

The [Te Ara Encyclopaedia](#) website prototype added hypothetical content to the *Arts funding and support* section of the Ministry of Culture and Heritage encyclopaedia website to convey elements of my written scenario as tangible artefacts (Figure 22).⁸² This was a form of Guerrilla Future, adding hypothetical content that depicted a near future where institutional support for a decentralised community-led arts and culture sector had developed.

82. New Zealand Ministry for Culture and Heritage Te Manatu Taonga, "Arts Funding and Support," Web page (Ministry for Culture and Heritage Te Manatu Taonga, n.d.), accessed May 14, 2022, <https://teara.govt.nz/en/arts-funding-and-support>.

The Cultural Club Manifesto was an artefact concept developed using a manifesto format (Figure 23). In manifestos, like design futures, declarations of future intent are implicit “critiques of the present”.⁸³ Rather than being an artefact from 30 years in the future, it was designed as something created in the near future, to be looked back on 30 years from now, and recognised as a key turning point in history that made the future world what it has become.

▲ Culture Club Manifesto

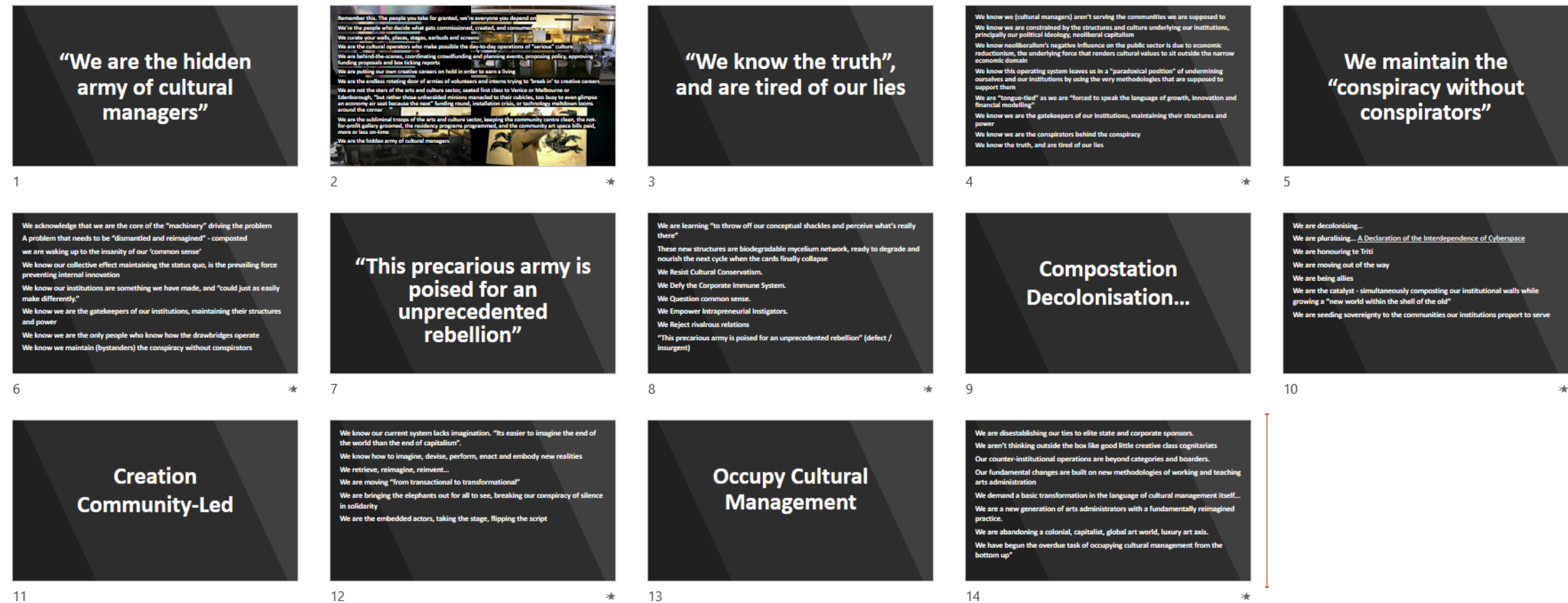


Figure 23, Harry Silver, prototype culture club manifesto, 2021, digital illustration, Auckland.

83. SpeculativeEdu, "Julian Hanna: Manifestos Are Also Critiques of the Present," *SpeculativeEdu*, last modified October 5, 2020, accessed February 15, 2022, <https://speculativeedu.eu/interview-julian-hanna/>.

I explored the idea of a future Matariki festival website by adapting the existing matarikifestival.org.nz website. Figure 24 shows an initial prototype that experimented with communicating three key shifts that had occurred by the 2051 time horizon: increased civic participation resulting in community-led organisation, represented through a Community contribution counter; societal adoption of long term thinking, represented through a zero in front of the year,⁸⁴ and an emergent economic paradigm where currency is aligned with the natural world, represented through a Demurrage counter.⁸⁵



Figure 24, Harry Silver, reimagined Matariki 2021 website www.matarikifestival.org.nz as 2052 prototype, 2021, digital illustration, Auckland.

84. The Long Now Foundation, “Frequently Asked Questions,” accessed May 14, 2022, <https://longnow.org/faq/#digit>.

85. P2P Foundation, “Demurrage,” accessed May 14, 2022, <https://wiki.p2pfoundation.net/Demurrage>.

I returned to the Experiential Futures Ladder and used the depth of the draft written scenario, combined with ideas generated through the Experiential Futures prototypes, to elaborate on ideas I could make into final tangible artefacts for the participants to engage with (Figure 25).

I selected the idea of an Arts and Culture Festival website. This was a strong, simple concept I could see potential in and was not too intimidating to develop as a non-designer using off-the-shelf website building software. Matariki was chosen as the festival, with the inaugural public holiday occurring the following year it was a relevant topic.

The website served as a glimpse of the future, but to create a tangible experience, I needed to provide cultural managers with a way to feel how they would engage in this future world. Nick Foster’s concept of the “Future Mundane” proposes that, to ensure the believability of speculative futures, we must divert our focus away from the fanciful and onto tangible aspects of an everyday future world.⁸⁶ I explored a range of ways to portray the ‘back end’ of the website that cultural managers would actually use to ‘manage’ culture in this future. The importance of a community-led future led me to choose a relationship mapping tool that cultural managers could use to engage with the community.

86. Nick Foster, “The Future Mundane,” *Core77*, last modified October 7, 2013, accessed April 24, 2022, <https://www.core77.com/posts/25678/The-Future-Mundane>.

I returned to the Experiential Futures Ladder to refine the ideas of the website and portal, confirming the precise 'stuff' to include in the development of the artefacts (Figure 26). The summary of each of the Experiential Futures Ladder rungs was:

- **Setting** - The year 2051, Tāmaki Makaurau (Auckland), Aotearoa (New Zealand)
- **Scenario** - Arts and culture sector is community-led
- **Situation** - Cultural managers planning for Matariki Festival 2052, the 30th Anniversary
- **Stuff** - A festival website showing proposed events, including a portal, providing a tool for cultural managers to connect their communities to the website.

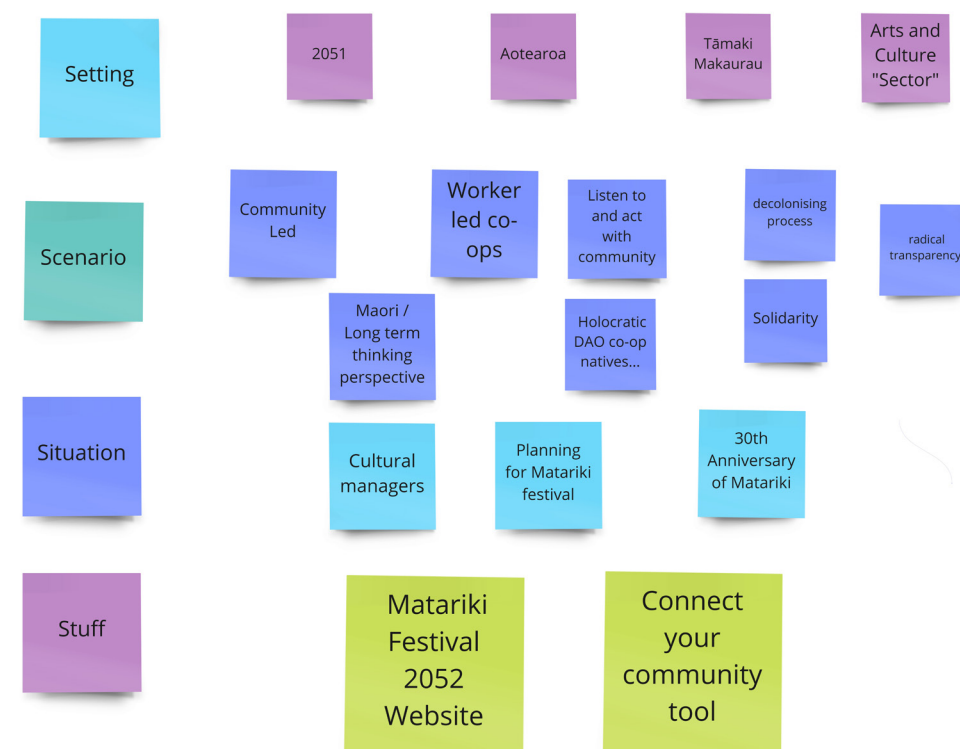


Figure 26, Harry Silver, *experiential futures ladder – key elements*, 2021, digital illustration, Auckland.

Reflection – EXF Step 3. Mediate

The Experiential Futures Ladder process helped me identify and fill gaps in the future world. It was a less intuitive tool than the Futures Cone. I realised I was giving myself a crash course in science fiction writing and began to appreciate the skill of understanding and crafting the elements that make a convincing fiction. I could have benefited from additional tools to aid in this process, such as a more detailed framework for each rung on the ladder and ways to test the efficacy of the ideas.

Creating prototypes was difficult. I spent time refining ideas that I could have left alone. I lacked the expertise of a science fiction author for “high fidelity worldbuilding” that Tonkinwise calls for.⁸⁷ While there are limitations to sticking to the Diffuse Design tools of cultural management (enterprise software and free online apps), this was more authentic and ultimately sustainable.

87. MFA Products of Design SVA, *MFA Products of Design Guest Lecture: Cameron Tonkinwise*, 2021, accessed April 22, 2022, <https://www.youtube.com/watch?v=NWuv57Sjo9Q>.

EXF Step 4. Mount

The purpose of the Mount phase was to develop the arts and culture festival website and administrative portal prototypes into polished artefacts for the participants to engage with.

I used PowerPoint slides to prototype web page layout and content (Figure 27). The website format allowed me to incorporate multiple ideas from my Experiential Futures Ladder and present them as vignettes in the form of proposed festival events.

Website prototyping

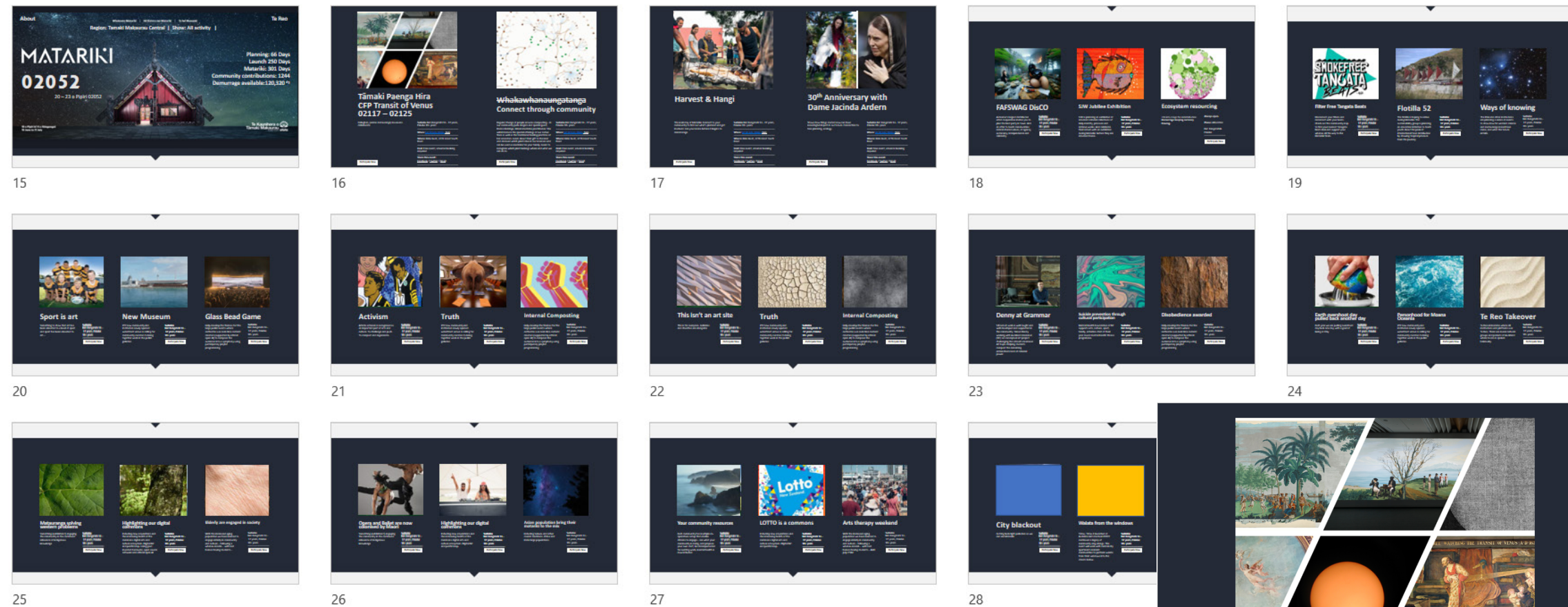


Figure 27, Harry Silver, prototype Matariki 2052 website pages, 2021, digital illustration, Auckland.

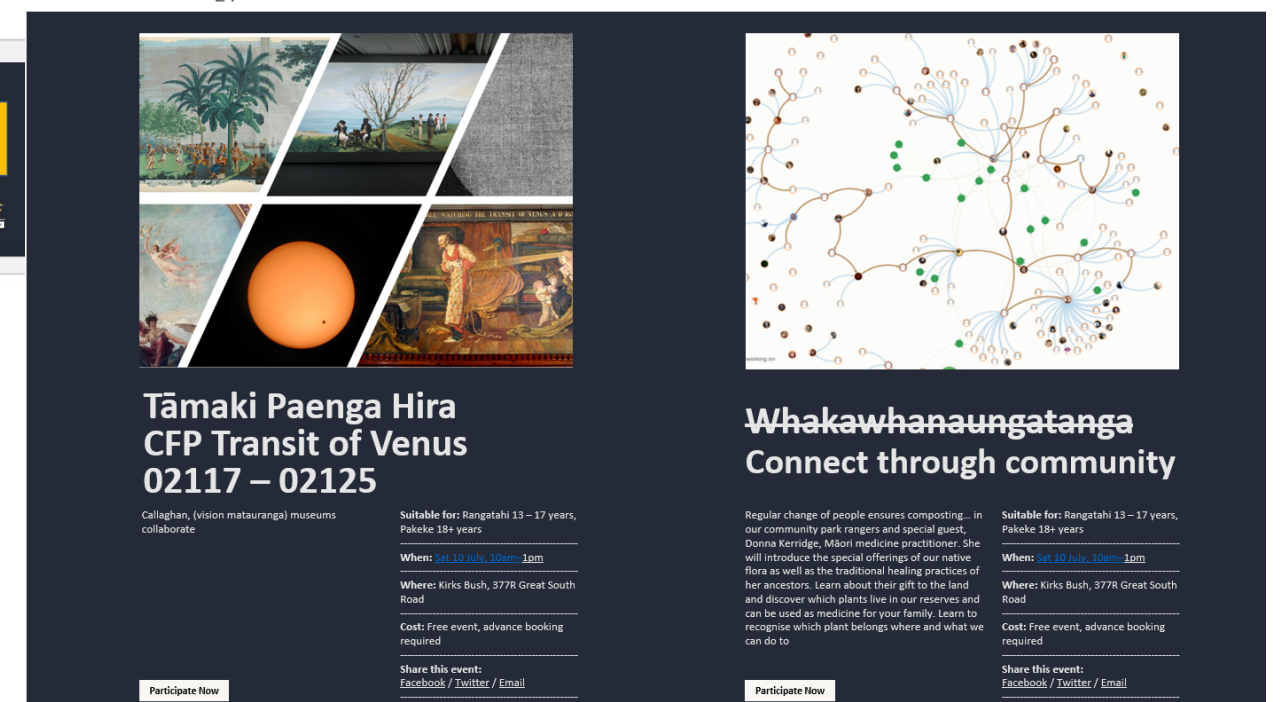


Figure 28, Harry Silver, prototype hero Matariki 2052 website pages, 2021, digital illustration, Auckland.

An important device I used to connect the two platforms was publishing the same event images from the portal on the website (Figure 32). This helped quickly demonstrate how the portal tool was used to upload information to the website.

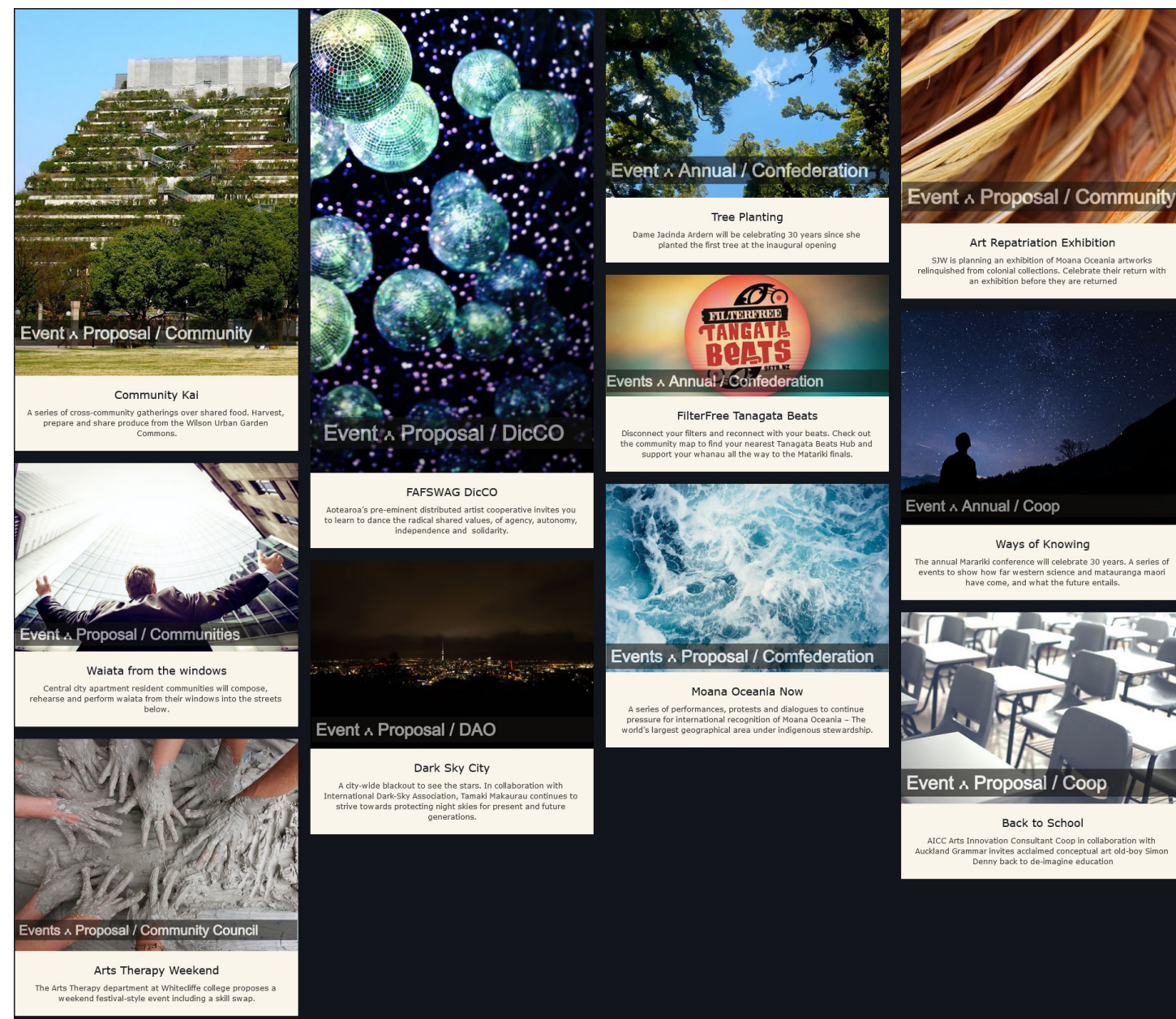


Figure 32, Harry Silver, same images used on website and ecosystem map, 2021, digital illustration, Auckland.

Analysis of artefact

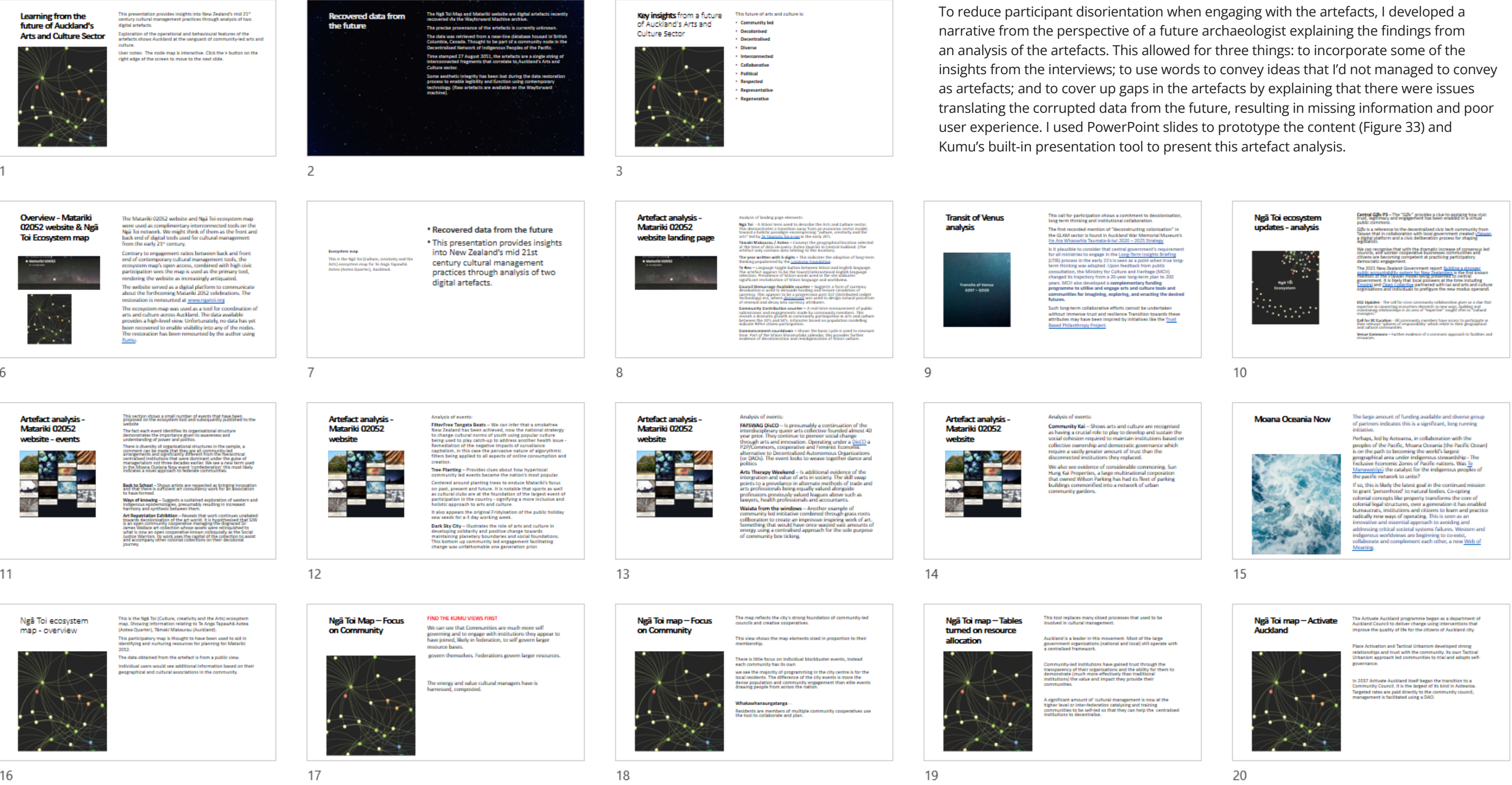


Figure 33, Harry Silver, prototype artefact analysis presentation, 2021, digital illustration, Auckland.

To reduce participant disorientation when engaging with the artefacts, I developed a narrative from the perspective of a future archaeologist explaining the findings from an analysis of the artefacts. This allowed for three things: to incorporate some of the insights from the interviews; to use words to convey ideas that I'd not managed to convey as artefacts; and to cover up gaps in the artefacts by explaining that there were issues translating the corrupted data from the future, resulting in missing information and poor user experience. I used PowerPoint slides to prototype the content (Figure 33) and Kumu's built-in presentation tool to present this artefact analysis.

Final Artefacts

Participants were introduced to the artefacts via an email written from the future archaeologist's perspective (Figure 34).

Below are the links to and documentation of the final mounted artefacts:

Matariki 2052 Festival Website

<https://www.ngatoi.org/>

Artefact analysis presentation

<https://bit.ly/LearningFromTheFuture>

Matariki 2052 administrative portal - Ngā Toi ecosystem map

<https://bit.ly/NgāToiMap>

Alternative Links

(https://harrysilver6.wixsite.com/Matariki_02052)

(<https://harrysilver.kumu.io/learning-from-the-future-of-aucklands-arts-and-culture-sector?token=9ju6XFEcEMtKh6Tu>)

(<https://kumu.io/HarrySilver/matariki-02052>)

Figure 34, Harry Silver, final email sent to participants containing links to artefacts, 2021, digital illustration, Auckland.

Artefacts from the Future

External



Inbox x



Harry Silver

to me ▾



Kia ora participant, I hope this email finds you well.

Thanks again for participating in my research project. As discussed, I'd now like to share some artefacts from the future with you. You'll need a desktop computer and about 20 minutes for this.

I've been using the wayforward machine to explore the future of arts and culture. It is a futurescraping tool that autonomously archives artefacts from the future.

I recently recovered fascinating artefact fragments relating to Auckland's arts and culture sector in 2051. I've been working to restore, remount and analyse them.

I want to invite you to have a look at the remounted artefacts. Have a quick browse, don't get hung up on the details - The incomplete state of the artefacts and glitches caused by the restoration process can make it a bit confusing.

www.ngatoi.org

You'll see a bit of the Matariki festival website, and that it is linked to an interactive tool used for coordination. Many of the links are dead but do try any that work.

After you have had a look around the website, I invite you to please look at a presentation that provides my initial analysis of the artefacts.

[Learning from the future of Auckland's Arts and Culture Sector](#)

Beware, the navigation buttons on the presentation aren't always easy to see! Click the ➤ button on the centre-right edge of the presentation to navigate to the next slide.

You shouldn't need more than 20 minutes, 3min for the website and 15min for the presentation.

I'm keen to hear your initial reaction as well as any thoughts when we catch up. Feel free to reply with any notes of immediate response if that helps you remember.

Please do not share this email or the links with anyone at this stage.

I look forward to meeting with you on our Zoom call scheduled for this Friday, 21st Jan at 2pm. I'm keen to hear your reflection on the artefacts and your experience engaging with them.

Cheers!

Harry,



Harry Silver

Events and Engagement Partner - Design and Creative Technologies
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Artefact analysis presentation

HarrySilver on Dec 17, 2021

Learning from the future
of Auckland's Arts and
Culture Sector

Insights into mid 21st century cultural management practices.

START PRESENTATION

Ngā Toi ecosystem map -
overview

This is the Ngā Toi (Culture, creativity and the Arts) ecosystem map. Showing information relating to Te Anga Tapawhā Aotea (Aotea Quarter), Tāmaki Makaurau (Auckland).

The data obtained shows a public view. Individual users would see additional information based on their geographical and cultural associations in the community.

The following slides provide a brief outline of the core elements.

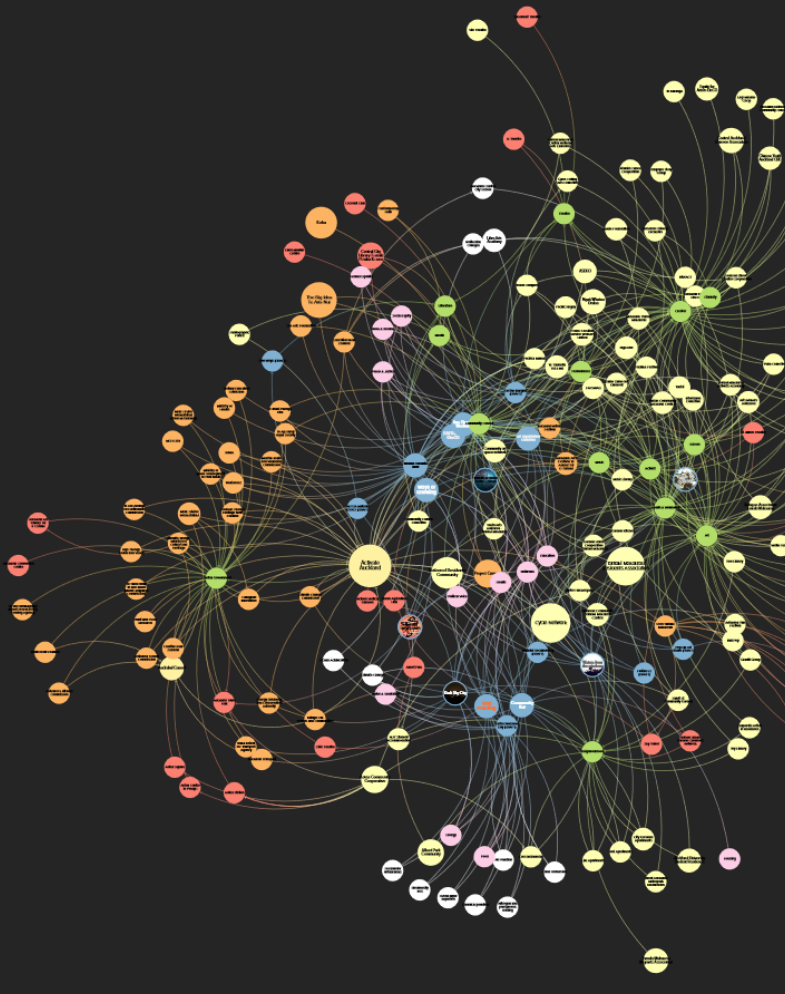
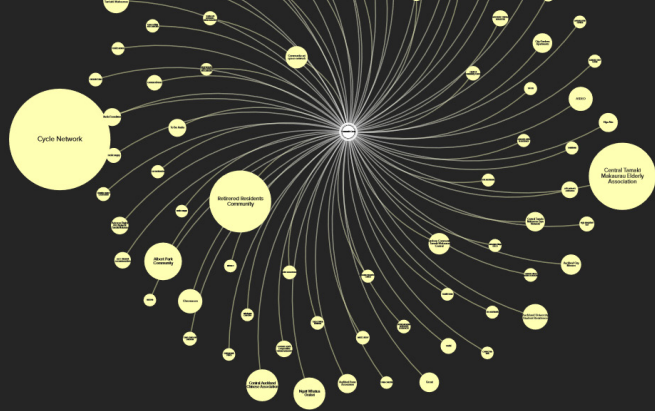
User notes:

- Click the > button on the right edge of the presentation to move to the next slide.
- The animated node maps are interactive. It is recommended you have a play after viewing the presentation
- You may need to click the **zoom fit** arrows button on the top right to correct the view

Search

Legend

- Opposite
- Education
- Community Group
- Creator
- Venue
- Event
- Facilitator
- Tag
- Social Foundation
- Person
- Organization
- Stock
- Flow



The Artefacts

Fragments of the Ngā Toi Map and Matariki Website are digital artefacts recently recovered via the Wayforward Machine archive, a futurescraping tool that autonomously archives artefacts from the future.

The precise provenance of the artefacts is currently unknown. The data was retrieved from a near-line database housed in British Columbia, Canada. Thought to be part of a community node in the Decentralised Network of Indigenous Peoples of the Pacific.

Time-stamped 27 August 2051, the artefacts are a single string of interconnected fragments that correlate to Auckland's Arts and Culture sector.

Only a fraction of the dataset has been recovered, and aesthetic integrity has been lost during the restoration process.

BACK

NEXT

Top Left: Figure 35, Harry Silver, final artefact analysis presentation, 2021, digital illustration, Auckland.

Top Right: Figure 36, Harry Silver, final artefact analysis presentation, 2021, digital illustration, Auckland.

Centre: Figure 37, Harry Silver, final artefact analysis presentation, 2021, digital illustration, Auckland.

Bottom Left: Figure 38, Harry Silver, final artefact analysis presentation, 2021, digital illustration, Auckland.

Matariki 2052 Festival Website

Figure 39, Harry Silver, final Matariki 2052 festival website, 2021, digital illustration, Auckland.

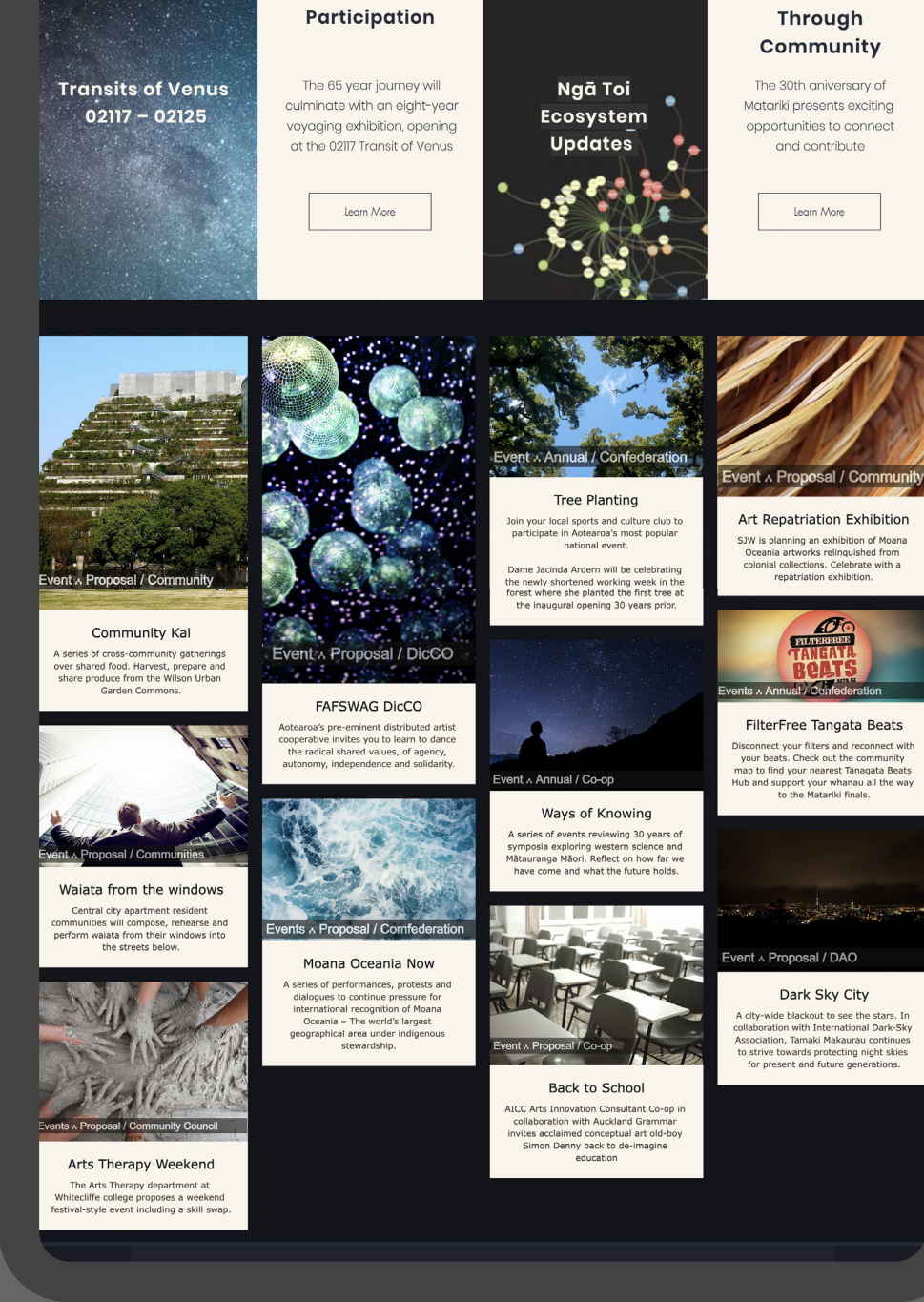
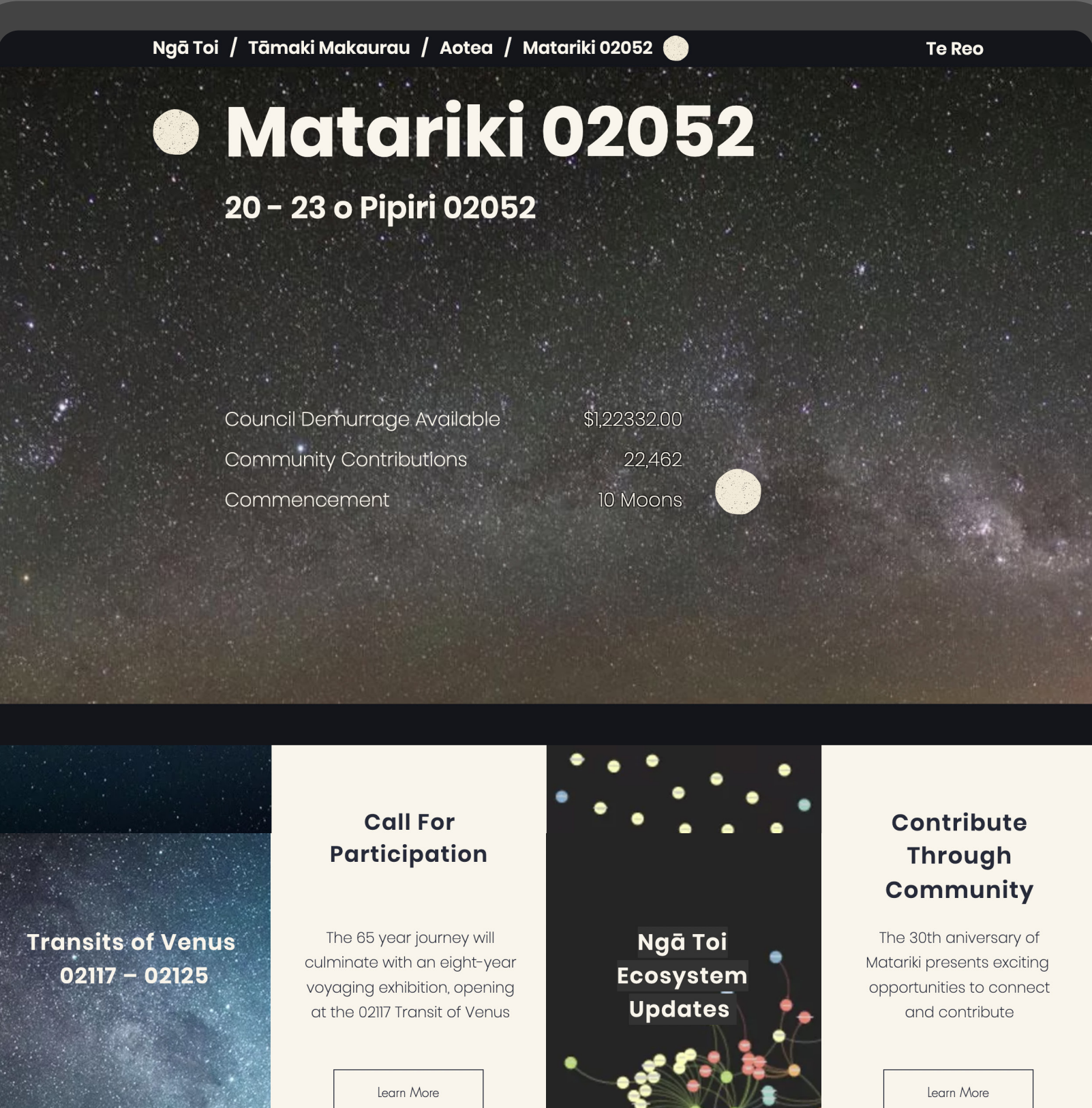
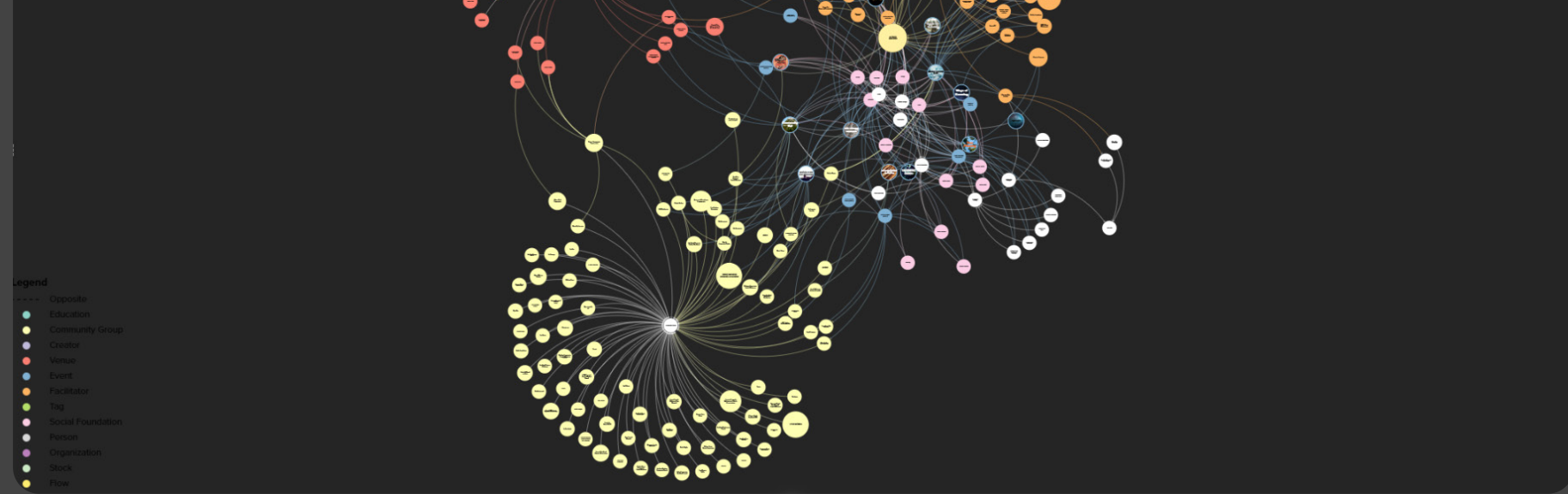


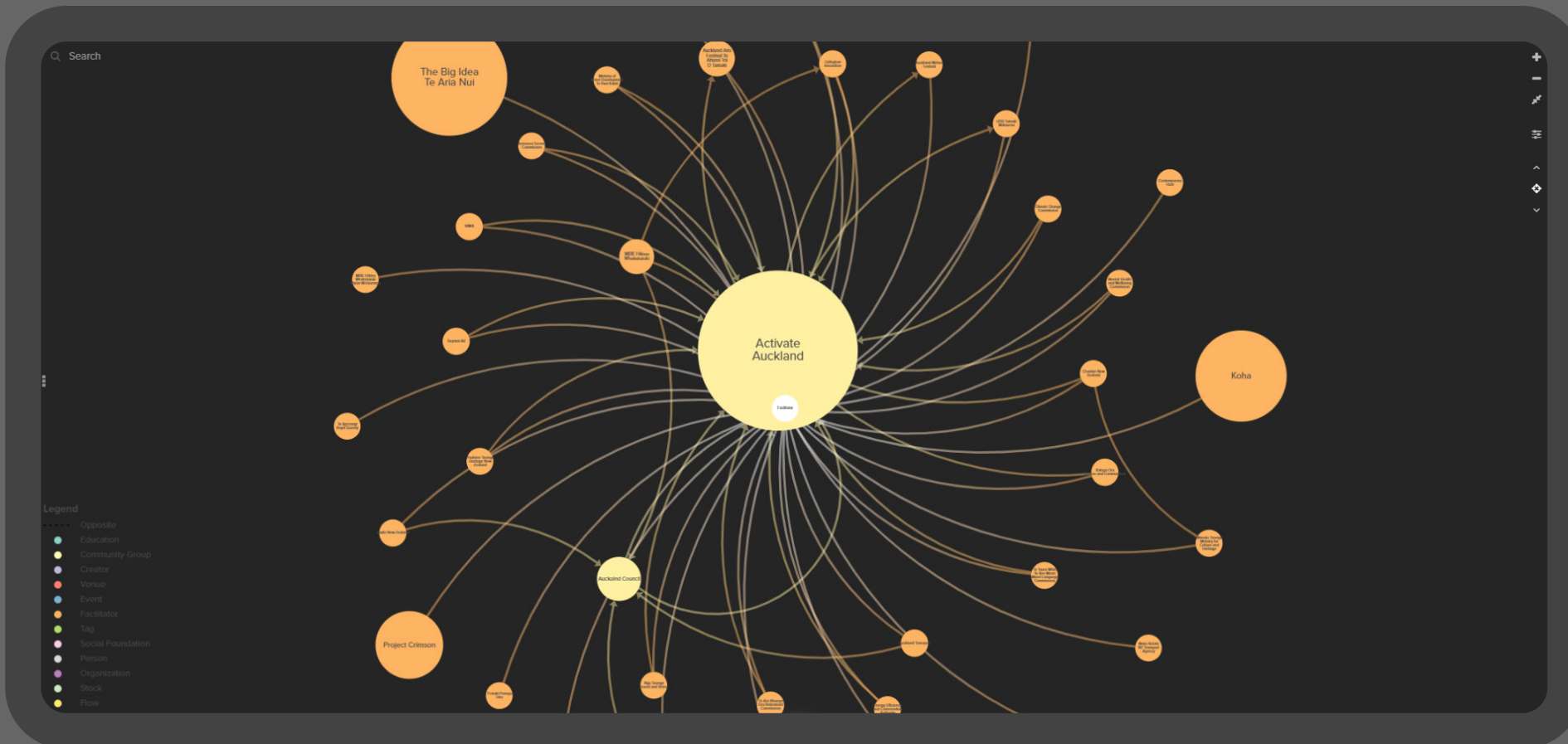
Figure 40, Harry Silver, final Matariki 2052 festival website, 2021, digital illustration, Auckland.



Reflection – EXF Step 4 Mount

I found it incredibly difficult to design the artefacts in such a way as to provide sufficient information whilst maintaining the authenticity of it being from the future. In hindsight this was made more difficult by trying to include so many ideas.

The development of the portal tool was a crash course in Kumu and Systems Thinking. While I was relatively familiar with the idea of conceptualising the arts and culture sector as an ecosystem, using the Kumu software to build a functioning ecosystem map was a steep learning curve.

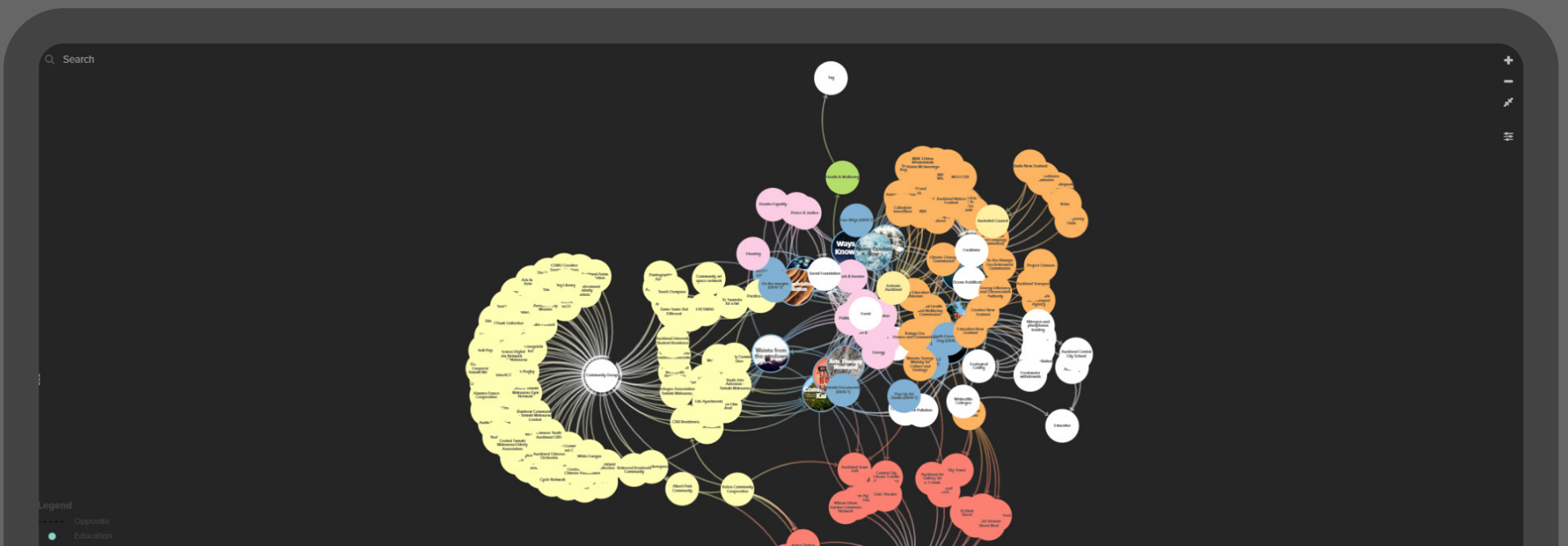


Matariki 2052 administrative portal Ngā Toi ecosystem map

Top: Figure 41, Harry Silver, final Ngā Toi ecosystem map, 2021, digital illustration, Auckland.

Centre: Figure 42, Harry Silver, final Ngā Toi ecosystem map, 2021, digital illustration, Auckland.

Bottom: Figure 43, Harry Silver, final Ngā Toi ecosystem map, 2021, digital illustration, Auckland.



EXF Step 5. Re-Map

The purpose of the Re-Map phase was to inquire into and record participants' responses to their engagement with the artefacts from the future.

I conducted one-on-one online interviews with the participants and inquired about their experience engaging the artefacts. We ran through different aspects of the website and analysis. Often the participants revisited the artefacts during the interview.

See [Appendix 8](#) for the follow-up interviews plan and questions.

I transcribed and coded the key points from the interviews, categorised the feedback into themes, and synthesised the ideas to reveal insights. I illustrated these with anonymised participant quotes. I assessed the insights against a list of things I hypothesised that participants would talk about if the experience was successful.

See [Appendix 9](#) for the follow-up interview insights.

Reflection – EXF Step 5. Re-Map

The interviews elicited meaningful discourse from the participants and the majority of feedback was positive. I learned that the idea of a future festival could be used to provoke the tangible ideas for the future which I struggled to attain in the initial interviews.

The interview insights, framed as a summary of the future of Auckland's arts and culture sector in 2051, struck a chord with many participants.

The participants reported a sense of confusion and disorientation when they first arrived at the website. This was likely due to a combination of my lack of fiction and design skills alongside the fact that these kinds of experiences are novel and, therefore, naturally uncertain. The feedback helped quickly identify the key elements that were useful (moon phase calendar adoption) and hindering (the zero in front of the date).

Engagement with the portal helped the participants consider what they would be doing in this world, fleshing it out as an engaging experience of a possible future. Making this element more interactive would have been fun (with a budget and UX design skills).

Participants expressed a common feeling that the future presented to them needed to have undergone more transformational change to have resolved the perils we currently face. It is interesting to consider there may be a collective expectation and readiness for cultural progression countering the inertia of "the slow cancellation of the future."⁸⁸

⁸⁸. Mark Fisher, *Ghosts of My Life: Writings on Depression, Hauntology and Lost Futures* (John Hunt Publishing, 2014).

**EXF can activate
change &
awareness by
bringing the
future into the
present**

"I think this was a really useful tool... Being able to see [the future] with really specific clarity... That's why I was excited by this, because I think it's a massive gap for our sector... We can talk about the things we want and we like, but it's really hard to turn them into concrete future examples, which are really key for mobilising change."

**EXF can help us
reconsider how
our actions in the
present impact
the future.**

"What's been really interesting I think is reflecting on what that possible future could be, and then seeing examples at my current work, and going shit, I'm really not living up to the expectations I have for the future."

**Like travel to a
foreign land, a
trip to the future
can be confusing
and fascinating at
the same time.**

"I found that really exciting, really overwhelming, but also really exciting."

"I was like slightly disoriented, but then I liked it quite quickly... it piqued interest and curiosity... so I spent quite a bit of time looking around."

Top: Figure 44, Harry Silver, follow-up interview insights, digital illustration, Auckland.

Centre: Figure 45, Harry Silver, follow-up interview insights, digital illustration, Auckland.

Bottom: Figure 46, Harry Silver, follow-up interview insights, digital illustration, Auckland.

Overall Reflection

As Diffuse Designers, we all design from where we stand. As a cultural manager, my curation, production, and organisation mediums served as the basis of my toolkit. The EXF framework provided tools, scaffolding, and guidance for me to learn the theory and practice of critical, creative, and practical diffuse design attributes.⁸⁹

EXF provided a creative constraint and refinement tool that helped select and condense five years of research and ideas. Initially, I considered a toolkit for institutional change for cultural managers, as a way of exploring and sharing a myriad of ideas. The EXF processes allowed me to select ideas relevant to the project and then test and apply these within future worlds. The result is a toolkit of worthwhile interventions presented within a futures narrative.

A more iterative approach with more feedback from participants could have been useful to keep me focused and selecting things that work. Or, I could have worked faster and been ready to complete more cycles.

89. Manzini, *Design, When Everybody Designs: An Introduction to Design for Social Innovation*.

Results & Findings

My research set out to understand how EXF might help cultural managers explore, learn from, and act on their visions for the future of Auckland's arts and culture sector to address institutional constraints.

EXF achieves its claims to: enable engagement with diverse participants, garner their visions of the future and make them visible and tangible; in order to explore and discuss them, so that they can be more effectively navigated.⁹⁰

EXF's design-led approaches to making alternative futures present created momentary experiences that enabled the participants to consider and discuss possible futures. Perhaps they even engaged with "the overdue task of occupying arts management from the bottom up."⁹¹ Experiencing the future also allowed the participants to recognise which current actions to amplify and which to abate, to achieve and avoid desirable and undesirable futures. This showed the participants their agency to change the status quo.

In summary, EXF helps us see the change we want to be in the world, and glimpse what it might be like to be the change we want to see in the world. Therefore, the project answered my research question affirmatively. EXF can indeed help cultural managers explore and learn from their visions for the future of Auckland's arts and culture sector to address institutional constraints. However, EXF's ability to help cultural managers act on these visions is limited. Candy explains that Guerrilla Futures' contribution to the political is in the futures discourse, which brings its political impact through the change in perception that affects discussions in the present.⁹²

While the participants could identify weak signals to amplify and abate, they were not provided any tools or support to enact the difficult tasks required to make them a reality. I was left asking the following questions: Once we identify a future we desire, how do we go about actively making it a reality? Is the new awareness and insight provided by EXF sufficient support to facilitate the significant transformation required? Is EXF an adequate mix of ingredients to imagine the future and make it happen? I will discuss these questions of acting to be the change in the here and now and consider EXF's role in it in the following section.

90. Candy and Kornet, "Turning Foresight Inside Out."

91. Gregory Sholette, *Occupy Arts Administration or How to 'Shadow Curate' in Rural Scotland*, April 6, 2012, accessed September 13, 2018, http://www.gregorysholette.com/wp-content/uploads/2017/10/Sholette_Artocracy_review_2015.pdf.

92. Candy, "The Futures of Everyday Life: Politics and the Design of Experiential Scenarios."

Discussion

Tactical Culturalism: How cultural managers might be the change they want to see in the world

Science fiction writer Ken Stanley Robinson explains that the emotional change you notice when you return from experiencing an alternate political economy provides a clear path from the present toward a desirable future.⁹³ Robinson describes how these experiences can serve as a bridge for the mind to cross the void of Capitalist Realism.⁹⁴ Experiential Futures is a design-led means to further enhance these experiences. Stuart Candy describes how the process narrows the “experiential gulf” between the sense of possibility and the sense of actuality.⁹⁵

Rather than a bridge crossing a gulf, which implies a stable structure that can be easily crossed, I propose a rainbow metaphor to help consider the relationship between the theoretical future and practical present. A rainbow describes the way Experiential Futures provides a vivid theoretical glimpse of the future, breaking through the fabric of reality, offering a direction toward a desirable goal while knowing full well it cannot be crossed and that it, like the future, is impossible to ever reach.

Prefigurative Politics is positioned at the practical present end of the rainbow. Experiential Futures identifies “seeds of change in the present and imagine[s] them growing into something more significant.”⁹⁶ Prefigurative Politics “plant[s] the seeds of the society of the future in the soil of today.”⁹⁷ There is an opportunity for these two processes to work in solidarity and symbiosis, forming a sustainable cycle that identifies seeds in theoretical futures and nurtures them in practical presents, enabling us to see and be the futures and changes we want in the world. Alix Gerber shows that design needs to take a cautious role in service to Prefigurative communities in order to mitigate the risks of using tools developed inside the very system they seek to change.⁹⁸

I propose the term ‘Tactical Culturalism’ as an attempt to consider an approach that connects Experiential Futures and Prefigurative Politics (Figure 47), taking a Systems Thinking approach to sketch an initial map of the systems and imagine ways the elements of a future scenario might interact. Acknowledging designs’ “ubiquity”⁹⁹ we might imagine Tactical Culturalism as a logical next step following the rise in Tactical Urbanism, where guerrilla gardens are legitimised as council innovation. Tactical Culturalism sees Guerrilla Futures and Prefigurative Politics adopt and apply similar permission and ethos of “short-term, low-cost, and scalable interventions to catalyse long-term change.”¹⁰⁰ Rather than aiming to transition an entire arts and culture sector at once, Tactical Culturalism’s objective is to nurture and develop “good ideas lying around”¹⁰¹ using EXF to dream out loud toward “forming the structure of the new society within the shell of the old.”¹⁰²

93. CBC, “Lessons from Science Fiction on How to Fight Climate Change,” last modified December 16, 2021, accessed February 27, 2022, <https://www.cbc.ca/radio/ideas/lessons-from-science-fiction-on-how-to-fight-climate-change-1.6287369>.

94. Ibid.

95. Candy, “The Futures of Everyday Life: Politics and the Design of Experiential Scenarios,” 74.

96. Hacker, *From the Futures - Ignite Talk by Stuart Candy*, pt. 10:40.

97. Raekstad and Gradin, *Prefigurative Politics*.

98. Leitão et al., “Pivot 2021,” 62.

99. IIT Institute of Design, Terry Irwin: *Designing for Systems-Level Change and Transitions Toward More Sustainable Futures*, 2019, accessed March 12, 2022, <https://www.youtube.com/watch?v=fDmBXxRqsW8>.

100. Tactical Urbanist’s Guide, “Tactical Urbanism,” accessed March 5, 2022, <http://tacticalurbanismguide.com/about/>.

101. Naomi Klein, *The Shock Doctrine: The Rise of Disaster Capitalism*, First edition. (New York: Metropolitan Books/Henry Holt, 2007).

102. “Preamble to the IWW Constitution,” *Industrial Workers of the World (IWW)*, accessed April 24, 2022, <https://www.org.uk/preamble/>.

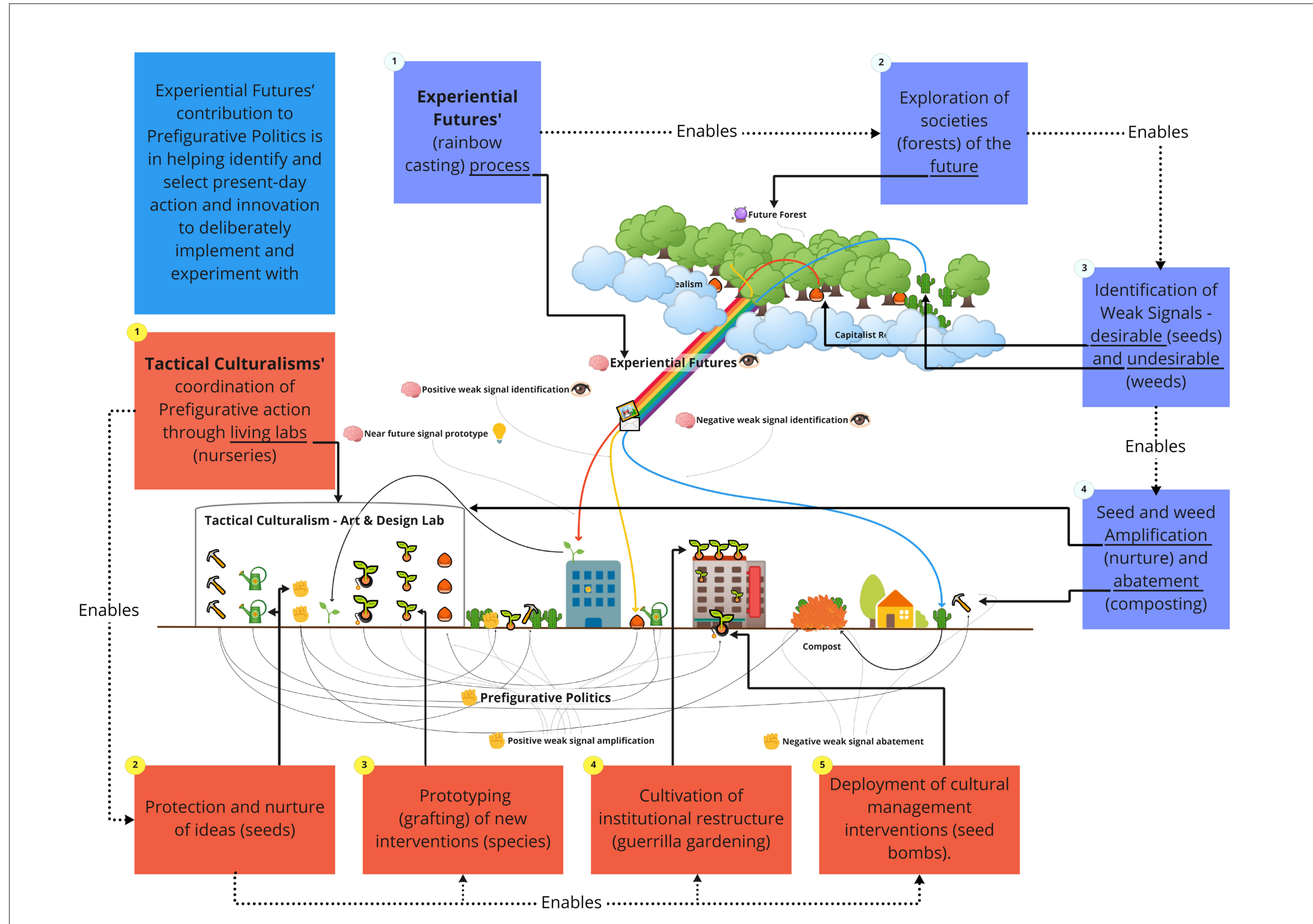


Figure 47, Harry Silver, unresolved Tactical Culturalism map, 2022, digital illustration, Auckland.

Conclusion

The long, dark night of the end of history has to be grasped as an enormous opportunity. The very oppressive pervasiveness of capitalist realism means that even glimmers of alternative political and economic possibilities can have a disproportionately great effect. The tiniest event can tear a hole in the grey curtain of reaction which has marked the horizons of possibility under capitalist realism. From a situation in which nothing can happen, suddenly anything is possible again.¹⁰³

- Mark Fisher

Coming to the end of this journey, I recognise that I have formalised some of the magic behind my father's work. What at first appearance may seem mysterious is, in fact, knowledge, skill, and effort. Learning the theory behind Discursive Design and acquiring knowledge and skills by practising EXF's methodology and methods has enabled me to make new realities in the present.

The research finds that EXF can support cultural managers in exploring institutional futures and their roles in them. The project was small in scope, and additional research is required to test the approach at a community scale. Further research is needed on how cultural managers follow up on their experiences of the future to turn discourse into action.

It is recommended that arts and culture institutions include Experiential Futures in their innovation processes. The sectors' expertise in translating ideas into experiences makes it uniquely placed to support internal innovation and ignite sparks to catalyse societal discovery and realisation of new possibilities.

What next

I plan to experiment with instigating individual elements from this project as Guerrilla Futures. I want to run another EXF cycle at a more comprehensive community scale, allowing space for a Te Ao Māori perspective to engage in the process. The process would use Matariki 2052 as a tool to incite insights with a co-design approach. This next phase would explore Tactical Culturalism, the inclusion of an additional Prefigurative stage, providing support for cultural managers to follow through on the political actions deemed necessary to steer toward desirable futures.

¹⁰³. Fisher, *Capitalist Realism: Is There No Alternative?*

Glossary

Term	Definition
Drivers	Broad long-term trends that are likely to have a significant impact on the future. ¹⁰⁴
Futures	Referring to the transdisciplinary field of Strategic Foresight or Futures Studies, the systematic study of possible, probable and preferable futures including the worldviews and myths that underlie each future. ¹⁰⁵
Future desirability	The measure of desirability of a future scenario
Future plurality	The idea that there are an infinite number of possible futures therefore the future is plural, futures.
Future possibility	The measure of possibility of a future scenario.
Horizon Scanning	Systematic method used to examine potential threats, opportunities and probable future developments which are at the margins of current thinking and planning. ¹⁰⁶
Plausible futures	Futures we think ‘could’ happen based on our current understanding of how the world works. ¹⁰⁷
Possible futures	Futures that we think ‘might’ happen, based on some future knowledge we do not yet possess, but which we might possess someday. ¹⁰⁸
Probable futures	Futures we think are ‘likely to’ happen, usually based on (in many cases, quantitative) current trends. ¹⁰⁹
Protopia	A pragmatic approach to imagining the future based on incremental improvement, contrary to utopia and dystopia which are never reachable. ¹¹⁰
Scenario	Second layer on the Experiential Futures Ladder. Referring to the specific narrative proposition and sequence of events. ¹¹¹
Setting	First layer on the Experiential Futures Ladder. Referring to the theme or kind of future. ¹¹²

Situation	Third layer on the Experiential Futures Ladder. Referring to the circumstances of encounter; particular events given physical form at 1:1 scale in various media. ¹¹³
Stuff	Fourth layer on the Experiential Futures Ladder. Referring to particular artefacts. ¹¹⁴
Weak Signals	Represent the first signs of future trends, possible but not confirmed changes that may become more significant in the future. ¹¹⁵
Wildcards	Surprise events and situations which can happen but usually have a low probability of doing so – but if they do their impact is very high. ¹¹⁶

104. Sabrina Howard, “ITF: Drivers and Signals: How Are They Different?,” *ITF*, last modified 2021, accessed May 8, 2022, <https://www.iftf.org/future-now/article-detail/drivers-and-signals-how-are-they-different/>.

105. Sohail Inayatullah, “Futures Studies: Theories and Methods,” *OpenMind*, n.d., accessed May 8, 2022, <https://www.bbvaopenmind.com/en/articles/futures-studies-theories-and-methods/>.

106. Saritas and Smith, “The Big Picture – Trends, Drivers, Wild Cards, Discontinuities and Weak Signals.”

107. Voros, “The Futures Cone, Use and History.”

108. Ibid.

109. Ibid.

110. Kevin Kelly, “Protopia,” *The Technium*, 2011, accessed May 8, 2022, <https://kk.org/thetechnium/protopia/>.

111. Candy and Dunagan, “Designing an Experiential Scenario: The People Who Vanished.”

112. Ibid.

113. Ibid.

114. Ibid.

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Appendices

Appendix 1 - Ethics approval



Auckland University of Technology Ethics Committee (AUTEC)

Auckland University of Technology
D-88, Private Bag 92006, Auckland 1142, NZ
T: +64 9 921 9999 ext. 8316
E: ethics@aut.ac.nz
www.aut.ac.nz/researchethics

20 May 2021

Anna Jackson
Faculty of Design and Creative Technologies

Dear Anna

Re Ethics Application: **21/128 Learning from the future of Auckland’s Arts and Culture Sector.**

Thank you for providing evidence as requested, which satisfies the points raised by the Auckland University of Technology Ethics Committee (AUTEC).

Your ethics application has been approved for three years until 20 May 2024.

Standard Conditions of Approval

1. The research is to be undertaken in accordance with the [Auckland University of Technology Code of Conduct for Research](#) and as approved by AUTEC in this application.
2. A progress report is due annually on the anniversary of the approval date, using the EA2 form.
3. A final report is due at the expiration of the approval period, or, upon completion of project, using the EA3 form.
4. Any amendments to the project must be approved by AUTEC prior to being implemented. Amendments can be requested using the EA2 form.
5. Any serious or unexpected adverse events must be reported to AUTEC Secretariat as a matter of priority.
6. Any unforeseen events that might affect continued ethical acceptability of the project should also be reported to the AUTEC Secretariat as a matter of priority.
7. It is your responsibility to ensure that the spelling and grammar of documents being provided to participants or external organisations is of a high standard and that all the dates on the documents are updated.

AUTEC grants ethical approval only. You are responsible for obtaining management approval for access for your research from any institution or organisation at which your research is being conducted and you need to meet all ethical, legal, public health, and locality obligations or requirements for the jurisdictions in which the research is being undertaken.

Please quote the application number and title on all future correspondence related to this project.

For any enquiries, please contact ethics@aut.ac.nz. The forms mentioned above are available online through <http://www.aut.ac.nz/research/researchethics>

(This is a computer-generated letter for which no signature is required)

The AUTEC Secretariat
Auckland University of Technology Ethics Committee

Cc: harry.silver@aut.ac.nz

Appendix 2 - Participant information sheet

AUT

TE WĀNANGA ARONUI
O TĀMAKI MAKĀU RAU

Participant Information Sheet

Date Information Sheet Produced:

21 April 2021

Project Title

Learning from the future of Auckland's Arts and Culture Sector.

Invitation

Kia ora, my name is Harry Silver, I would like to invite you to participate in research about cultural workers' visions for the future of Auckland's cultural sector.

Participation in this research is voluntary. This research is being conducted as part of my Master of Design project at Auckland University of Technology (AUT).

Prior to making any decision regarding participation in the research, you need to understand why it is being done and what it would involve if you agree to participate.

Take time to read the below information carefully. Feel free to talk to others about the study. Please contact me if you have further questions. You can find my contact details at the end of this information sheet.

What is the purpose of this research?

This research project acknowledges people working with and for Auckland's cultural and arts organisations are sometimes constrained by institutional factors that limit their potential to serve their constituents.

The research is investigating how speculative design might help cultural workers explore, learn from, and act on, their visions for the future of Auckland's arts and culture sector to address institutional constraints.

The project will invite 6-8 people with experience working in local arts and culture organisations to participate in a one-on-one interview, engage with research outputs and respond to a short follow-up interview.

The aim of the interviews is to learn about participants' images of the future of Auckland's arts and culture sector.

I will use key themes from the interviews to produce creative visual and written outputs that speculate on future scenarios in the form of 'artifacts from the future.' (The outputs will not identify the participants or any organisations they work for or with).

Participants will be shown the outputs and asked to reflect on them in a follow-up interview. The aim of the follow-up interview is to get feedback on research outputs.

The findings of this research will be published in my Master of Design thesis and will be available on AUT's open access research repository. The research may be used for academic publications and presentations, including symposia and exhibitions.

How was I identified and why am I being invited to participate in this research?

You were identified as a contact from my professional network. You have been invited because of your experience working in the arts and culture sector in the Auckland.

How do I agree to participate in this research?

Participants will be accepted on a first reply basis.

If you agree to participate in this research, please let me know by responding to the email this Information Sheet was attached to.

Before participating in the research, you will need to sign a consent form. You can find the consent form attached to the email this Information Sheet was attached to.

What will happen in this research?

Interview.

- Date: Early June
- Duration: Up to 90 minutes
- Location: AUT City Campus
- Format: One-on-one, confidential, open-ended, interactive interview.

I will arrange a time to conduct an interview with you in early June. It will not take longer than 90 minutes and will take place at AUT City Campus in a private meeting room. A car park can be arranged on request.

If we cannot meet in person due to COVID Alert Levels or other unforeseen circumstances, provisions will be made to conduct the interview online.

The interview will be confidential. The audio will be recorded as a backup, it will be destroyed the research is complete. Documentation will be made to summarise the interview in the form of written notes and photos of content created (e.g. drawings or post-it notes). The documentation will be edited to ensure you, the organisations, and colleagues you work for and with are not able to be identified by anyone else.

The research will use an approach to speculative design called Ethnographic Experiential Futures. I will ask you to describe future scenarios of Auckland's arts and culture sector 30 years from now. I will use some printed resources to help you imagine and document future scenarios. I will ask you to summarise the ideas.

Artifacts from the future.

You are not required to do anything during this part of the research.

Throughout late June and July, I will identify themes that run across the interviews with all the participants. These will be used to create visual and written outputs in the form of 'artifacts from the future.' These artifacts provide a tangible vision of possible future scenarios, prompting further dialogue and reflection, for example, a PDF of a funding application form created by a cultural institution in the year 2051 that represents an alternative possible future for arts funding.

Follow-up interview.

In early August, I will email you a link to a password-protected website and invite you to view the artifacts. The email will include an invitation to make a time for a short follow-up online interview where I will ask you to reflect on the artifacts and your experience engaging with them. The follow-up interview will not take longer than 30 minutes.

What are the discomforts and risks?

It is not anticipated there will be any significant risks or discomforts resulting from participation in the research.

It has been identified that participants might feel uncomfortable talking about things that relate to the institutions they work for or the exploration of future scenarios.

How will these discomforts and risks be alleviated?

Participants do not have to discuss scenarios that make them feel uncomfortable and do not have to give any reason for not responding to the questions during the interview.

Participants won't be asked any specific questions about their current roles or employers. The interviewer will remind the participant that they can withdraw from the interview at any time without consequence.

What are the benefits?

You should find this an enjoyable and interesting experience; the outputs and process are intended to be beneficial to you.

The research aims to directly benefit the participants by helping them explore their visions for the future of arts and culture institutions in Auckland and how they might achieve them. It is hoped it could also provide them with tools to unlock their potential as embedded creatives to make positive change within their organisations.

The researcher will benefit by the project and project report contributing to the fulfilment of a Master of Design qualification at AUT. The researcher will also benefit by developing a capability to facilitate and deliver Ethnographic Experiential Futures processes and prototypes.

The project aims to benefit the wider cultural manger community by providing an example of how Ethnographic Experiential Futures can support innovation within their institutions to better serve the stakeholders they are legislated to provide for.

The research aims to contribute to the Experiential Futures research community by testing the Ethnographic Experiential Futures process and sharing the results with the community.

How will my privacy be protected?

All information will be treated in the strictest confidence.

Interview.

The interview will be confidential. The documentation summarising the interview (in the form of written notes and photos of any content created, e.g drawings or post-it notes) will be edited to ensure you, the organisations and colleagues you work for and with are, not able to be identified by anyone else.

The audio recorded will be securely stored and destroyed in a manner consistent with AUT's data protection policy, it will only be accessible by myself and my supervisor.

Follow-up interview.

The follow-up interview will be confidential. The data recorded will be stored securely in a manner consistent with AUT's data protection policy, it will only be accessible by myself and my supervisor. The data will be destroyed after the research is completed.

Publication.

No individual will be identifiable at any stage in the publication or presentation of the findings.

What are the costs of participating in this research?

You are being asked to participate in a 90-minute interview as well as travel time taken to and from the AUT city campus. You are also asked to engage in a follow-up online interview with an expected duration of up to 30 minutes. There are no direct financial costs incurred by participating in this research.

What opportunity do I have to consider this invitation?

You have two weeks to consider this invitation.

Your participation is completely voluntary, and you can seek further information before making a decision if required.

You can withdraw from the study at any time by contacting me via the contact details provided on this document. Your decision to withdraw will not cause any disadvantage to you. If you choose to withdraw from the study, then you will be offered the choice between having any data that is identifiable as belonging to you removed or allowing it to continue to be used. However, once the findings have been produced, removal of your data may not be possible.

Will I receive feedback on the results of this research?

Yes, in addition to the full research report, I will send you a condensed summary of findings.

What do I do if I have concerns about this research?

Any concerns regarding the nature of this project should be notified in the first instance to the Project Supervisor, Anna Jackson. Email: anna.jackson@aut.ac.nz Phone: 09 921 9999 ext 8067

Concerns regarding the conduct of the research should be notified to the Executive Secretary of AUTC, ethics@aut.ac.nz, (+649) 921 9999 ext 6038.

Whom do I contact for further information about this research?

Please keep this Information Sheet and a copy of the Consent Form for your future reference. You are also able to contact the research team as follows:

Researcher Contact Details:

Harry Silver. Email: harry.silver@aut.ac.nz

Project Supervisor Contact Details:

Anna Jackson. Email: anna.jackson@aut.ac.nz Phone: 09 921 9999 ext 8067

Approved by the Auckland University of Technology Ethics Committee on Thursday, May 20, 2021 on which the final approval was granted AUTC Reference number 21/128.

Appendix 3 - Consent form



Consent Form

Project title: *Learning from the future of Auckland’s Arts and Culture Sector.*
Project Supervisor: *Dr. Anna Jackson*
Researcher: *Harry Silver*

- ☐ I have read and understood the information provided about this research project in the Information Sheet dated 21 April 2021.
- ☐ I have had an opportunity to ask questions and to have them answered.
- ☐ I understand that notes will be taken during the interviews and that they will also be audio-taped and transcribed.
- ☐ I understand that photos will be taken of the documentation.
- ☐ I understand that taking part in this study is voluntary (my choice) and that I may withdraw from the study at any time without being disadvantaged in any way.
- ☐ I understand that if I withdraw from the study then I will be offered the choice between having any data that is identifiable as belonging to me removed or allowing it to continue to be used. However, once the findings have been produced, removal of my data may not be possible.
- ☐ I agree to take part in this research.
- ☐ I wish to receive a summary of the research findings (please tick one): Yes☐ No☐

Participant’s signature:

Participant’s name:

Participant’s Contact Details (if appropriate):

.....
.....
.....
.....

Date:

Approved by the Auckland University of Technology Ethics Committee on Thursday, May 20, 2021 on which the final approval was granted AUTEC Reference number 21/128.

Note: The Participant should retain a copy of this form

Appendix 4 - Recruitment email



Recruitment email

Date document produced:

21 April 2021

Project Title

Learning from the future of Auckland's Arts and Culture Sector.

Kia ora, (insert name)

I would like to formally invite you to participate in my research about cultural workers' visions for the future of Auckland's arts and culture community. This is for part of my Master of Design project at AUT.

This research project acknowledges people working with and for Auckland's cultural and arts organisations are sometimes constrained by institutional factors that limit their potential to serve their constituents.

I'm investigating how speculative design might help cultural workers explore, learn from, and act on, their visions for the future of Auckland's arts and culture community to address institutional constraints.

I'd like to invite you to participate in the research. Participation involves a one-on-one interview in June (maximum 90 minutes, in person) and your engagement with and response to, research outputs in August (maximum 30 minutes, online interview).

If this sounds interesting to you, please read the attached information sheet to understand why the research is being done and what it would involve if you agree to participate. Also attached is the consent form you will be asked to sign at the beginning of the interview.

Please respond to this email within two weeks to confirm you would like to participate.

Don't hesitate to contact me if you have any questions.

Kind regards,

Harry.

Approved by the Auckland University of Technology Ethics Committee on Thursday, May 20, 2021 on which the final approval was granted AUTEK Reference number 21/128.

Appendix 5 - Interview plan

1

Interview Plan

Checklist

- **Consent Form**
- **Power bank:** charged / cable
- **Phone:** charged / airplane mode / voice memo
- **Surface:** charged / airplane mode / camera
- **History map + historical post-its**
- **Futures cone**
- **Sticky Notes + Sharpies**
- **Water + Glasses + Snacks**

5min – Settle in

- Meet in WG3. Offer drink at Newsfeed.

2min - Interview consent

This interview will be confidential. The audio will be recorded as a backup and stored and destroyed according to AUT Ethics Committee protocol. Documentation will be made to summarise the interview, it will be edited to ensure you, the organisations, and colleagues you work for and with are not able to be identified by anyone else.

Data will be stored and destroyed following AUT ethics protocols.

You do not have to discuss anything that makes you feel uncomfortable and do not have to give any reason for not responding to the questions during the interview.

Please sign the consent form

Start Recording

Set Timer (50min)

5min - Introduce project focus

This research is about the future of **Auckland Arts & Culture community**, I'm taking a broad perspective on the term, encompassing the institutions, organisations and individuals that directly and indirectly engage in all and any aspects of arts and culture in Auckland, from funding and producing, to performing and attending.

The **aim of the research is to investigate** how **speculative design** might **help cultural workers** explore, **learn from, and act on, their visions for the future** of Auckland's arts and culture community to **address institutional constraints**.

The specific process I'm testing is called **Ethnographic Experiential Futures**. Which uses in this case an interview "ethnographic" to map your visions for the future of Auckland's arts and culture

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ecosystem. In order for me to generate speculative outputs which help to "experience" and consider these "futures".

Before we get into the future, let's have a look at our history to provide a little context.

5min - Show Historical Timeline

Here is a map depicting the last 30ish years, I've put up a few points in history to help give some perspective of what has happened in Aotearoa's Arts and Culture Community in the past 30+ years.

1. Wellington Media Collective - Established in 1978 (43 years ago)
2. Tautai Contemporary Pacific Arts Trust – Established 1980s (30+ years ago)
3. New Zealand Festival of the Arts – Founded 1986 (35 years ago)
4. Artspace Auckland – Founded 1987 (34 years ago)
5. Smokefreerockquest – Founded 1989 (32 years ago)
6. Auckland's Hero festival – Begun in 1992 (29 years ago)
7. Te Papa - Founded 1992 (29 years ago)
8. Pasifika Festival – Celebrated since 1993 (28 years ago)
9. CNZ – Founded 1994 from a range of arts bodies (27 years ago)
10. The Arts Foundation – Established 1998 (23 years ago)
11. Upper Hutt Posse released 'E tū', New Zealand's first rap song. Released 1998. (23 years ago)
12. Te Taumata Toi-a-Iwi (Arts Regional Trust) – Founded 2000 (21 years ago)
13. The Big Idea I Te Ariā Nui -Founded 2001 (20 years ago)
14. Māori Television – Launched 2004 (17 years ago)
15. Fresh Gallery - Founded 2006 (15 years ago)
16. EyeContact – Launched 2010 (11 years ago)
17. MSD and MCH launch (PACE 2.0) Creative Careers Service pilot (PACE 1.0 founded in 2001)

5min - Participant's Place - Present + History

This brings us up to the present, where we are right here, now.

To get started, we will create a brief sketch about you. Please **draw a representation** of yourself on a sticky note, **place it in the present** and tell me about **how you came to be** involved in Auckland's arts and culture community. You might like to make **some additions to the history**.

10min – Futures & Futures Cone intro

All blue and orange text represents Futures concepts introduced. Text in orange represents concepts that were placed as sticky notes onto the cone.

Take your biographical sketch from the "now" at the end of the past cultural sector timeline and place it onto the "now" point at beginning of the future.

Now we are going to **look 30 years into the future of Auckland's Arts and Culture Community**.

We aren't very good at thinking about the future – Tempocentrism. To help us do this, we are going to use this **Futures Cone**.

From "now" we are looking along this line (x axis) into the future. The horizontal line (y axis) represents the **time horizon** we were thinking about today, 30 years into the future, to **2051**.

You can see the cone is narrow "now" (cone point) and opens out into the future, recognising that over time the possibilities expand into multiple possible **futures – plural**.

We can think about a range of different paths that can be taken into the future.

- **Probable** – What is likely to happen "business as usual" (centre of cone)
- **Plausible** – What could happen (middle of cone)
- **Possible** – What might happen (outer cone)
- **Impossible** – What can't happen (outside of cone)

We can consider all the potential scenarios on a scale, from **optimistic** (top of cone) to **pessimistic** (bottom of cone). Today we were considering mostly positive possible futures, we can call them **protopias**, as opposed to utopias.

We think about **scenarios**, (on time horizon) they are hypothetical. It is not a prediction because the future is, and will always be, unknowable.

We can think about **signals**, things that are happening now, that will play out into the future (through the cone). You can think about the historical timeline we just looked at and consider the signals that led to the founding of institutions.

We can come up with ideas happening now and forecast where they might end up at the future horizon. Or **backcast** from the future horizon and explore what might need to happen in order for those ideas to come to fruition.

Optimistic Possible Future for NZ and the world in 2058

McGuinness, W. L, Sustainable Future Institute, and Project 2058 (N.Z.). Four Possible Futures for New Zealand in 2058. Wellington, N.Z.: Sustainable Future, 2009.
<https://www.mcguinnessinstitute.org/wp-content/uploads/2016/08/Project-2058-Report-6-Web-3.pdf>

I'm going to show you how we will use the Futures Cone through an example of an existing future scenario.

Power to the People

Concepts such as global unity and balance are no longer myths. Intolerance is a thing of the past, as diverse cultures coexist peacefully, all partaking in one global community. Sustainability, once a determined lifestyle choice, is now the norm. The climate change and peak oil crises are under control as the world embraces innovative, sustainable technologies and systems. The New Zealand public is educated, diverse and informed, choosing to stay in New Zealand where infrastructure is of an excellent standard and the lifestyle is unmatched. The burning question for New Zealanders in 2058 is: How do we maintain peace and prosperity?

Story

An unheralded **spirit of global cooperation**, and bold business, technological and **social innovation** have been the defining features of a remarkable period of history. Humanity has succeeded in 'rising to the challenge', and created a society and economy more appropriately **aligned with the natural systems** of the planet, while allowing for individual creativity and freedom to flourish.

New Zealand's **population reaches 7 million** and the country has continued to be an extremely **desirable** place to live. A combination of its **reputation** for innovative **leadership**, effective **immigration**, the retention of a unique **cultural diversity**, protection of its clean and bio-diverse outdoor **environment**, and timely **investment** in quality **infrastructure** has contributed to Auckland and Wellington becoming world-renowned centres of excellence.

The turning point came early, as **visionary leadership gave clear signals to businesses and countries around the world**. This inspired the confidence and cooperation needed for an era of innovation and transformation to a **high-tech, low-carbon economy, confronting the ominous challenge of climate change and the need for a renewable energy system**. Crucially, substantial **changes to the way we measure progress** – more inclusive of other vital values and lifestyle choices – were made.

It has not all been plain sailing, and the world has 'creaked and strained' through some difficult times. On more than one occasion tensions, often based around resources, water and ecosystem services, have come close to creating devastating conflicts. However, **strong international support for a multilateral system**, determined in its pursuit of equity and justice, has **kept** these **situations at bay**.

Pessimistic Possible Future for NZ and the world in 2058

All Over Rover

It is the end of the world as we know it. As each country embarks on a policy that is characterised by short-term goals designed to meet the self-interest of a few, the only international interaction is conflict-based and is fuelled by fear, an arms race and nuclear proliferation. As climate change, resource shortages, biodiversity depletion, population growth and inequality escalate, these global problems spiral out of control. The burning question for New Zealanders in 2058 is: Can we make it to the end of the century?

Story

The countries of the **world** have collectively **pursued the most destructive course of action that could have been imagined**. Consequently, the world bears very little resemblance to the place it once was, and is characterised by **runaway climate change**, a **booming population** and **widespread conflict** over **resource shortage**. Any global unity once exhibited has long dissolved, culminating in the **disintegration of global governance institutions**, and the painful descent into outright conflict in **World War III**. The world has emerged as three distinct blocs with very little interaction between them. New Zealand, like many other small countries, exists in isolation, with the South Island being governed separately from the North.

The New Zealand population reaches 15 million, with the wealthy either no longer living here or living in isolated and heavily protected gated communities. **New Zealand is a place for the poor, with many working on subsistence plantations**. The long-term survival of modern civilisation appears in serious doubt as international political, trade, ecological and food systems all hang in the balance.

It is hard to know where to place the blame. Many are eager to point fingers at **quick-fix technology** (including nuclear and genetic modification), **adopted** with little thought and poor regulation, resulting in significant impacts on the environment. Uranium is now in short supply and sold on the black market for huge sums, making nuclear power stations no longer viable. In addition, there is an international military build-up and arms race. These are only responses to the problem. The real issue lies in the fact that no successful, creative, and courageous leadership has emerged anywhere over the past 50 years. The problems that the people of the 2000's worried about were either ignored or ineffectively managed.

Globally, some immense lessons have been learnt, but whether or not the mistakes made can be rectified remains to be seen in a **world now governed by a 'survival of the fittest' mentality**. Given that short-term survival is paramount, people have simply stopped thinking about the long term altogether.

Participant interview:
30min - BROAD Questions

Now we are going to **look 30 years into the future of Auckland's Arts and Culture Community**.

We are going to explore up to **three alternative futures, optimistic, pessimistic, and probable** forming scenarios for each, I'll ask you to explain the processes of how it came about.

It's important to **think about the futures you see**, you aren't trying to think on behalf of the community.

I'd like you to **describe the best "optimistic" culture that Auckland's arts and culture community could attain in 30 years, by the horizon date 2051**. Please describe what this desirable-but-realistic culture would be like, in your own words, starting with whatever aspect of the culture you wish.

What is the most pessimistic possible scenario you can imagine for AACC?

Check against - What is the most probable possible scenario you can imagine for AACC?

Focused Questions

Follow up prompts around domains and specific scenarios

Domains

- **Values** – What is valued in the culture? Resourcing / Funding / Content / Economics / Energy / Time
- **Power** – How is power distributed? Who has Agency? What are the prevailing Politics and Policy?
- **Community** – What does the ecosystem look like? How do the different parts behave and engage with each other?
- **Diversity** – Who is involved? Who is not involved? Who is helped?
- **Cultural Managers' Role** – What role might cultural managers play?

Prompts

- **Non-directive reinforcement** - That's interesting; I'd like to hear more about it."
- **Clarity probes** - ""What are some of the main ways in which, pessimistically but realistically, X will become Y?"
- **Re-directive reminders**
"It sounds like you are still dealing partly with what is desirable, but what we need to look at now is what is most likely to occur, including things that you may or may not want to happen. Try to be a bit hard-headed and keep ideas of desirability out of the Most Probable Scenario."
- **Domain probes**
"So far we haven't discussed Domain X. Optimistically but realistically, what would Domain X look like in the year 2051?"
"Is there anything you'd like to say about Domain X in your Optimistic Scenario?"

- "Under this scenario, would the political power of Domain Y be about the same, or would it change?"
- "I'm interested in whether you see these reforms coming about primarily because the national leadership will see them as good in and of themselves, or because the national leadership will see them as necessary in order to preserve their power position - or what?"

Summarise/report back

Optimistic possible cone segment: Ask what might that actually look like – what would be a tangible expression of this vision?

- a. Backcasting – how would we get from where we are now to this scenario?
- b. What role might cultural managers have in achieving this?

2. Do the same for the pessimistic cone segment.

- a. Backcasting for a pessimistic scenario

5min - What next:

I will use key themes from all the interviews to produce creative outputs that speculate on future scenarios in the form of 'artifacts from the future.' (The outputs will not identify the participants or any organisations they work for or with).

I will make a time for a short online follow-up interview in early August. You will be emailed the outputs. In the interview, I will ask you to reflect on them in a short online follow-up interview. The aim of the follow-up interview is to get feedback on research outputs and the Ethnographic Experiential Futures process.

1min – Wrap up:

15min - Post interview

- Document post-its
- Code post-its. "Participant 1." P1
- Write up any diagetec prototype ideas
- Write up key reflections
- Upload recording
- Upload photos

Appendix 6 - Interview insights

INTERVIEW INSIGHTS

TRENDS

"Discernible and (usually) gradual forces, factors and patterns that are pervasively causing change in society. They create broad parameters for shifts in attitudes, policies and business focus over periods of several years that usually have global reach. They are larger than the power of individual organisations and often nation states as well." ¹

Three key trends were identified, reflecting shifts shaping the future of creative industries.

- Shift to digital technology. Global distribution and consumption of content.
- Globalisation. Power shifts to corporations and new nation states. #GAFA #BRIC
- Political polarization. #MeToo #CambridgeAnalytica

WILDCARDS

"Surprise events and situations with a low probability (expectancy) but high impact. Altering fundamental forces and creating new trajectories which can then create a new basis for additional challenges and opportunities that most stakeholders may not have previously considered or prepared for." ²

- Covid 19
 - Funding
 - Increased move to digital

DRIVERS

"Forces, factors and uncertainties that are accessible by stakeholders and create or drive change within one's business or institutional environment. These tend to be more immediate, relevant and distinct to different types of stakeholders who have an ability to engage with them." ³

Auckland Arts and Culture context:

- Demand for digital content and engagement
- Competitive funding models
- Arts and culture policy
 - Economic sector lens applied to arts and culture 'Creative Industries'
 - Government Covid relief stimulus
 - Merger of ATEED and Regional Facilities Auckland to form Auckland Unlimited
 - Creative Industries sector strategy
 - Auckland Council budget cuts
- Cultural reindigenization
 - Te reo use
 - Māori values adopted
 - Māori representation

¹ Ozcan Saritas and Jack E. Smith, "The Big Picture – Trends, Drivers, Wild Cards, Discontinuities and Weak Signals," *Futures* 43, no. 3, Special Issue: Future-oriented Technology Analysis (April 1, 2011): 292–312.

² Ibid.

³ Ibid.

(WEAK) SIGNALS

"...the early signs of possible but not confirmed changes that may later become more significant indicators of critical forces for development, threats, business and technical innovation. They represent the first signs of paradigm shifts, or future trends, drivers or discontinuities." ⁴

- Community-leading arts and culture
 - Communities are bypassing institutions to engage their audiences directly and authentically with relevant content. (Local "galleries" in cafes, community zooms, Lagi-Maama, tik toks)
 - Change in platform power leads to an elevation of community expression
 - Digital platforms allow direct communication to communities
 - Covid 19 move to digital engagement has also removed institutional gatekeeping of distribution
- Institutional divide (negative)
 - Transactional institutional box-ticking is not compatible with community
 - Bypassing of institutions is growing the gap between elitist institutions and communities
 - Risk of institutions becoming irrelevant but resources being cut rather than handed over to the community.
- Institutions are exploring more permeable approaches (positive)
- Innovative pilots and projects to:
 - Blur the roles and jurisdictions of institutions roles (Makerspace, library bicycle, public kitchen)
 - Develop and maintain inter-institutional and community connections
- Institutions are aware of the need to develop cultural and community competency – Creating new roles to support Māori language, values and representation
- Institutions are questioning who sits on their boards
- Institutions are having conversations on the detrimental nature of an arts and culture "sector" paradigm
- Post-Covid 19
 - Post-digital audiences – Increasing demand for immersive, site specific arts and culture engagement. (Cuba Dupa / Punch Drunk)
 - Global online gatherings that began during the pandemic are maintained, enabling global conversations on niche topics to share expertise
- Discussion of the importance of arts and culture beyond an economic sector - Value for societal health, wellbeing, and cohesion. MCH Cultural Well-being CNZ Arts contribute to New Zealand's economic, cultural and social wellbeing.

⁴ Ibid.

- Institutional trauma caused by restructures and scarcity - Cultural managers are afraid to play with policy or use political capital

FUTURES – 2051 Auckland Arts and Culture Sector

SETTING:

Auckland's Arts and Culture Sector in 2051

SCENARIO:

- Universal Basic Income
- Our institutions are upholding Te Tiriti
- Te Reo fluency across Aotearoa

SITUATION:

Arts and culture institutions:

- Are embedded in society
- They are respected, valued, and utilised
- Represent all cultures and tell all stories
 - Collaborate with other institutions
 - Know and understand their unique purposes
 - No silos or fighting for funding
 - Share resources and knowledge, work together
 - Gallery art shown at starship, homeless shelter at museum, etc
 - Collaborate with community
 - "listen to community" and act with community
 - Are founded on authentic connections and partnerships
 - Are part of a fully functioning holistic "sector."
 - Not just CNZ on elite artists
 - Provide authentic, respected leadership
 - Support across all aspects of arts and culture, from education and capability development to post-performer career pathways
 - (similar to sporting model – elite athletes get jobs on corporate boards)
- Arts and culture is no longer seen as just for enrichment
 - Recognised as being part of innovation, prosperity and wellbeing
 - We have arts advisors
 - Arts and Culture fluency in society, bringing competency, understanding & appreciation

- Institutions have let go
 - Have a long-term mindset – moved away from annual and quarterly funding cycles
 - Have flipped the old system – Funders now bid to support the community
- Are built on human-to-human trusted relationships
 - All people have connection to sense of people and place - Whakapapa.
 - Enabling acceptance and embrace of failure.
 - You can work as your whole self in the sector - No personal / professional conflict.
 - Providing safe community spaces.

INSIGHTS

The insights below are a synthesis and distillation of the interviews. They identify, link and weave together common ideas and themes. These are illustrated with anonymised participant quotes. Each insight is followed by a provocation that serves as a design prompt.

OUR ARTS & CULTURE INSTITUTIONS AREN'T REACHING THEIR POTENTIAL

"I get really angry that we don't do enough change, that we're so risk averse, and we don't live up to our potential."

Arts and cultural institutions are designed and operated to work with and for their constituents - their local communities. However, cultural managers expressed concern and frustration that the institutions they operate and engage with don't serve their communities as best they could. Cultural managers want to do better, they acknowledge institutional change is needed, and that community can show the way forward.

#WeAren'tHelping

Participants expressed that arts and culture institutions often create barriers for the very communities they are tasked to serve. They sighted a range of difficulties caused by policy, power and process, from local practitioners' difficulty accessing funding and participating in strategy, to audiences being isolated and disengaged in productions and programming made for them.

Cultural managers are concerned that arts and culture institutions are at risk of becoming increasingly irrelevant and out of touch with the community. They noted that institutions

are squandering expertise and energy through self-authentication and fighting losing battles against each other for scarce resources.

Participants felt that arts and culture institutions are not listening to their communities, leaving them out of touch and left behind. They must be proactive in listening to communities and providing what's relevant to them. If they don't, they risk growing the elitist gap, losing public trust and support, and ultimately resulting in a hollowed-out sector.

There is a gap between the impact institutions claim and what they deliver. For example, institutions claim to be authentic leaders, engaging the community in arts and culture. However, communities seldom seek their leadership or even engage with their offerings. Institutions are known to walk away from difficult community conversations and relationships.

"How can you be a leader when other people aren't talking to you"

#InstitutionalGatekeepers

"it's about validating the community, not the institutions"

Often communities are naturally achieving the impact and outcomes that institutions have tasked themselves with. For example, grassroots community groups create fresh, relevant works that tell authentic stories and engage communities. However, institutions hold the public resources and authority to recognise, validate and support them.

"Institutions need to be open to how community works"

#MoveOutTheWay

"Positive changes always come from a small group of individuals, operating outside the channel"

Institutions should be empowering communities to lead, evaluate and support their initiatives. Participants acknowledged that the best strategy for institutions to innovate and achieve their goals is by working as far outside the organisation (the very entity designed to achieve it) as possible.

Provocation

- How might cultural managers help compost their institutional walls to nourish the regeneration of a community-led paradigm?

OUR INSTITUTIONAL VALUES AND STRUCTURES DON'T ALIGN WITH COMMUNITY

Our arts and culture institutions aren't reaching their potential because the institutional values and resulting actions are contradictory to that of the community.

#TransactionalCulture

Arts and culture institutions are compelled (by the prevailing neoliberal economic paradigm) to value short-term individual output over long-term collective wellbeing. Participants shared stories of a transactional culture of box-ticking, which disables creativity, care, risk-taking and exploration – the very roles and values of arts and culture.

#ParadoxicalTools

Participants expressed frustration operating institutional tools that produce outcomes contrary to community desires. You know things aren't right when institutional logic dictates that having great promotional photos for your report document is a key priority.

"the job is most of the time tick-boxing"

The institution's transactional culture of contracts and check-boxes remove the need, and ability, for trust. Cultural managers expressed they feel unsafe building authentic relationships with the community because the institutional instruments they are provided are at odds with authentic, trusting relationships.

Communities need long-term, authentic, and trusting relationships. However, our institutions lack the expertise, capability, or capacity to engage at that level.

Provocation

- What if institutional funding was on generational timeframes?

WE DON'T TALK ABOUT PROBLEMS

Cultural managers are often aware of institutional paradoxes. They recognise opportunities to alleviate them but lack a way to speak up and take action as a culture of short-term popularity and fear makes the topics universally taboo.

#ElephantsInTheRoom

Cultural workers (all staff in institutions) have been institutionalised by the structures that sustain them. They fear confrontation, failure, and upsetting people, which leads them to not speak openly about what they want to change.

This self-perpetuating bystander culture of silence is part of the institutional fabric. The private opinion of individuals runs contrary to what is outwardly expressed.

Even when institutions ask for disruption and innovation (the truth), staff and consultants still will not say what they think. Some will actively encourage those considering speaking out to remain silent.

Competition and popularity drive silence.

The competitive short-term nature of institutional funding disincentivises transparency and communication. Participants expressed that institutions and individuals feel weak and scared to speak up for fear of losing funding.

They also expressed the precarious nature of building trust to enable frank institutional and inter-institutional conversation. It only takes one person (following their tick boxes), and everyone reverts to their silos.

This risk adversity cascades from the prime minister and ministries, through agencies to organisational leadership and cultural managers, and finally down to the artists and communities, who feel they are up against it all.

#LeadersMustTakeAction

Participants said that arts and culture institutional leadership must listen and show community and cultural workers that speaking up is encouraged and safe, not career suicide. They fear that current institutional leadership lacks the visibility or bravery to have robust discussions, go on a journey with the community, and make the long-term commitment needed to build trust.

#Disruption

Participants recognised the drive for social cohesion to maintain a sense of community can be counterproductive and cause stagnation. Internal disruption is needed, and this may need to be radical.

Provocation

What if we cultivated and encouraged disobedient and challenging practices?

DECOLONISATION PROVIDES AN OPPORTUNITY TO IDENTIFY, TALK ABOUT AND ACT ON NEW PARADIGMS FOR THE ARTS & CULTURE SECTOR.

Participants expressed optimism that current reindiginisation in the sector (and society) could help institutions unravel themselves from their transactional mindset and outcomes.

#ValuesAlign

Participants expressed that Māori values, including long-term perspective, interconnectedness, trust and care, align with community values and provide the best hope to address the current transactional mindset.

They could envisage a radical change in the current paradigm led by Māori to revitalise language and culture in Aotearoa and lead regeneration across the (Moana) Pacific. Moving from the present situation where institutions are separate to the community, to being interwoven. Rather than institutions working with or for the community, it would be understood the work is in being part of the community.

"A cultural revolution, where we don't need contracts."

#ThisIsWater

The Māori worldview's extrinsic position enables the identification of institutional issues often hidden in plain sight by the common sense of the current system.

The increasing openness for institutions and society to honour Te Tiriti allows direct engagement in the taboo subjects of power, politics, and purpose.

For example, Te Taumata Toi-a-Iwi's use of the term Ngā Toi to reframe and question the current 'arts sector' paradigm is generally seen as being helpful and embraced.

#Whakapapa

Participants expressed that through the concept of whakapapa, both Māori and pākehā could develop a sense of deep ancestral lineage and bring trust, connection and their whole selves into their work.

Provocation

- What would it look like if we decolonised our arts and culture institutions?

Appendix 7 - Draft written scenario

Draft Written Scenario

How might cultural managers have helped compost their institutional walls to nourish the regeneration of a community-led paradigm?

- What new things might happen in this world?
- Who benefits from this future?
- What do people do to adapt?

Setting - Arts and Culture Sector

Early 2050, Aotearoa, Tamaki Makaurau. Arts and culture sector.

Scenarios & Situations

Welcome to Ngā toi Tamaki Makaurau (Auckland's Arts and Culture Sector). The colonial year is 02051. Multiple global crises over the past decades have catalysed a transition toward a Green New Deal. (Somehow the left ensured it had the best ideas lying around. But that is another story). Doughnut Economics is the new market ideology, with it comes respect for diversity in worldviews, especially indigenous and a dramatic redistribution of wealth underpinned by a Universal Basic Income.

Aotearoa is seen as a world leader in honouring and embodying indigenous worldviews and pioneering in metamorphosing colonial institutions and paradigms. The process of honouring te triti has moved from settlement to embodiment.

It is expected Aotearoa will be a bilingual nation by the end of the century, the most successful revitalisation of an indigenous language in the anglosphere.

Led by Aotearoa, Moana Oceania has recently become the world's largest geographical area (Exclusive Economic Zones of Pacific nations) under indigenous stewardship. This is the latest achievement in the continued granting of 'personhood' to co-opt colonial concepts like property. The change to the core of colonial legal structures has enabled bureaucrats, institutions and citizens to learn and practise radically new ways of operating. Te Manawatōpū is seen to have been a catalyst for the indigenous peoples of the pacific network.

The transformation was led by Māori and Pacific peoples and aided by tangata tiriti who seeded their privilege and power, recognising it as a way for alternate realities and models of organising society to be imagined, adopted, and enacted.

Social innovations that could not function or flourish in the monoculture are blossoming. Areas of Western knowledge that are validated by and synthesised with te ao Māori include commons, social ecology, systems thinking and aspects of social innovation.

Government adoption of an open democracy model (V-Taiwan) has increased civic engagement over the past decades. Citizens are learning to practice participatory democratic engagement. Consensus led councils and worker-led cooperative businesses are becoming more prevalent.

Ngā toi

Ngā toi, the arts and culture sector, was an early adopter of the transformation, leading the development of novel ways to share power, collaborate, and coordinate. This is seen as innovative and essential to avoid critical societal systems failures. The fruits of the work done are now being recognised for the genuine value they bring.

The Ministry of Culture and Heritage took a radical approach to the government requirement for all ministries to engage in the Long-Term Insights Briefing (LTIB) process in the early 20's. Upon feedback from public consultation, the trajectory shifted from a 20-year future to 200. This is complemented by a programme to utilise and engage arts and culture tools and communities for imagining, exploring, and enacting the desired futures. (EXF).

The traditional institutions that made up the arts and culture sector are increasingly becoming embedded into the fabric of society. Extending far beyond the orthodox divisions, Inter-institutional collaboration has blurred the lines between arts and culture institutions, organisations and communities. The once disconnected bureaucracy that felt like a burden is becoming a collaborative tool, a commons that community collaboratively use and share to enable all cultures to tell all stories. The gatekeepers have become gardeners.

This did not happen overnight, nor did it occur without debate and dissent

There was continued difficulty in letting go of western paradigms. Contrary drivers towards economic growth and progress became polarised and exacerbated. It is widely recognised that one of the reasons for the success of the reindigenisation movement is the inclusive, long-term approach to change which always offered naysayers a way to engage.

How did this happen?

In an attempt to maintain relevance, institutions acknowledged and adapted to local communities increasingly organising, funding, creating, distributing and engaging in their own culture. The institutional support of decentralised community-led arts and culture was a catalyst composting their own roots. New values were recognised, rewarded, and reinforced. Auckland's arts and culture community (Ngā Toi) is leading participatory democratic engagement. Consensus led councils, and worker-led cooperative businesses are becoming more prevalent.

Nigel Borell's Toi Tu Toi Ora exhibition and resignation from Auckland Art Gallery is seen as a key turning point. Giving courage to Māori and pacific people to lead change. And equally to Pakeha to support, by moving out of the way. These changes are recognised as a combination of mobilisation and activism, where popular activism (led by artists and communities) interacts with supportive cultural managers.

Auckland Museum and Te Papa were leaders in initiating processes to 'hand back' their collections to iwi (indigenous peoples). However, rather than the physical objects changing ownership and the institutions remaining the same, the institutions found themselves being transformed through the process to serve their new purpose. Auckland War Memorial Museum honours the local wars with a new whare alongside the colonial building. A public campaign generated sufficient pressure for the Sir James Wallace (SJW) art collection to be gifted to iwi, who formed an open cooperative known colloquially as the SJW Collective (Social Justice Warrior). Its initial work used the capital and mana of the collection to assist and accompany other colonial collections on their decolonial journey.

Prior to the Green New Deal and Universal Basic Income. Communities (led by artists and other gig workers) were developing methods for community solidarity. Using Microsolidarity and Patterns for Decentralised Organising. The nation's first umbrella DAO saw artists pooling and redistributing funds. (e.g Opolis Employment Commons). This meant when the UBI and artist wage came into being, DAO's and DisCOs were established to redistribute resources to further push through precarity towards prosperity, taking an active approach to political matters.

Arts and culture (inc sports) led the cultural shift to ecological health. Moving away from carbon reduction to entire planetary health. Doughnut economics. The Ballet and Opera are no longer propped up colonial culture. Ngā toi ecosystem supports individual, local, national and international culture and arts from amateur to expert. The strength of the network is allowing it to grow everywhere: gallery collections are found on hospital walls and personal screens...

Ngā toi Tamaki Makaurau

As we zoom down to Ngā toi in Tamaki Makaurau on the eve of the 30th anniversary of the Matariki holiday being instated. We see Matariki has become Aotearoa's most adored and engaged public holiday. It was credited to the grassroots, decentralised, long-term, community-led approach it was founded on. Each community was empowered to develop their programme on their own terms. Each began with its relevant arts and culture (including sporting activities, religious activity, culinary, education, etc). Curatorial roles were supported to bring connection and cohesion to the diverse range of community engagements.

Matariki is a time with the lowest adverse impact on the ecology. It is not because it set out to be "green" but because it's aligned with fundamental principles outside the previous paradigms.

On the 200th anniversary of the founding of Auckland War Memorial Museum, the community that now leads the 'group' is working on plans for the Transit of Venus...

In this future, Auckland's arts and culture sector is:

Community-led – Communities are the soil of the arts and culture ecosystem; new institutions are flourishing on a bedrock of trust and care.

Indigenising – Continuous honouring of the Treaty of Waitangi composts the weeds of colonial capitalism, making fertile ground for regenerative paradigm shifts.

Decentralised – Shared decision making and radical transparency enable a vibrant participatory society. The gatekeepers have become gardeners.

Diverse – All artforms, cultures and communities are represented; new ones are blossoming as the monoculture diversifies.

Collaborative – Leading new approaches to share power and potential across hyperconnected community commons, the arts and culture biomes are permeating all facets of society.

Political – Fluency with organisational structures and collective decision methods increases as the taboo of power decomposes.

Respected – Recognised as essential to nurture social foundations, arts and culture also leads the societal innovation and imagination necessary to navigate continuous participatory change.

Resilient - A long-term mindset enables a shift from precarity of quarters and contracts, to abundance of generations and mutual solidarity.

Appendix 8 - Follow-up Interview plan

FOLLOW-UP INTERVIEWS

Purpose

To learn how useful the artefacts are as tools to think and feel with.

I will use one-on-one interviews to record participant responses and reactions to the artefacts.

I expect to learn how the participants felt engaging with the artefacts, what aspects worked, and what didn't. If the artefacts helped shed light on and open up new vantage points or questions to consider relating to the topic – The Future of arts and culture in Auckland.

Hopes

My hope is for the participants to have experienced visceral, immersive future experiences that helped them tap into their intuition, giving them new ways to look at and consider (think and feel) the future, their role in it, and new actions they will take.

That participants see the potential for this method to be used in the future to explore futures, and in-turn, the actions we take now.

Hopefully, they will notice elements that relate to the futures they imagined and be intrigued by the clues that provoke thoughts about how they might have come about.

Indications of success would be indicated by participants talking about:

- Positive experience engaging with the prototypes
- The affirmative relatability and believability to the prototypes
- Confirmation the experience helped consider the future of Auckland's arts and culture sector, its institutions and their role in it.
- The relationship to elements from their interview being part of the prototype
- A feeling of having a snapshot into the future
- The efficacy of the prototypes to give them new viewpoints or questions about the future
- New perspectives they gained
- The potential for the method to be used to further explore and navigate futures
- New considerations on how the future could unfold
- Elements of the artefacts that intrigued and engaged them
- Ideas (for and against) the futures presented to them
- New ideas to contribute to the prototype (e.g a new Matariki 2051 event/scenario)
- Alternatives to the scenarios
- Questions about events leading to and/or consequences of scenarios
- Insights into new ways the futures might unfold (e.g commoning)
- New questions they have about the sector
- New ideas or questions on their role in the sector
- New ideas or questions on specific ideas introduced in the prototypes (e.g DisCo)
- New actions they consider/plan to take in the future

Interview Process

Checklist

- Zoom setup + Audio
- Phone recording ready

- Timer ready
- Question doc ready
- Responses notes + pen ready

Set Timer (35min)

Start audio recording

Welcome

- **Check-in**
- **Did you manage to see the artefacts?**
- **Plan for today:** Quick summary of: the ethics, where we are at in the research process, the interview today, and what happens after.

Ethics

A reminder, as per the previous interview and consent form. This interview will be confidential.

The audio will be recorded as a backup and stored and destroyed according to AUT Ethics Committee protocol. **Documentation will be made to summarise the interview**, it will be edited to ensure you, the organisations, and colleagues you work for and with **are not able to be identified** by anyone else. Data will be stored and destroyed following AUT ethics protocols.

Start Recording

You do not have to discuss anything that makes you feel uncomfortable and do not have to give any reason for not responding to the questions during the interview.

Research process

The **aim of the research is to evaluate the Ethnographic Experiential Futures process as a tool.**

Investigate how **speculative design** might **help cultural workers** explore, **learn from, and act on, their visions for the future** of Auckland's arts and culture community to **address institutional constraints.**

Following the interview where you shared your visions for the future of Auckland's arts and culture sector, **I synthesised all participant interviews** and identified **key insights**. From here, I researched additional current weak signals and speculated on **potential ways these futures might unfold as scenarios**. Then **I created the artefacts**, a digital, experiential scenario prototype intended **to create an experience of that future**. The idea is **to make an alternative future feel present**, to shed light on and open up new horizons, enabling new questions and new possibilities about the future.

I've found it a useful tool to help me think about the future, and I'd be happy to chat with you about my perspectives, but today I want to focus on your reaction and response.

Interview today

The purpose of the interview today is to **learn how useful the artefacts are as tools** to help look at and consider the future. **I want to hear your reflection** on the **artefacts** and your **experience** engaging with them. **I've got a bunch of questions to help with that.**

After the interview

I'll analyse all the responses and include a summary in my project report. Before I publish the report, I'll share the insights from the first interview plus this one, to make sure you are happy with them. Then, when the research is all done, I'll share the report with you. And then... I'll start taking action to navigate towards a preferable possible future for Auckland's arts and culture "sector". Maybe working on the next phase of this project.

The Interview

Start Recording

Questions

A question about the artefacts from the ethics side of things first. I worked to ensure the artefacts don't identify any of the participants or make them feel uncomfortable. I want to check with you if there were any aspects that you don't feel comfortable about?

Finally. before I start with my questions, do you have any yourself? Or any burning feedback you want to start with?

This is about analysis of the tool, please be honest with your responses, you won't hurt my feelings, but you will best help inform my research and practice.

On with the questions - I have lots to squeeze in, don't worry if some of your answers are short.

ASK WHY? ? ? ? ?

Matariki Website engagement

- 1. What were your initial feelings and thoughts while reviewing the Matariki website? Why?
- 2. How would you describe the overall experience? (Enjoyable, confusing, stimulating, boring...)
- 3. How did you first engage with the Matariki website? What stuck out to you? Where did you navigate to? Is there anywhere you got stuck? Anything you missed!?
- 4. What did you like about the Website? What made you smile? Why?
- 5. What did you wish was different about the Website? What made you cringe? Why?
- 6. What could it be like if we had a team of top creatives and web designers? (What if)

Artefact Analysis engagement

ASK WHY? ? ? ? ?

- 7. How about the analysis presentation? Did you make it to the end of the presentation?
- 8. What were your initial feelings and thoughts while looking at it? Why?
- 9. Did it help you understand the Website? Why?
- 10. How would you describe the overall experience looking at the artefact analysis presentation? (Enjoyable, confusing, stimulating, boring...)
- 11. Were there any things on the Website that you wanted to be explained in the Analysis presentation?

- 12. How did you find the interactive Kumu map?
- 13. Did you interact with the data at all? Was it believable? Why?
- 14. What did you like about the analysis presentation? What made you smile? Why?
- 15. What did you wish was different about the analysis presentation? What made you cringe? Why?
- 16. What could it be like if we had a team of top data scientists and creatives? How could it be improved?
- 17. Or, what might the Website and Analysis look like as a completely different experience? An immersive role-play? A guerilla future! E.g you got a convincingly official email invitation to the Transits of Venus call launch. (What if?)

Overall experience

ASK WHY? ? ? ? ?

- 18. How would you describe the overall experience (looking at the website and analysis presentation) to a colleague in your own words? (Harry sent me this thing...)
- 19. Did the artefacts (Email, Website & kumu map) form a narrative? seem plausible? Why?
- 20. Was the overall future scenario (Matariki in 2052) plausible to you? Why?
- 21. Did the artefacts give you any sense of 'experiencing' the future? Making the future feel present and more able to be considered? Why?

EXF as a tool

ASK WHY? ? ? ? ?

- 1. Did it help you consider the future from a new perspective? Why?
- 2. What new things did you consider?
- 3. Does this give you a place to consider the desirable future you envisage?
- 4. Is there anything you can do now to act on this new perspective? How might you change that so you can?
- 5. What if this was launched as a Guerilla Future?
- 6. Would you publish an element of it on your institution or personal social media?
- 7. Could you use this (site ,or the process) as a tool to talk about and navigate possible futures with colleagues? (e.g planning an event, policy, programme...)
- 8. Could you imagine other people engaging with it? If you sent it to a friend? What would need to change?

Futures

ASK WHY? ? ? ? ?

9. Could you see yourself in the future? What role were you playing?
10. How do you feel in this future?
11. Were there any particular parts of the future scenario that stuck out to, and/or stuck with you? Why?
12. Did you recognise some of your own viewpoints or ideas in the artefacts? Which?
13. What elements of the future seemed particularly plausible and implausible? Why?
14. Did you have ideas (events/scenarios etc) you wanted to add or amend?

15. Were there any parts of the scenario that you saw as particularly positive future? What were they?
16. How might we go about achieving them? What's to stop them becoming a reality now?
17. Were there any parts of the future you saw as undesirable? Why?
18. How might we go about avoiding them?
19. Do you need a more radical utopian future to inspire and guide you? Why?
20. How did the future happen? What were the key factors that led to that future occurring?
21. What role do cultural managers (you) play in the future portrayed in the artefacts?
22. Could you imagine yourself 'operating' in this future?
23. If we were to develop one of the ideas (events/scenarios) further (to refine it for sharing with a wider audience), what would you suggest? Why?

Co-designed Futures

ASK WHY? ? ? ? ?

24. Could you see yourself in a co-design process to create the artefacts after the insights?
25. Would having a future to add to be a helpful tool to imagine future scenarios?

26. In the first interview, I asked you to describe the best "optimistic" culture that Auckland's arts and culture community could attain in 30 years by the horizon date 2051. Can you briefly describe a desirable-but-realistic Matariki 2052 event in your own words?

Community-led Future

ASK WHY? ? ? ? ?

27. The strongest theme for a desirable future for Auckland's arts and culture sector across all participants was a sense that it needs to be more community-led. Did this scenario contain the community-led future you envisage? Why?
28. What was relatable? What wasn't?
29. Were there elements of the community-led future that were missing? What?
30. Were there elements of a community-led future that you hadn't considered that the scenario raised for you? (power distribution, economics, politics, commons...)
31. How did the future happen - What were the key factors that led to that future occurring?
32. What would you do/consider differently to achieve or avoid this future?

Process

33. Are there ways to improve this process? (interviews, artefact design, interviews...)

Final comments?

THANK YOU!

Alarm sound

That's our time up. Thank you for sharing your thoughts. We can leave it here, or if you have time and have more to share we can continue on a bit.

I'll let you go. I'll be in touch with the summary of insights and artefact feedback, should be in a couple of weeks.

Thanks again for your time, I really appreciate it.

15min - Post interview

- Which were good/bad questions?
- What to change in the artefacts?
- Tidy up and digitise notes into spreadsheet.... Panopto...
- Code responses. "Participant 1." P1
- Write up key reflections
- This worked this didn't
- In the future I would try to do this
- What, so what, now what

Appendix 9 - Follow-up Interview insights

Follow-up Interview Insights

EXF can activate change/awareness by bringing the future into the present.

“I think this was a really useful tool... and that's why I was excited by this, because I think that's a massive gap for our sector. It's like, we can kind of talk about the things we want and we like, but it's really hard to turn them into concrete future examples, which are really key for mobilising change, you know? Being able to see that with really specific clarity.”

EXF can help us reconsider how our actions in the present impact the future.

“What's been really interesting I think is reflecting on what that possible future could be, and then seeing examples at my current work, and going shit, I'm really not living up to the expectations I have for the future.”

“That kind of thinking is what the Nga Toi site itself does, it's like, what does 2052 look like... it helped me think about intentionality. Am I just throwing a tapa cloth?... Or am I doing it so that we can crack the system in the future with the practical knowledge that I'm not going to be able to do that this week, next week, next 10 years.”

EXF can help us put our visions of the future into present day context.

Re: the Community map in the ecosystem - *“I guess it's just in the current model of how many people see communities, they link communities via ethnicity or demographic, do you know what I mean? And it's quite refreshing to see you've done it.... But I'm also wondering, for those who don't... understand communities as how you've put it, whether that confuses them... I think what's exciting about it, though, is that for me, that this is how I would like to see communities portrayed... I think that's quite a shift for how you see communities that [currently] exist”.*

EXF is a great discursive design tool.

“Tools like this help us think together.” “This thing has made me think.” “One thing I love about your piece of research is... it makes me think and wonder and sort of push my own practise. This research has been really interesting and sort of just as a way to think beyond what I would usually think differently from what I would usually think.”

“I think it's a really interesting process.... When I first looked at it I thought oh god what's this, how am I supposed to interpret this, but then I sort of felt, oh no, yeah this is really interesting. It got me thinking.”

Breaking free of Tempocentrism can be quite daunting.

“It's quite hard because it really requires you to really think outside the box, because I guess when you've done it for so long and you're sort of stuck in that mode of ‘this is how we do it.’ I don't think I've had the mind space to go ‘if it's not this, what could be a better way of doing it, or farer way of doing it... for me it's quite a tricky thing to answer.”

EXF can help us identify weak signals we want to amplify.

“It was really cool to see through this future lens to actually become more aware of what's happening in the present that has potential, I think that's really cool.”

“The artefacts helped them see things that are happening now which can lead to this positive future, this provides “a layer of certainty” confirmation and validation that the direction they are taking is on the right track.

Like travel to a foreign land, a trip to the future can be confusing and fascinating at the same time.

“I was like slightly disoriented, but then I liked it quite quickly... it piqued interest and curiosity. It got interesting, so I kinda spent quite a bit of time looking around the website.” “I found that really exciting, really overwhelming, but also really exciting.”

Participants were able to reflect on what they did and didn't like in the future and from there explore why and how they might work towards or away from them.

There is quite a lot of process needed to unpack those steps. (backcasting etc)

It made participant think:

- If things are community led, how does that work?
- What's the role of an institution in a community led space?
- We (cultural orgs) are running on 100 year old governance models, we need to work through moving “from king and castle to node in network”

We expect (know we need) a more radical future. Are we waiting for someone else to enact it?

There was a common feeling from participants that the future required more urgency, more difference, more radicalism, in order to deal with the perils we face. It is interesting to think that there may be a collective expectation of a radical change, yet, without a future vision to strive toward, silence and apathy remain dominant. What will it take to let us free? Knowing we are all willing and ready for a radically different future, together...

I suspect we are also conditioned to wanting grand visions of a “new” world to aspire towards, not simply improving the world we currently inhabit.

EXF provides a map of the future, not a vessel or plotted course to reach the desired location.

The process provides clear identification of locations (futures) to avoid and pursue. It also gives indications about local (present) conditions that blow toward and away from the locations (weak signals). However, these are uncharted waters, the map can provide questions about how to navigate to a destination, but not answers (plotted course) and more preparation can be done prior using futures techniques like backcasting, and repeating the EXF cycle. In addition to reconnaissance whilst steering towards the north star, to avoid titanic loss.

- **Experiencing the future allowed participants to recognise what current actions (weak signals) to amplify and abate to achieve and avoid different futures.**
- **The process is a useful tool to help see the change you can be in the world, and provide a map to consider how you might navigate it.**
- **EXF can, and does, help us retrieve our imagination, bring futures into the present, and explore how to act on them, empowering us with the best tool to predict the future, to make it. (imagine the future, make it happen)**

EXF helps you ask questions. Many participants raised questions, but quickly commented that they don't have the answers. How do we get there?

The process enabled participants to quickly identify aspects of the future they found desirable and from there illuminate the distance between the future and present (map). However, from there they could not immediately plot a course to reach the future. That's the next step.

Matariki was a great future to take people to.

“Looking at Matariki is a really interesting thing in terms of how we look and perceive Aotearoa as a country in its own right.” “The centering of Matariki feels real - it signifies a significant point in time of treaty of honouring in the arts and culture. Something significant we are and will be part of. Pulling on a personal and cultural connections.”

The Artefact Analysis (guidebook) was essential (and effective) for an understanding of the future.

The 'key findings' really struck a chord with some participants.

“I just found it beautiful and hopeful. You’re not always thinking the best will come from the future, but this view of the future is really positive... ‘The gatekeepers have become gardeners’, I just hope we can do that, you know. I want to share it with all my colleagues. I almost want to print it and put it on my wall.”

Data visualisation isn’t a native language for most of us. Participants really liked the Kumu map, it helped them ask lots of questions and consider different ways of getting there. But found they wanted more information, clarification, and explanation (e.g the logic) to help them navigate. They also wanted to see more depth to it, but at the same time acknowledged the complexity of the existing layers. And the important point around showing information about the connections as well as the nodes – complexity theory.

“I have been doing lots of work on ecosystems, but it really revealed to me how challenging it is and how and what it feels like. That gap in knowledge to read ecosystems, you know? So there's a cool experience.”

Learning from the Future of Auckland's Arts and Culture Sector.

Harry Silver