**Framing Statement for Family Tree Tour Pack Taster film and article (s).**

The submission is an edited film of my practice as research solo, Family Tree, which was a 70-minute theatre performance, complete and part of an on-going research and development process. This is an ACE, Hall for Cornwall, and AMATA funded project, performed three times publicly and due to be redeveloped and toured next year.

**The 3 main research questions** in this stage of the work were:

What can an autoethnographic approach to performance making, exploring a mixed heritage family tree offer to current debates on ‘race’ ‘ethnicity’ and Global majority concerns?

Using an authoethnographic performance making approach, what are the effective creative methods which allow political, social, economic realities to be interrogated, through the intimacy of one person’s story?

How can one solo performance can connect differently to brown, black and white people, to create resonance, allyshipand future action?

**The methodology** used was autoethographic – performance research into one family tree across 3 continents and four generations, to uncover personal narratives and how they connect to wider communities of diasporic peoples, and how these communities in turn affect and are affected by historical and political issues of migration, immigration, nationalism, war, and diasporic experiences.

**The performance research** took the form of library and internet research into historical and political issues, a collaborative residency with visual artist Crick Crickmay, devising workshops, showings of materials to fellow artists for feedback, performance of three shows to audiences with Question and Answer sessions and questionnaires, and a subsequent rearticulation of the concerns though interview for an article in the Journal of Creative Pursuit ( accessible in FURR) and my own journal article for Critical Stages.

**The initial findings were:**

* A family tree offers a useful creative architecture to explore across generations political, cultural issues for diasporic mixed heritage people.
* Experiential personal narratives can speak powerfully of wider political issues, of colonialism, occupation, postcolonialism, migration, immigration, belonging/ not belonging, and home. This was an area which was identified as having further potential to research in the next phase of the work.
* Current issues, such as ‘migratism’ can be effectively represented and commented on through theatrical storytelling in personal family stories.
* The complexity and clash within multiple heritage experience – of white and brown histories, of privilege and oppression contained within one family, offers useful nuanced narratives, and opposes the often generalised, homogenised superficial representation of GM people. This is an area that is identified for further development in the next performance.
* Experiential personal narratives can offer a powerful humanising of anti-migrant narratives, refusing the distance often required of hate/fear rhetoric and so contribute to changing attitudes.
* Audiences, white, brown, and black connect with family narratives and concerns. This is a baseline starting point from which differences can be further explored, and audiences did connect. In different ways to the work. GM people confirmed the benefit of seeing narratives familiar to them and underexplored culturally, represented.