

What is the impact political theatre can have on actors and audience members alike, with regards to the topic of homelessness portrayed in a play?

Name: Deryn Allen-Dyer

Student number: 2304213

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Acknowledgments

“For those who do not have a person to look up to, let me be that person”.

(Deryn Allen-Dyer, 2026)

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To younger me, look where we are now, a decade in the making.

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Element 1 – Research and Investigation

Introduction

When you think of theatre, do you just view it as a form of entertainment or is it a potential tool that can teach people about a pressing matter? For millennia theatre has been used as a tool to depict stories and real-world events, notably in Greece when illustrating comedy and tragedy (Ali, 2025). But what happens when we bring that idea closer to home and create something that many people can relate to or at least acknowledge. In this specific case, homelessness.

Homelessness has been a critical issue for many years but as of the recent decade homelessness has increased by 63% in England alone (Geraghty, 2025). Wales has managed to reverse the numbers and has an estimated decrease of 2% annually, with 13,287 people receiving support for housing, temporary accommodation, and food (Salvation Army, 2025). Homelessness affects many different aspects of someone's life and can have a detrimental impact, not only on their physical health, but also their mental health, with 68% of homeless people experiencing physical health difficulties (Sefton Supported Housing Group, 2026).

Writing a play about homelessness originated from my own personal experience, in addition to the startlingly large number of people still homeless today. This play will demonstrate the many aspects of homelessness and what they mean for different people as each person with a similar experience will still have a different perspective (Diamond, O'Connor, Baim, 2025. p.101). This story is important as homelessness affects many lives and is not something understood by all. For me this story is raw as it has been a decade since I was homeless and this experience will live with me always; "The element of compulsion is important. Far better to be propelled.... Because of an urgent need to write" (Gooch, 1995. p. 7).

Much of the content of the play that I have written is based on my personal lived experience, and this is because my perception of homelessness differs from that of most people. When I was younger, I was homeless, so most of the play is from the perspective of a young person who had to find a way to survive this unfortunate circumstance. This is due to the fact that homelessness can affect anyone of any age (See Appendix 1). Most of the

plays, media or shows, that I have consumed touch on the topic of homelessness appear to only represent older children (16-21 years) or fully grown adults. In many movies/ books/ autobiographies where the main character/person is homeless, it begins with them being a teen, thrust into this life (Bowen, 2012). However, there is not much media that I have seen in which a child is put in this position, one that they have no control over. In many circumstances whereby a child ends up homeless, it is usually not due to any fault of their own, but due to other mitigating circumstances.

Political theatre is a useful tool to shed light on situations and problems that our society views as taboo. There is power in theatre and there is power in having a voice (Manning, White & Hughes, 2025, p. 26). Although homelessness affects a large portion of the population most people would not think twice if they saw someone who was homeless on the street and would likely ignore them; more than half actually admit to not doing anything or doing very little when they see people who are homeless. This was a survey done in 2015 but based on the rise of homelessness we can only assume that this statistic has either remained the same or risen (Salvation Army, 2015), as the percentage of homeless people has also risen.

Political Theatre has been a way for creatives to tell stories that as a society we may not be ready to hear. A general definition is that it aims to reflect societal ideologies back to its audience or viewers: irrespective of whether they are good or bad. Starting in the early 1930s, political theatre has been used to give a voice to the workers who wanted to take a stand. A quote from one of the earliest documentations that I was able to source is “*Art is a weapon of the revolution*” (The Red Stage, 1931, p.1). This was one of their first issues. Given the topic that I decided to tackle is a problem that has been increasing drastically over the past couple of years, I thought I should write a piece of theatre that highlights the experiences of those who are or have been homeless. With using Political Theatre, it is important that the audience is not only entertained but also educated on such topics throughout the performance; “*Theatre is a form of knowledge; it should and can be used as a means of transforming society*” (Boal, 2002, p. 16), as it is a topic which affects 1 in every 200 households, in the entirety of Scotland, Ireland (Northern), Wales and England (Geraghty, 2026).

The reason I decided to write a play now that touches on the topic of homelessness is due to the increasing cost of living in the UK, meaning that it is getting harder for people to live and get onto the property ladder. This means there is a high chance that society will see a large increase in the homeless population in the UK. Even though there are preventative acts being put in place to help guard people from the potential of being homeless, we do not actually know how it is going to truly affect the state of the housing climate. With the

potential influx of young people becoming homeless, I felt the urge to write a play that reflects true experience, to show others they are not alone and that there are many people like them going through or have been through the same experiences.

While I was researching, I had the opportunity to speak to some incredible people who have worked with those who have or are struggling with the issue of homelessness. This proved to be an incredible tool as it not only provided more insight into the reality of how society views homelessness but also allowed me to see what is being done behind the scenes every day.

Interviews

Interview questions (See Appendix 2)

When preparing for the interview element, I gained consent from the interviewees (See Appendix 3). Following this, I made sure that I had information available to signpost them if they required further support. Then, I created an array of questions ready for those who I would be interviewing. I wanted the calls to run smoothly and did not want to take up too much of the speaker's time. I am aware that life in the industry can be fast paced, and I wanted to ensure that I remained concise with all my questions.

Roeddwn i eisiau i ofyn y cwestiynau trwy gyfrwng y Gymraeg hefyd. Doeddwn i ddim eisiau ysgrifennu tudalen llawn cwestiynau Cymraeg ar wahân , felly wnes i gyfieithu ac ysgrifennu yn dwy ieithog ar un tudalen gyda fersiwn Gymraeg uwchben yr fersiwn Saesneg. Mae hyn er mwyn i mi allu defnyddio'r un Word.doc ar gyfer y ddau gyfweiliad ac fel bod gennyf bopeth yn yr un lle.

Interview preparation

When I began preparing for the interviews, I was also aware I would be securing them with individuals who could offer guidance and insight into the type of work I am creating. I was able to secure an interview with Dr. Nia Ffion Rees (researcher, lecturer in Child and Youth homelessness and crisis) and Dr. Branwen Davies (playwright, producer, director) and it was a privilege to be given that opportunity.

There were unfortunately some interviews that were unable to be carried out as there were clashes with scheduling or difficulties attending for a variety of reasons. I did try and reach out to *The Wallich* (The Wallich 2026), however there were a lot of issues with contact. This is because *The Wallich* not only aims to spread the word about their mission and encourage people to show their story in a creative manner, but they also support people

across Wales within social groups. However, I could not leave this incredible charity run organisation out of my portfolio as they were the ones who inspired me to create this piece of art. The pieces they have created such as '*An Orange in the Subway*' (Thomas, 2025) or the showcase they performed in the foyer of the *Royal Welsh College of Music and Drama* have inspired and helped people experiencing similar situations.

Interview with Dr Nia Ffion Reese (See Appendix 4 and 5)

While I was researching, I found many of the sources based on the homelessness crisis were made from a general consensus of beliefs. There were very few articles that displayed individual opinions. I was privileged to have the opportunity to talk to Dr. Nia Ffion Reese, a lecturer who is also a research consultant specialising in homelessness. There were many interesting things I learnt through the course of this interview, however as Dr Reese is not well acquainted with the creative industry, I thought of questions to ask her that were based on her opinions of more mainstream media. Her insight was fascinating. She stated in the interview that there has been a lot of awareness that surrounds the topic of homelessness; however, it is all relatively stereotypical. This is mostly related to media that depicts homelessness as just sleeping rough, and not as the plethora of other forms it can take (Crisis, 2024).

I also mentioned to her the impact of ACEs (Adverse Childhood Experiences), and how that may affect a child that is homeless (Catalyst 2026). Although being homeless in itself is an adverse childhood experience, it is not something the majority of children face and is not actually recognized as an ACE. However, that being said, many children who are homeless do also have a high chance of having upwards of two or three recognised ACEs that can have a serious impact on their development into adults which can also lead to substance dependency resulting in them being back on the street (Catalyst 2026).

This really shone a light on the script that I had written, because I did not want to feel as though I was feeding into those stereotypical tropes with regards to how homelessness is viewed. It was a relief to have someone who specialised in the area, stating how important it is for there to be a depiction of a character who is not homeless in the 'traditional' sense. This also helps those who could be watching or even performing that are going through similar elements in their real life, to empathize with a character depicting their current situation, as it is not as one dimensional as just simply sleeping rough.

Through her interview I was introduced to Craig Gurney, who did an episode of a podcast that discusses the dark side of home, and how we have a preconceived notion of what

home is supposed to be. In the episode he mentions how there are different harmful things that can occur in the home that put the health of the occupants at risk on a day-to-day basis, alongside social harm (Zemiology: the study of social harms), and how it can affect human flourishing. This really helped me when I came to writing one of my characters which I will go touch more on later in the paper.

Cyfweliad Cymraeg gan Dr. Branwen Davies (See Appendix 6 and 7)

Pan oeddwn i'n ymchwilio, arsylwais ar unrhyw ran o'r diwydiant creadigol a drafoda'r pwnc digartrefedd. Yn anffodus, nid lwyddais ddod o hyd i lawer o enghreifftiau lle defnyddir digartrefedd mewn cyfrwng creadigol, yn enwedig i oedolion ifanc a phlant. Cefais y fraint, fodd bynnag, o gyfweled Dr. Branwen Davies am y perfformiadau neu'r cyfryngau a ddaeth o hyd i drafod y pwnc digartrefedd.

Dywedodd wrthyf am gwrs a gynhaliwyd tua chwe blynedd yn ôl a oedd yn gweithio gyda grŵp ieuenctid a oedd naill ai'n ddigartref, yn byw mewn llety gwarchod neu mewn perygl o gael eu symud o'u sefyllfa fyw bresennol, boed hynny gyda rhieni neu deuluoedd maeth. Ar wahân i'r cwrs hwn, ni allai Dr. Davies gofio unrhyw fath arall o fynegiant creadigol a oedd yn trafod digartrefedd. Fodd bynnag, soniodd am Y Wallich, yr elusen ddigartrefedd, sydd yn cynorthwyo'r rhai mewn sefyllfaoedd anodd, i ennill y sgiliau sydd eu hangen arnynt i wella eu bywydau.

Roedd y mwyafrif o'r cwestiynau a ofynnwyd i Dr. Branwen Davies yn ymwneud â'i barn ar gyflwr presennol y diwydiant creadigol o ran helpu y sawl sydd heb lawer, yn enwedig gan fod cost popeth, gan gynnwys gweithgareddau allgyrsiol yn codi, ac nid oes gan deuluoedd ar incwm isel y gronfa i gadw i fyny â'r cynnydd ariannol.

Gan mai dyma'r tro cyntaf i mi geisio ysgrifennu sioe yn ddwyieithog, roeddwn am gyrchu barn dramawr yn gweithio yn Gymraeg a Saesneg, nid yn unig i ddweud a yw fy ngwaith yn gwneud synnwyr, ond i gael pâr o lygaid ffres ar fy ngwaith a gweld a lwyddais i ennyn ymateb emosiynol. Rwyf am nid yn unig i'r perfformiwr ar y llwyfan gael teimlad a dealltwriaeth o'r cymeriad maent yn ei chwarae, ond rwyf hefyd eisiau i'r gynulleidfa gael ymdeimlad tebyg o emosiwn. Roedd hyn yn arbennig ar gyfer y cymeriad H. Roedd yn fendith i mi gael siarad â rhywun a allai ddeall pa mor ddefnyddiol y gall creadigrwydd fod, yn enwedig yn niwylliant yr oes hon. Gobeithio y bydd hyn yn ysgogi'r genhedlaeth nesaf o unigolion creadigol, trwy roi amgylchedd creadigol iddynt sydd hefyd yn ofod lle teimlant yn ddiogel i archwilio eu hunain a'r straeon maent am eu hadrodd.

Wrth ysgrifennu'r sioe hon, fel y soniais eisoes, nid oeddwn am iddo fod yn ailadroddiad trist o fy mywyd a chaledu bywyd yn ddigartref. Ond roeddwn, fodd bynnag, am ddangos

normalrwydd digartrefedd i nifer o bobl. Roedd ysgrifennu'r ddrama hon yn carthartig, rhoddodd y gallu i mi ddangos rhywbeth sydd dal mor amrwd i mi a llawer o bobl eraill fel fi a'i droi'n rhywbeth hardd. Wrth drafod y ddrama gyda Dr Branwen Davies, roedd yn ddyrchafol cael gwybod bod y teimlad hwnnw wedi'i gyfleu yn fy ngeiriau i.

Derbyniais rai nodiadau gan Dr Davies a oedd yn arbennig o ddiddorol i mi. Pe bawn i'n troi'r sgript hon a dechrau creu sioe wedi'i gwireddu'n llawn ohoni, byddwn yn bendant yn ystyried y nodyn hwn. Roedd hi'n amlwg iddi hi a llawer o bobl eraill a ddarllenodd fy sgript neu a gymerodd ran yn fy ngweithdy bod enwau'r cymeriadau yn sillafu'r gair 'HOME', ond beth os mai dyna'r ffordd y mae'r system yn eu gweld nhw a sut maen nhw'n gweld eu hunain? Beth pe baent yn gweld eu hunain fel ystadegyn, rhif neu lythyren? Ond beth am y cymeriadau sydd yn agosach at ei gilydd, a fyddai ganddynt lysenwau i'w ffrind (fel O ac M) i ddangos pa mor agos yw'r ddau fel ffrindiau ac i gyfleu'r ffaith eu bod yn gweld ei gilydd am bwydynt mewn gwirionedd ac nid rhif neu lythyren yn unig.

Research

When it came to researching and case studies, I wanted to ensure that what had been written could not be mistaken as offensive, on such a hard hitting and taboo subject. This led me to talking with many people who have either worked with/or have been homeless, as I wanted to make sure that not only was I being respectful in my depiction of homelessness but also that I did not get lost in my own story; I wanted to ensure I presented a portrayal of homelessness in its entirety. I also researched stories online to get differing experiences as I am aware that the current climate of homelessness is a great deal different in Wales than it is in England and of course Scotland and Northern Ireland.

This was a problem I had with my writing, as for me it is an open wound surrounded by vulnerable feelings, so it did run the risks of becoming dark. Nevertheless, as I mentioned, I did not want that. Instead, I wanted to show how normal it is in people's lives and how mundane it can be. This is why many of the characters are based on people who I myself have encountered within my life; an amalgamation of my peers at school and even when writing the character 'E' there were a lot of similarities to some teachers that I was taught by in my adolescent years.

One website that I found incredibly heartwarming was the success stories of people who had help from St. Mungo's (St. Mungo's, 2026); people who were at the worst part of their life and never let it stop them from picking themselves up again. One particular story that I found was David's. He was homeless for 10 years and even got a job while he was sleeping rough. Even though there is not a single individual that I based the character 'H' on, David

is someone who I envisage as H. As the other characters in my play were based on people that I experienced this life with, it felt right to give H that extra depth.

Element 2 – Application and Collaboration

Writing a play (See Appendix 8)

Writing in English

When it came to writing my play, I did not want it to become too depressing. I wanted it to invoke emotion, but I did not want to make the audience feel sorry for the characters. This was more of a personal choice as I know that many people who are from lower income areas, or that are without homes do not necessarily want the pity of their peers, at least in my experience.

I wanted to have characters that could be played by anyone no matter their gender, sexuality or race, however there are specific age ranges that I tried to stick to as I wanted to demonstrate how it affects the different age groups. I will admit though that when it came

time to write the characters and the play in its entirety there were specific 'genders' that I had assigned to the characters subconsciously, and that can be reflected in my writing. It is important to note, however, that if anyone felt a particular connection to any of the characters within the play, that these were open to everyone.

One major element that inspired me to do this, mainly in terms of not identifying a character's gender, is the philosophical belief that we all share many characteristics with one another. This is known as the collective unconscious in the philosophical world and specifically discusses the Jungian theory of the archetypes. These include: the persona, the shadow, the self, the anima, and animus. However, as I researched, I focused mostly on the latter of the four (the anima and animus). Coined by Carl Jung (Jung, 1990), the anima and animus are the belief that everyone has a masculine (anima) and feminine (animus) elements to them. It is the belief that there is never 100% masculinity or femininity in any one person and that we all as a collective have traits that are commonly associated with the opposite gender (men who are 'emotional' or women who are 'bossy', in reality are just in touch with their anima and animus).

I aimed to make these characters have a feeling of trueness, especially the two school children. I wanted them to not be farcical and too far away from reality that no one could feel a connection. So instead, I made them quite simple. On my first draft of the play, they seem very face value and my goal was to make them characters that the audience could relate to and feel like they have met in their own day-to-day lives.

With the two school children there is one named M, who was heavily influenced by the podcast 'Exploring the Dark Side of Home' (Simcock & Gurney, 2023), as it is alluded to them not having the best home life. This is because the majority of people assume that just because someone has a house that automatically means they are not homeless when in reality there are many different types of homelessness (Crisis, 2024). Both characters depict hidden homelessness; O is sleeping in friends' homes and on sofas, whereas M has the feeling of isolation and invisibility within their home.

This was the same mindset I had for the teacher. My intention was to make a character representative of the more negative people and ideologies within society, toward homelessness. This character is primarily ignorant, and that is their only character trait, not because I wanted to make the audience and readers dislike this character, but because I wanted them to question why they may not be so fond of the character. My objective was to create someone who mirrored the potential ideologies that the audience or even the actors may have and to understand how it can be harmful.

Ysgrifennu yng Nghymraeg

Y rheswm nad wyf wedi trafod y cymeriad Cymraeg yn flaenorol yw oherwydd fy mod yn credu ei bod yn fwy addas i'w gyflwyno yn yr iaith y mae'n ei siarad.

Y cymeriad hwn oedd y rheswm pam y penderfynais ysgrifennu'r ddrama hon. Roeddwn i eisiau dangos yr ochr o ddigartrefedd y mae pobl yn meddwl amdano pan sonnir am bwnc digartrefedd. Fodd bynnag, roeddwn i eisiau dangos y rhannau nad yw pobl yn sylweddoli eu bod yn digwydd y tu ôl i'r lleni ym mywydau cymaint o unigolion digartref. Dyma'r ochr ofalgar a thosturiol, y bobl sydd wedi cael eu trin gwaethaf gan gymdeithas yn ceisio, gyda'r ychydig sydd ganddynt, i helpu a dod â llawenydd i eraill. Cynhaliwyd astudiaeth a ddangosodd sut mae bobl heb lawer, yn aml yn ceisio rhoi'r mwyaf y gallant a sut maent yn tueddu i roi mwy na'r person cyffredin (Lockwood a Cutler, 2025). Dyma elfen arall yr oeddwn eisiau ei arddangos. Rwyf wedi cwrdd yn bersonol â llawer o bobl sydd wedi dangos i mi fod gen i gymuned fwy na'r hyn y mae'r mwyafrif yn ei gael, ac mae hynny ynddo'i hun wedi dangos y cyfoeth a'r caredigrwydd sydd o'n cwmpas. Roeddwn hefyd eisiau dangos y ffaith nad yw llawer o bobl sy'n ddigartref yn edrych 'yn nodweddiadol' yn ddigartref, ac mewn gwirionedd gallant edrych fel unrhyw berson a welir ar y stryd.

Wrth i mi weithio gyda chymeriad sy'n siarad iaith wahanol, daeth yn amlwg fod hon yn ffordd ddiddorol o ddangos dealltwriaeth. Mae hyn oherwydd y ffaith y gallwch chi ddysgu iaith neu ddysgu am faterion byd-eang, ond nes eich bod wedi byw yn y byd hwnnw, ac wedi ei brofi i'r eithaf, nid oes unrhyw sicrwydd y byddwch chi'n deall yn llawn sut i gyfleu'r profiad gwirioneddol.

Problem a ddarganfyddais wrth ysgrifennu oedd ystyriaeth i'r bobl nad ydynt yn siarad yr iaith. Mae'n dda dweud fy mod i eisiau dangos y gwahaniaethau y mae pobl yn eu hwynebu ac yn defnyddio iaith i ddangos y meddwl hwnnw. Ond rwy'n dal eisiau i'm cynulleidfadau ddeall beth oedd yn cael ei ddweud a'i drafod, hyd yn oed os nad oeddent yn deall yr iaith ei hun. Roedd cynnal y gweithdai wedi fy helpu gyda hyn, gan fy mod wedi cyrchu barn yr actor oedd yn perfformio'r rhan yn Gymraeg, a hefyd barn y rhai oedd yn eu gwyllo a'r hyn y gallent ei ddeall o hynny.

Roedd rheswm personol hefyd i mi lunio darn ysgrifenedig fel hyn yn Gymraeg. Mae hyn oherwydd, yn union fel bod yn ddigartref, mae cael y gallu i siarad Cymraeg wedi siapio pwy ydw i fel person. Mae'r ddau yn brif agweddau ar fy mywyd, a dylid dathlu'r ddau fel y cyfryw. Nid oeddwn eisiau i'm drama fod yn ailadroddiad trist o fy mywyd, ond yn ddathliad o ba mor bell rydw i wedi dod.

Outdoor Theatre

When it came to brainstorming with the ideas of how I imagined the play being performed, I thought of doing a play outside. This is because it shows 'exploration of relationships between humans and the environment' (Kershaw, 199. Pg.214). This was primarily to demonstrate, not only to the actors performing but also the audience watching, the harshness that comes with being homeless. For my project I wanted to do a full performance of the play in its entirety outside and had all the intentions to do so however, I realized that by doing so I was doing a disservice to the message I wanted to give and also my own story and others like mine. I did not want the ideas to be half baked, so I chose to do some Research and Development (R&D) so that I could get an understanding of what the play would look like on its feet.

I was interested in seeing the effects of being outside and how that might impact the action. As I am aware that the weather in general can be distracting, I wanted to see how an actor may hold that attention. Especially when the weather is working against the actor and forcing them to work twice as hard, notably with projecting over the sound of wind and rain (Ayres, N. 2008 pg. 86). Furthermore, I wanted to investigate whether it would help in invoking some form of feeling whether positive or negative, towards what themes that the play is trying to explain. By doing an (R&D) It would be an easier way for me to get both actor and audience responses. Although, I am aware that keeping people out in the cold over a prolonged period could cause issues, so I would give myself a specific timer as to not potentially endanger any of the participant's health.

With regards to making the (R&D) workshop as safe as possible, I did want to limit the number of potential onlookers. This could have proved difficult when doing work outside, but as I just wanted the participants to get an overall feeling of what it may be like, I did not want to push them to do this workshop in public. I therefore found an outdoor space on campus that was easily accessible to any participants to get to without the need to drive there. (See Appendix 9)

Collaboration

Finding participants to collaborate with was a challenge. This is due to the fact that people would hear the word 'bilingual' and instantly think that that meant they could not partake, because of not being able to speak a second language (in this case Welsh). So, for me collaboration was difficult, especially as many people had preconceived notions of what to expect. However, I did find a collaborator in one of the Set Design and Production students (SDP); her goal for her Individual Project was to create 3D model sets for a play or production. The parameters for my project were difficult for me to explain as my piece was

primarily based on being outside and there was not much 'set' to be created as most of it was based on what would be available in the outdoor space.

However, a good point was raised by the SDP; what would happen if the performance could not take place outside due to extreme weather conditions (red/amber weather warnings or issues of that nature that are not preventative) that would impact the safety of the audience and performers. Whilst there are ways to get around this while conveying the same message, such as rescheduling or refunding, this would prove difficult. The option of creating a set that is intended for indoor theatre but has the potential to mimic the outdoors, with systems that can allow for water to fall as if it were raining in the space, or using synthetic grass to give that outside feeling, would be beneficial. This could also be achieved through creating a background that is not too dissimilar to the outside world.

As I mentioned, the main goal is to have the piece performed outside. This is because it offers the audience and actors alike an organic feeling as to what being stuck outside with nowhere to go can feel like. This is why I wanted to do my workshop in an outdoor environment but as I am aware that this is going to be a space that is intended on having creative break throughs, a space where creativity and inspiration will take the lead which will help with devising the scene of their choice. I do want those who are participating to feel safe enough to have those breakthroughs without the fear of potential judgement. Even though the area in which the workshop takes place may not be the desired site, it is good to have moments of creative freedom.

Mixed mediums

Something that did intrigue me, however, was the use of mixed mediums when it came to the topic of homelessness. There are many songs that depict homelessness in more metaphorical ways than others, but one that is very blatantly real is 'Streets of London' (McTell, R 1969). This was a piece I found during the time I was homeless, and for me it truly encapsulated what I went through and how people do not know what is going on in the lives of others. As I have previously mentioned, much of the media that depicts homelessness refers to the older end of the young adults' age range, or just people who are significantly older. Consequently, this compelled me to rewrite a few of the verses of the song depicting my experiences as a young girl in song form (See Appendix 10), and I also did a translation to link it back to my Welsh roots.

I was also incredibly fortunate to be able to get into contact with a musician from Ireland who talks about homelessness within his music. The effects of the recession effected his home life as work got thinner which caused his family to move to Canada. Even though homelessness is not the crux of his music, it still plays a major role. This is because he

could see the injustices surrounding him regarding the housing crisis and the cost of living. Having watched him perform live I can say that the song 'If This Is Life' (Streek, M 2023) was the one that stuck with me the most, as it talks about the mundane dream that many people have to just own a house and not have to worry about landlords and councils potentially removing you, just for existing while making a livable wage on your dream, (Streek, M 2026), (See Appendix 11).

Read through

Upon doing a read through (See Appendix 12) it was nice to hear the words on the page come to life. It helped me not only notice little discrepancies within my work but also helped me visualize who these characters are. It was also really nice to hear how the words themselves flowed together and figure out if there were moments where, if I were to change a word, it might flow better.

Roedd hyn yn ddefnyddiol i mi, yn enwedig o glywed fy nghymeriad Cymraeg, oherwydd pan wnes i ei hysgrifennu ysgrifennais sut y byddwn i'n siarad, yn dafodieithol, er mwyn cael llais mwy naturiol iddynt. Eto, mae hyn dal yn wahanol iawn i'r ffordd y byddai nifer o siaradwyr Cymraeg eraill yn ei ddweud. Heb sylweddoli, ysgrifennais mewn cymysgedd o dafodiaith y de a'r gogledd. Mae hyn yn bwysig i mi nodi ar gyfer y dyfodol, oherwydd efallai bydd gennyf actor â Cymraeg y de neu'r gogledd yn unig.

Roedd hi'n hynod o ddefnyddiol cael barn rhywun arall a ddeallai dwy ochr o'r ddeialog. Roedd hefyd yn eithaf iach cael barn rhywun nad yw'n actor, a ganiataodd i mi weld persbectif mwy naturiol a chynnig barn gyferbyniad llwyr â'r rhai sydd â chefnidir mewn actio.

Another thing that I found incredible was that even though there are jokes and funny moments within the play, there was not a moment where anyone viewed it as insensitive or offensive. As it is my story (something not all of the participants were aware of), there was never a moment where I felt as though it was made fun of, and professionalism was heartwarming.

After finishing the read through I asked my participants three questions, two of the questions were straight forward and could be answered by everyone the third was a bit more complex, especially for some people who were not actual actors. This was fine and even though it would have been preferable to have an answer from everyone, I also did not want to make anyone feel forced into answering something they did not want to. The answers did, however, give me a lot of insight into which parts within the play people found

the most intriguing and excited by. Even though not everyone is going to want to perform the same section of the play, it is helpful when structuring my workshop. (See Appendix 13)

Workshop Preparation

When it came to organizing a workshop, I originally thought it would be ideal to do one (R&D) session as this would mean that I would not require as much time from my actors and other participants. However, I realized early that one (R&D) session would not be enough to devise a lot, and I would need more. For this reason, I decided on having an initial workshop, where people would find the section of the script they liked and wanted to pursue. Then do another where people are more in tune with those characters and those events that happen within that particular part of the play. This also sparked the thought of a comparison video between the first and second run.

One of my main struggles with organizing the workshops, however, was finding people who were able to speak Welsh, as there is quite a large percentage of Welsh dialogue in the script. Even though it was a challenge, those who did come forward and offered their talents really helped demonstrate to me how the mixture of the two languages can be successful even without a cast or audience that were bilingual. This can be seen by the reviews that were left on the workshops themselves.

Initial workshop (Appendix 14 and 15)

As I did an initial workshop, my primary goal was to gain a greater understanding of what elements of my play people enjoyed or found themselves drawn to. This was important to me as within the play there were many different events either currently happening to the character or had already happened to them, so it was nice to see what events drew people in more. There appeared to be a mixed batch of preferences when it came to events and the different ways that they were approached by each group or individual.

Wrth wyllo'r darnau Cymreig a ddewiswyd gan gyfranogwyr, roedd yna lawer o wahaniaethau rhwng y ffyrdd y penderfynon nhw eu perfformio. Penderfynodd y person a ddewisodd y fonolog gychwynnol gyflwyno'r araith yn annibynnol, yn hytrach na gyda phartner fel y dewisodd eraill. Roedd hyn yn ddiddorol i mi gan ei fod yn rhoi cyfle i mi weld sut y gall person unigol ymgorffori cymeriad cymhleth yn llawn, heb gymorth eraill. Ar y llaw arall, fodd bynnag, penderfynodd pâr o actorion rannu'r cymeriad H rhyngddynt, a arweiniodd at gyflwyno golygfa twymgalon rhwng dau berson digartref, oedd hefyd yn gofalu am ei gilydd.

Seeing my characters come to life was such a surreal experience, not only because it was my writing coming to life but also because this is a part of my life and legacy. Being able to see this part of my life, that I held so far away from reality, come to life was oddly cathartic and I started to get emotional and that was not the only reason. I also got emotional due to the sheer amount of respect shown to me by the actors who participated and allowed themselves to feel fully immersed in the roles that they chose.

These characters are all based on real people that I have met, so there was always the fear that the character would not read as well as I had thought it would be in my head. I was wrong however as there were moments the actors found with the characters that I had not even thought of, and that is what created the deeper and more dimensional feeling to the people within the piece.

There were moments within the script where I had allowed for that uncomfortable silence, and again I was worried about the play not reading as expected. However, I found that it added to the overall relationship building between the characters and showed the depths of those relationships. Seeing the characters being portrayed in ways that differ from my original writing was a breath of fresh air and provided inspiration for what else could potentially happen for these people. This helped create a more vivid and imaginative world that could surround them outside of my writing.

There were moments when I was not sure how the Welsh parts would be taken by those who do not speak the language. Additionally, when reading the opinions and feedback, I found that there were more comments on the character's dynamics with each other within the scene or how they held themselves throughout a monologue.

I was also very impressed with how the workshop went with regard to the fact that it took place outside. As usual for Wales it did in fact rain, but the overall atmosphere was heightened so much more when there was that added element. Most of the time within theatres actors must act 'cold' or 'wet' when in reality they are warm and dry. By getting rid of that added layer of pretense and actually focusing more on the play that is available in the writing itself, the actors habitually started to do things that they themselves would do when they are cold. There were offerings of if people needed to leave or go and grab more layers they could. It was also said that they did not have to stay if they felt that they were not able to. I personally invited people to borrow my extra layers that I had brought but, they were all so into the piece and feeling that element of the characters, that no-one left and no-one took the offering of extra clothing with some even saying it felt more authentic than if they had more layers on.

Something that also caught my imagination was the use of the surrounding architecture in the space we used. Within the script there was mention of a wall or bench, that was what I had expected to see used, however, there was a moment with one of the groups where they used the old electrical box (See fourth photo in Appendix 9) and made it feel as though it were a whiteboard which was a very interesting concept to me, especially with future development. Being able to use the surroundings in the space shows the level of adaptability that the participants received from the outside environment, 'The physical environment and awareness of its affect's movements' (Bogart and Landau, 2005. Pg. 10)

Final workshop (See Appendix 16 and 17)

When I went into the final workshop, I found that it was a little easier than the initial one as I had a better understanding of how to conduct the activity in its entirety and I was not as nervous. Some of the participants who attended had prior experience of the workshop and understood the structure; however, there were many new faces attending which meant there were more unique takes on my play to be taken into consideration.

Even though both workshops were set to be held in the same area, there was an issue in securing that space. This, however, did work out in my favour as I wanted to demonstrate how this piece can be placed in any given space available and that it is not defined by its location 'The arena can vary enormously in its actual, physical form' (Gooch, 1995. Pg. 17). This gave the actors more area to explore and more architectural surroundings to interact with (See Appendix 18).

I wanted to have a healthy mix of actors and non-actors as the characters in the show are based on real people. There is more of a relatable element to these characters that I wanted to show, and this was found best with people who were just reading plainly what they saw on the page and who did not feel the need to overdramatize. There was a moment within the workshop where this relatability really affected me, which was surprising as I felt writing and re-reading this script had desensitized me. This was profound as the person had no acting experience, and the fact I did become emotional demonstrates the power of this piece.

Even though this was only a workshop and not a fully-fledged performance of the play, it does show me that there is potential within this script. I believe that it was incredibly useful for me to do it in a workshop setting though, as I could get the opinions of not only the actors but also the thoughts of those who were watching as the audience.

For both workshops there was a good amount of rainfall, and this did cause issues with scripts getting wet and other elements along those lines. There was also a common theme of not being able to hear actors due to the weather. As I knew there were some non-actors taking part I merely said to them to try and project their voices more if possible, but, for those who I know have training I reminded them to use their diaphragm as to have that little bit more volume so that everyone could hear (McCallion, M. 1988, pg. 4).

Nevertheless, there was more freedom for those who were performing as there was no requirement to pretend to feel cold and miserable as the weather was more than happy to give that atmosphere to us. With the second workshop, especially so, there were so many varied locations chosen by the actors that every scene performed back to the group felt truly unique.

O'i gymharu â'r gweithdy blaenorol, lle ynyswyd y ddwy iaith, yn yr ail weithdy, penderfynodd yr action gyflwyno'r olygfa olaf sydd yn croesawu'r ddau actor i'r llwyfan i gyflwyno'u darnau ochr yn ochr, yn y naill iaith a'r llall. Fel sgriptiwr a chyfarwyddwr, llwyddodd y cyflwyniad amlieithog greu golygfa bwerus a chredadwy, gan gynrychioli mwy nag un sector mewn cymdeithas. Ystyriaf i'r dyfodol y byddai'n fanteisiol olrhain hyn ymhellach gyda mwy o amser i weld esblygiad y ddeinameg. Serch hynny, llwyddwyd i gyflwyno darlun o gymdeithas mewn dull effeithiol mewn ychydig amser. Roedd yna hefyd foment rhwng siaradwr Cymraeg a di-Gymraeg pan ddefnyddiwyd dyfais electronig i fagu dealltwriaeth rhyngddynt a oedd yn ddifyr i mi fel cyfarwyddwr, wrth weld technoleg yn uno cymdeithas. Dyma pryd y penderfynon nhw ychwanegu trydydd iaith, sef Sbaeneg, i'r gymysgedd, a helpodd i ddangos yr amrywiaeth y mae'r pwnc hwn yn ei gyflwyno wrth ddangos ei fod yn fater byd-eang.

Consent and Data collected

After the two workshops had been completed, I sent out a form to gather as much feedback as possible. There were some people who had attended both workshops so I created two separate forms, one for those who only participated in one (See Appendix 19), and the other for those who did both (See Appendix 20), along with a consent form asking for participants permission to use any answers they may have given, or photographs/ videos that were used within this IP (See Appendix 21)

The feedback that I received was overall incredibly positive and showed how much something like this play can impact people. Most participants found that they were able to more freely express how the character would be feeling and that they felt more connected

to said character. Due to the weather, there were some complaints with scripts as they did get damaged, but this was seen as minor and not as negative.

There was one negative however that stated as it was raining the day they attended the workshop; there should have been a potential back-up plan for somewhere warmer. As I have mentioned previously, I wanted to re-create the raw reality of being homeless where the weather is not a choice and as actors, we should not get a choice either. Although the weather was the source of a great deal of the complaints it was incredibly moving to see how everyone reacted to the weather in any way it manifested, there was a strong sense of resilience that I had not expected from those performing and spectating. This is something I found was a common theme while researching, as (especially in the UK) there is often a sense of comradery between audience members and actors alike (Ayres, N. 2008, pg. 83). However, I can see where it could be frustrating for the actors, as there was an issue with scripts getting wet and damaged as mentioned prior, especially for those who had longer sections to read and were not able to pick up the lines quickly (this was not something that I expected anyone to do, however it became evident that some people were able to learn lines incredibly fast which did make their personal process easier overall).

There were questions in the survey form that also asked the participants how they felt doing a workshop in a bilingual setting. Even though the vast majority of the people participating were not able to speak Welsh, the majority of people greatly enjoyed working in both languages even if they did not understand what was happening through vocality, they could contextualize through the movement and the body what the actor was trying to convey. There was even someone who had answered the survey by stating how even though they did not understand H's monologues, it was the aspect of the play that they enjoyed the most.

Review

Overall, I believe that my workshop was a success. Not only did it create an emotion and convey it to both actors and audience alike. It also demonstrated the importance of taking real world experiences and creating something beautiful from what many would consider a tragedy.

There were certain elements that I believe, however, would have altered the feedback that I received. Such as, I do not think that the effect would have been as hard hitting as it was if those partaking in the workshops did not feel some form of cold. If the workshop had been planned more around the weather than just special availability, I believe that the piece could have lost its edge. I think it would have made it easier for actors to switch to that 'acting' mode. That they would have forgotten to actually feel, for the character or just to

embody how that character is feeling in themselves, to try and create that more authentic and encapsulated atmosphere.

Between the two workshops the only major difference was the surrounding area was a lot more interesting in the second location, giving a forest area, an industrial staircase etc. This is something I enjoyed as it led to the potential ideas of using a promenade staging and taking the audience on a journey around the different areas to show the different parts of the story or the progression of homelessness in the play.

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Appendices

Appendix 1



Deryn Allen-Dyer- 2304213

A graph depicting the homeless population in Wales and England between men and women and their respective ages.

https://url.td/homelessness_graph (last accessed...

Appendix 2 - The questions asked in the interviews both in English and Welsh.

Questions for interviews

NON INDUSTRY RELATED QUESTIONS:

Literature states how having an ACE (Adverse Childhood Experience) can impact the developmental stage for young children and teens. Even though being homeless at this age is not fully recognized as an ACE, there has been research that shows how children who have gone through homelessness have also experienced at least one or more of what is currently considered an ACE. Having these experiences can increase issues with mental health, the ability to regulate the nervous system, increased risk of chronic illnesses, limiting opportunities ect.

Mae ymchwil yn ddweud syt mae ACE (Adverse Childhood Experience) yn gallu cael effaith ar y ddatblygiad plant a phobl ifanc yn enwedig arddegau. Hyd yn oed bod yn ddigartref ar y oedran hyn ddim yn hollol cydnabyddedig fel ACE, mae wedi bod ymchwil sy'n ddangos syt mae plant sydd wedi mynd trwy fod yn ddigartref wedi hefyd cael profiad efo pethau sy'n cael ei adnabod fel ACE. Mae cael brofiadau fel hyn yn gallu cynyddu problemau efo ieuchyd meddwl, yr abled i rheoleiddio y system nerfus, risg o salwch cronig, syn gallu terfyn cyfleodd etc.

- Do you think that there is enough positive awareness surrounding homelessness?

Wyt ti'n credu bod digon o ymwybyddiaeth syn amgylchynol bod yn ddigartref?

- How might a play like mine, that talks about real personally lived experiences, affect those who have or currently are struggling with homelessness?

Syt fydd sioe fel un fi, sy'n siarad amdano profiadau wir personol, yn gallu effeithio pobl sydd wedi neu yn ei chael trafferth gyda bod yn ddigartref?

INDUSTRY RELATED QUESTION:

- What are your opinions on the current representation of homelessness in the media today?

Beth ydy dy barn di ar y cynrychiolaeth gyfredol o bod yn ddigartref yn y media heddiw?

- And if you cannot think of any representation today, what is the most recent piece of media you can remember?

Os dydych chi methu meddwl am cynrychiolaeth gyfredol, beth ydy y darn o media mwyaf ddiweddar chi yn cofio?

- How can the creative industry be a good outlet for those who are struggling due to homelessness?

Syt allu y diwydiant creadigol bod allfa dda i pobl sy'n chael trafferth efo fod yn ddigartref?

> And if so would you say that it is the same for the younger generation?

Os ie, byddech chi'n dweud mae'n yr un am y genhedlaeth ifanc?

PERSON WITH EXPERIENCE IN THE INDUSTRY AND HOMELESSNESS

- How did the creative industry affect you and was it all positive?

Syt wnaeth y diwydiant creadigol effeithio chi, ac oedd e i gyd yn positif?

- Speaking from experience, what would you advise the next generation of creatives who perceive homelessness as an obstacle?

Siarad o profiad personol, syt byddech chi cynghori y genhedlaeth nesaf o pobl creadigol sy'n gweld bod yn ddigartref rhwystr?

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Appendix 3- Consent form for the interviews

interview consent form

B *I* U  

Form description

Do I have your permission to use a recording/transcript of our interview for my Independent Project?

Short answer text

Do I have your consent to use your name in the written evaluation of our interview in my dissertation?

Short answer text

Do I have your consent to name you in my Acknowledgments?

Short answer text

Appendix 4 - Recording of interview with Dr. Nia Ffion Reese, 6 February 2026.

1. https://uowtsd-my.sharepoint.com/:v:/g/personal/2304213_student_uwtsd_ac_uk/IQDV10hHR769T5vqH5vlljzZATZaET-l4k9drmQwplm8UvY?e=oZt7gb&nav=eyJyZWZlcnJhbEluZm8iOmsicmVmZXJyYWxBcHAIoiJTdHJlYW1XZWJBcHAIbGJyZWZlcnJhbFZpZXciOiJTdGFyZURpYWxvZy1MaW5rliwicmVmZXJyYWxBcHBQbGF0Zm9ybSI6IldlYiIsInJlZmVycmFsTW9kZSI6InZpZXcifX0%3D

Appendix 5- Transcript of interview with Dr. Nia Ffion Reese, 6 February 2026.

interview for third year - nia-20260206_131959-Meeting Recording

February 6, 2026, 1:19PM

33m 23s

Deryn Allen-Dyer (2304213) started transcription

Deryn Allen-Dyer (2304213) 1:38

All good. Obviously this interview is being recorded and also transcribed. If you wish to keep your name anonymous, then that is completely fine if you are OK with your name and what you've said to be written within my dissertation.

Um.

Please let me know.

Nia Rees 2:01

Brilliant. Yeah, I'm more than happy, Deryn, for you to use my name, my title as a independent housing research consultant as well as a lecturer at Cardiff University.

Nia Rees 2:17

And my area of expertise is homelessness.

Deryn Allen-Dyer (2304213) 2:22

Thank you very much.

And now on to the interview. So literature states that having an ACE or an adverse child

experience can impact the developmental stage for young children and teens, even though being homeless at this age is not fully recognised as an ACE.

Deryn Allen-Dyer (2304213) 2:42

There has been research that shows how children have gone through to show that children who have gone through homelessness have also experienced at least one or more of the currently considered aces. Having this experience can cause increased issues with mental health, the ability to regulate the nervous system, increased risk of chronic illness and.

Limiting opportunities and so forth.

Um, so?

Do you think personally that there is enough positive awareness surrounding homelessness within the media today?

Nia Rees 3:18

OK, Fab, I'm going to just touch upon first of all the what you've said about adverse childhood experiences. It's a really frightening fact in my work and my research that's particularly or predominantly focusing on.

Nia Rees 3:36

On family homelessness, children's homelessness as well as youth homelessness, so homelessness among young people, we know that children and young people who have experienced at least one or multiple adverse childhood experiences.

For example, family deaths, trauma, abuse within the home, wider financial factors, a lot of those adverse childhood experiences do increase the likelihood of that child or young person becoming homeless. And importantly, it is useful to note that it's.

The other way around as well that it does increase the likelihood of being homeless, but being homeless as well increases kind of the chance of a young person having an adverse childhood experience as well.

And so we know that in family homelessness, the family themselves who face those

adversities are also risk at higher risk as well. And so, yeah, I'll move on to your question specifically.

And that focuses on the media's understanding or positive understanding, yeah.

Deryn Allen-Dyer (2304213) 4:55

Yeah. Is there a positive awareness of that surrounds being homeless or homelessness in its entirety?

Nia Rees 5:06

That's a really good question. Um.

There's still a big conversation.

Particularly Yeah, there's still a really big conversation around the stereotypes of homelessness. We know that in the media still today, those stereotypes are very are negatively.

Are attributed to negative factors. That's really clear.

We also know that the stereotype for homelessness still focuses on rough sleeping and whether that means they're trying to positively discuss or campaign against it using media or campaign about it using media tools.

They still do focus on sleeping rough. So those who live on the street, live in outside locations, cars, garden sheds, in community spaces, wherever that may look like for them, rough sleeping is still seen.

As kind of the pinnacle of homelessness and that's what is depicted in media now for that.

There is a positive and a negative depicted, which is a surprise. The positive of using it in that way. So rough sleeping in terms of that for campaign work and media work in that way is that it's a very clear sign of homelessness. It's show, you know, to the untrained.

Eye to somebody who hasn't maybe had lived experience or to somebody who doesn't work in the field. A rough sleeper is something very obvious and we can understand it. It's very easy to understand because it's very visual. So I think that's where it's used in a positive way.

But of course, then in on all other manners, you know, it's always coming back to that

rough sleeping issue in a negative form. On the whole, I do still think that the media sees homelessness.

As.

An individual issue. We still put blame and onus on the individual when in research, and I can give you some of those literatures again, but in research we are very aware.

The environmental factors, structural factors influence a person's experience of homelessness and what that looks like. And the importantly at this point it is, you know, important to say that the ethos typologies, the European.

Typology of homelessness that has been worked on over decades encompasses a wide scale, a wide definition of homelessness. So maybe from the stuff that we've previously spoken about, Deryn, about living in cars or living in community.

Centres or living on staying in between family members or staying on sofas, the things people don't naturally think about. Or living in substandard accommodation. Really appalling accommodation.

Or overcrowded accommodation. That typology, that definition is really important when we think about homelessness and what it means. And so I think that's not, that's a big misconception in the media.

So yeah, just to reinforce my point really that still today it is seen as that negative factor. Is that, does that start to answer your question?

Deryn Allen-Dyer (2304213) 9:01

Yeah, that's yeah, that's perfect. Thank you very much. Yeah, I actually mentioned a lot about that in my play. I talk about a young girl who is, well, young, young person, but I primarily think of herself as myself, a young girl who.

Nia Rees 9:08

OK.

Deryn Allen-Dyer (2304213) 9:18

Is sleeping at friends' houses quite a lot, doesn't get a lot of sleep because of the nature of it. Then there's also another character who she does have a house, she does live with her parents, but she's very much told that she's not welcome at her house.

She's it's more so just a roof that she can stay until she can leave the next morning. And it's that a lot of people will say, well, you have a house, but it's not a home. It's it's a roof, but you don't feel loved. It's very much oxymoronic in that sense because.

Nia Rees 9:39

Yeah.

Yeah.

Deryn Allen-Dyer (2304213) 9:51

She's, um, yeah, she has a family. Yeah, she has a.

Motion-censored lights. Oh, great. There you go. Yes, she has a house. Yes, she has a family. However, she is not loved. She is not wanted within the house. And that is also a very common theme, especially for young women within that that are homeless or that are on the brink of ending up on the streets.

Nia Rees 10:05

Yeah, yeah.

Deryn Allen-Dyer (2304213) 10:18

Uh, it's very common in foster care systems and things like that as well. Um.

Nia Rees 10:22

Yeah, yeah. And I think that's a really important point and something to draw out in your play is this idea of home. So my work is a we do a lot of work about this idea of home and Craig Gurney, he's a great academic that does work about the dark side of home.

And so where you feel that sense of belonging, where you feel that that security and what that means to you as an individual. And so there's a whole other conversation about housing insecurity that needs to be had when we think about homelessness.

And both of those come together. We know that if the refugee families who might be living in temporary accommodation, so we have a real, really a difficult issue at the minute on families in temporary accommodation that's had an influx of that.

And those families then are not having those spaces for cooking, for cleaning properly, for for taking care of their families. And that also means something as well about creating a home. And then of course in like with young people, you're the the other character that you depict, you know.

Their family is at a breaking point and we know that that's the leading cause of youth homelessness. It's a family at breaking point. So you would just, you know, we've spoken again about moving between accommodation and things like that and that actually is homelessness and families are breaking down and that is the key causation for.

For young people as well. Anyway, I could talk all day.

Deryn Allen-Dyer (2304213) 11:57

No, it's all good. It's really useful. Thank you very much. It's very interesting. So the next question is how might a play like mine that goes over my personal, my personally real lived experiences and also as mentioned.

Researched experiences and experience of other people around me that I've been surrounded by. Um, how might that affect those who are currently struggling with homelessness or who have struggled with homelessness in the past in some capacity?

Nia Rees 12:28

So how might it affect or impact both really? OK. And that's not me questioning what you've asked, it's me just making understanding what's been said. Yeah, I think I think that's really interesting.

Deryn Allen-Dyer (2304213) 12:31

Yeah, but both really, yeah.

Yeah, so good.

Nia Rees 12:47

There has been an influx of research in the last, maybe say, decade, but particularly in the last five years and as well there's been a call in policy making, particularly in Wales. So we call it the Housing Wales Act. There's been a big.

Changed to the act. Now it's newly, uh, been restructured, rethought about and I can

send you those details. Um, but that has been now.

There's been a call for individuals with lived experience to be a part of the conversation even more. And all of my work that I do, whether it's with children, whether it's with families, whether it's with young people, all of the work that I do focuses on creative methodologies that allow people.

To participate. So it's participatory approaches. And the point of me telling you this is that we use something called peer researchers and they are somebody with a lived experience of the topic that you're speaking about. So for me, it's homelessness or housing insecurity and they're a peer researcher and they're trained up.

And they support their undertaking in the research. And so I think that group of people would have the skills and understanding. They've come to terms with things and they would be able to kind of take on board and understand and appreciate.

Your, your, your creativity, your play. Um, I do think.

I do think that there would be some issues for people who are currently going through that issue of homelessness, whether that's rough sleeping or whether that's living in temporary accommodation or wherever they may live, I think.

They would find it really difficult to sit and listen to those experiences if they're on the very rough. Yeah, I'm sorry not to use that word, but on the very vulnerable end of homelessness.

I think that probably would they would struggle to listen and almost like enjoy the piece of theatre, but then people who have maybe previously had those experiences.

Would almost find it therapeutic. So what I'm trying to say, it's almost a scale. So those who have maybe been out of homelessness for a good few years, who have started, who are maybe in more security, who have maybe done some of the work to, you know, to kind of.

Rectify some of those issues, those, uh, traumas that they've been through, um, maybe would actually find your play.

Therapeutic and considerate and important because you're shining a light on potentially some of the experiences that they have have seen and it's a space then that they feel heard within that.

And so I think there's two aspects of it really. I also think it's on a researcher side of it, but it's a really good research tool and you're very brave as somebody with lived

experience.

That we've spoken about to allow those experiences to be at the forefront of this and this could be the new way of doing research as well. Thank you.

Deryn Allen-Dyer (2304213) 16:17

It was quite cathartic for me while writing it, to be honest. It was very much that kind of shining a light on my own personal lived experiences was very much like I kind of felt OK, uplifted by what I can write and what I can create through what has happened to me in the past.

Nia Rees 16:20

OK, yes.

Yeah, yeah.

Deryn Allen-Dyer (2304213) 16:37

So same question, but with not for people who are currently living with the homelessness, people who how might play like this help bring awareness to those who are like I mentioned, one of the characters in this play is quite an ignorant character and doesn't quite.

Get what homelessness is? They are the type of person that very much does think it is sleeping gruff. It is. It is very much black and white. How might this affect them and impact them and how they perceive it?

Nia Rees 17:08

Yeah, Brill, thank you. Like I just finished on as it being a research tool, it's also a learning tool, isn't it? And we know that individuals these days, we're much more aware that.

We have a range of learners.

I work in a university, I lecture in a university, so I understand that. But also we're very much we're in society, people taking information in a different way and you're bringing, you could potentially bring in, I don't know what they call, but almost three or four forms of art.

The, the, the voice, the imageries, the and then potentially dance or movement. Oh, as well as music. I know that and sound, you know, you're bringing all of those together. So you're actually creating it in a way that's quite accessible for a range of groups.

Deryn Allen-Dyer (2304213) 17:51

Yeah.

Nia Rees 18:00

So already.

It's a very difficult topic to put on stage, and so already you're making it more accessible, which means that you're allowing a whole host of groups of people, including your ignorant character, your people who have.

Those misconceptions.

You know, the everyday person, you're allowing them to be access something that maybe they wouldn't understand about before, maybe don't have the ability to understand about to make their own kind of research about it.

And the impact of that?

It would be phenomenal. Um.

But also because it's embedded in lived experience, you can't argue with what is being depicted because it is somebody with lived experience that is written, that is choreographing with it, which is writing it, you know, everything.

It's somebody with lived experience, like we do in research. I can't argue what they've said. If that experience with the within that service wasn't what it should be, I can't argue with that. So we're uplifting those voices in this play like I uplift the voices in my research and so those ignorant characters that we're speaking about.

They.

They will then understand potentially the reality behind that homelessness and potentially start to appreciate where those individuals have come from.

Does that make sense?

Deryn Allen-Dyer (2304213) 19:44

Yeah, that's really good. Thank you so much. Yeah, I think that's it on the questions.

Have you got any questions you want to ask me about play, about what I'm doing or just in general?

Nia Rees 19:46

Yeah, no worries.

OK.

I think it's going to be really exciting. It's really important. I'm also really aware about, and this is maybe something that you'll reflect on or in your workshops you'll reflect on is about the care behind this.

You yourself, as I know you outside of this professional setting.

You and your family have taken a lot of care and consideration in looking after yourselves, in reflecting on your very different, different experience, you know, sorry, multiple experiences of homelessness and what that looks like if I'm at liberty to share that, but.

It's only to you, isn't it? And you know your own experience, but you know the you. You've done a lot of work on that. I'm I have no. I have, you know, no.

I'm sure that you still obviously suffer in different ways and have reflections on the times and potential impact of the of the trauma that you've been through.

But I'm also really aware that if this project goes further than those workshops, or maybe they should have time in the workshops to have a space of care, that might be really important. And I mean care in that simple in the most simple sense.

Whether that's with you, whether they do it between each other, just stopping and reflecting on how they feel, it's also a really good tool of.

Oh yeah, OK, checking in, but also almost in research, like reflecting on how we feel in that space there is.

I'm part of a group of us that are across the sector in in homeless assistant housing and security research. So in research and charity in service precision provision, there is a range of us that run something called the Youth Experiential Simulation.

The YEXLS or learning assimilation, and it's been developed with young people who have faced homelessness in the US.

And it's been brought over here to the to Wales, not even the UK, and we are the only group that have been allowed to run it. And it gives, I think I've told you about it before,

but it gives people who work in the sector.

A slight reality of what it's like to navigate services and systems when you're homeless. So if it's the prison system, the care system, the social services, whatever that looks like, the housing teams and so this kind of.

Simulation simulates.

Away a young person, maybe what challenges they come across in navigating life.

And so we're seeing that using more realistic or role play.

Sort of workshop, so I don't know the word exactly. It is becoming much more popular to allow people to truly or to start to allow people to understand about it. But the point of me saying that was that at the end of that we always take time to check in and slow down.

And I think that's really important. I think that would be important for you as somebody with lived experience, but also the groups that maybe will be going through that as well. I have a really great network of people in Canada that have been through homelessness.

Nia Rees 23:50

They're similar ages to me now, so ranging from twenty-eight to thirty-four, 5 or whatever, and they all.

Use really creative based methods to discuss things. So it's pens and papers and glitter and whatever and stamping and it's create and it's allowing visual representations because it's almost much easier to represent what you're you've been through, what your what your thoughts are on it through.

Different medias. Um, but yeah, so. So my question to you really would be.

Where what kind of impact do you hope this play will have and where would you like you know in Dreamworld? Where would you like to take it next if you did?

Deryn Allen-Dyer (2304213) 24:35

So the impact I want it to have is I'm very aware that when you see someone who's homeless on the street, 80% of the time, people won't think much about it. They'll just walk past and not acknowledge it. And it's almost an emotional.

Deryn Allen-Dyer- 2304213

Nia Rees 24:53

Yes.

Deryn Allen-Dyer (2304213) 24:55

Numbness to it. I hope that by doing a workshop or potentially in the future putting it on as a production. Uh, even though I don't view it in a in a theatre sense, I don't view it to be inside or I very much outside, but um.

Nia Rees 25:08

No, no, no.

Deryn Allen-Dyer (2304213) 25:11

I want it to invoke a sense of something, an emotion of some sort. You may not like any of the characters who are homeless, and you might completely and utterly agree with the character who's slightly ignorant. However, if that is a feeling that you get, at least it is a feeling because most of the time.

Nia Rees 25:18

OK.

Yeah, yeah, yeah.

Deryn Allen-Dyer (2304213) 25:31

Time people will walk past without any second thought, and it is an unfortunate byproduct of the society that we live in today, with people who are so engrossed in their own lives and the phones and social media that they don't actually actively do pay attention to things going on outside of their little bubble.

Nia Rees 25:50

Yeah.

Deryn Allen-Dyer (2304213) 25:51

It would be very interesting to see any sort of emotion. So I am planning on doing like

forms to see how people feel after the workshop. And with regards to taking care, a common thing in the industry is check-ins and check-outs is checking to see how people are at the beginning of a session or the beginning of a rehearsal space.

Nia Rees 25:59

Well.

OK.

Deryn Allen-Dyer (2304213) 26:10

Or where you see yourself at the start of rehearsals, rehearsal journey and then at the end of the rehearsal journey, how you think you've grown. But definitely that's something I've written down. It definitely will be a check-ins and check-outs and more of like a.

Not necessarily a trigger warning, but definitely stating hey, these are the topics that I talked about. If that is something that does make you uncomfortable, feel free to let me know and feel free to leave. Let me know if you if you don't feel comfortable coming up to talk to me in the session, please let me know via e-mail or text message, however you can contact me.

Nia Rees 26:34

Or you need to leave. Yeah, yeah, yeah, yeah.

Deryn Allen-Dyer (2304213) 26:46

Um, let me know that that you are OK.

Nia Rees 26:47

And I don't and I don't necessarily think that's for you to pick up because that's almost like.

You know, it's a secondary burden for you, but obviously you're leading the workshop, but maybe there's a point where whoever it, you know, there's another space for them to go or you can signpost as well. But obviously you don't want that to be the case. I appreciate that. But yeah, it's always.

Deryn Allen-Dyer (2304213) 27:10

Yeah, well, there's a.

Yeah.

Nia Rees 27:16

It's hard.

Deryn Allen-Dyer (2304213) 27:18

There's a very good well-being services within my university that are very open to talking about anything and they are 24 hour. So if there is any need of anyone to talk about anything that has triggered something within them then I will definitely I'll have a signpost of it at the beginning of the session and at the end of the session if people.

Nia Rees 27:23

Yeah.

Yeah, yeah.

Deryn Allen-Dyer (2304213) 27:38

Are feeling comfortable if they they know they know where they need to go if they if they do require that BS.

Nia Rees 27:39

If they wanna, yeah.

But I also think you could even just do some pens and paper, like you know you're going to do your forms just as this is, this may get an excited for you, but like a few pens and paper that people can just share scribbles on because you're all very creative, so it's probably better than scribbles, but you know, just share things on after.

Deryn Allen-Dyer (2304213) 27:48

Yeah.

Deryn Allen-Dyer- 2304213

Yeah.

Mhm.

Nia Rees 28:02

That that will be another visual element to your work, and that's really cool. Um.

Deryn Allen-Dyer (2304213) 28:04

Yeah.

Yeah, that's a very cool. Um.

Yeah, also how we say it in a creative industry would be mixed medium. So using acting, music, dance, creative arts, that kind of thing, it would be a mixed medium. So it's using.

Nia Rees 28:18

OK. Yeah, nice.

I mean, your whole thing is mixed medium, isn't it? It's really cool. Are you going to use any music?

Deryn Allen-Dyer (2304213) 28:30

So I have not particularly in my workshop, but I have got.

Nia Rees 28:36

So it's going to be a lot more like a serious drama.

Deryn Allen-Dyer (2304213) 28:40

Yes and no. So for the workshop, it is just R and D-ing and developing and devising and kind of creating what we want to sort of portray. And I am giving a lot of creative freedom to those who are a part of it.

Nia Rees 28:54

So they might sing or they might feel like, yeah.

Deryn Allen-Dyer (2304213) 28:56

They might say if they wish to, yeah, completely. Um. I've had um contact with a uh musician who is Irish who does a lot of um.

Nia Rees 28:59

Yeah, OK.

Yeah.

Deryn Allen-Dyer (2304213) 29:12

Writing of his own music and a lot of his music surrounds homelessness and the housing crisis in Ireland. And I spoke to him because I went to see him at a show. Yeah, shall do. He's, yeah, very much.

Nia Rees 29:17

Oh wow, can you send me his?

Deryn Allen-Dyer (2304213) 29:29

Talks about the housing crisis and how it's affected him and how it's affecting his family. And I spoke to him about this project and he was very, very, very excited about that and was very on board with. If I wanted to use any of his music within my piece, then I could.

Nia Rees 29:45

That's so cool and I think it is important to acknowledge. Sorry, just finally one thing I did want to say was that this is a Welsh piece. You're saying it in terms of Welsh, in terms of location and context.

Nia Rees 30:02

As well as then the language, and it is important for that to be noted because in Wales housing is devolved, so it's not run by central government housing. Anything linked to housing is run by the Welsh government.

And that is different because we focus on prevention and I wouldn't do this interview

justice if I didn't now bring up maybe prevention, maybe should have said earlier, but you know this prevention agenda about the Housing Wales Act, everything new is about prevention about those early years and I think.

Deryn Allen-Dyer (2304213) 30:41

Yeah.

Nia Rees 30:41

I think that would be, it'll be interesting to see if anybody kind of shares those reflections on what can be done or what they perceive should be done. But yeah, really cool. I wish you all the very best. Is there anything that you can think of that we haven't covered that would be useful for me to?

Speak about.

Deryn Allen-Dyer (2304213) 31:02

Um.

Not that I can think of. I'm just gonna have a look through my other questions.

Because even though they might not be something that you are, it's not the industry you're in, it could be something that you have a good.

Nia Rees 31:18

Yeah.

Deryn Allen-Dyer (2304213) 31:22

Understanding in so something that you could, uh, right?

This is.

Nia Rees 31:27

I love the theatre on a personal level, so big fan.

Deryn Allen-Dyer (2304213) 31:29

Um.

This is, uh, quite a small. We are running short on time. Um.

Do you think the creative industry is a good outlet for those who struggle with homelessness?

Nia Rees 31:48

OK. So that is similar to kind of some of the stuff that we say before for different groups.

Deryn Allen-Dyer (2304213) 31:52

Yeah.

Nia Rees 31:56

But it is known that we can share our own personal lives in a range of formats, and I know that writing blog posting as well as then short film has become a lot more important in homelessness.

Nia Rees 32:16

Particularly in youth homelessness, particularly in the world of digitalization, everything is digital. So even if it's theatre in person, allowing a space for that to go online is allowing them people to be a part of something. So you're almost developing that community and it makes.

Deryn Allen-Dyer (2304213) 32:18

Yeah.

Nia Rees 32:36

It was a the theatre more accessible, but also be that experience a lot more, you know, acknowledged on a different level. And I think, you know, obviously I don't know, not having had experience of homelessness myself, but I'm really aware that in this age it's important for us to share our experience.

Deryn Allen-Dyer- 2304213

Deryn Allen-Dyer (2304213) 32:46

Yeah.

Yeah.

Nia Rees 32:56

Experiences in a range of different ways to allow people, whether you're neurodiversion, whether you have, you know, been through different levels of trauma, whatever way you want to get involved is the right way for you. And this form is really important in that.

Deryn Allen-Dyer (2304213) 33:11

Yeah.

It's all good.

Deryn Allen-Dyer- 2304213

Appendix 6 - Recording of interview with Dr. Branwen Davies, 20 February 2026

[interview Branwen .mp4](#)

Appendix 7- Transcript of interview with Dr. Branwen Davies, 20 February 2026.

Interview Branwen-20260220_131700-Meeting Recording

February 20, 2026, 1:17PM

11m 2s



Deryn Allen-Dyer (2304213) 0:05

Hi dyna ni.

Oce, byddai'n gofyn 'to.

Wyt ti'n iawn efo ydw i gael consent ti i defnyddio beth bynnag, ti'n dweud yn fy dissertation iddi os ti eisiau remain yn anonymous mae hynna yn hollol ffein hefyd.



Branwen Davies 0:19

Oce.

Dwi'n rhoi caniatâd i ti i ddefnyddio beth bynnag, dwi ddweud beth bynnag, dwi rhannu i rhoi yn dissertation ti.



Deryn Allen-Dyer (2304213) 0:29

Diolch yn fawr.

Felly ca'l cwestiynau lan fan hyn.

Fyddai ddim yn dweud y holl sbiel.

Achos ma' hynny'n siarad amdano rhan fwyaf o ACEs ti'n gwbo be mae be mae ACE.



Branwen Davies 0:51

Atgoffa fi sori.



Deryn Allen-Dyer (2304213) 0:53

Adverse childhood experiences.



Branwen Davies 0:56

O ie ie ie.



Deryn Allen-Dyer (2304213) 0:57

So basically mae'n mae'r in intertruction fi yn dweud sut.

Mae bod yn ddigartref ddim yn yr un a ACE, ond mae ran fel fwy efo pobol a pobol ifanc, yn enwedig sy wedi cael ACE, sydd wedi bod yn ddigartref a hefyd yn cael dau neu tri ACE hefyd. Beth ydi dy barn di ar y cynrychiol cynrychiolaeth gyfredol gyfredol o bod yn ddigartref yn y media heddiw.



Branwen Davies 1:40

Yn y media heddiw.

Dwi'n meddwl fod pobol yn eithaf drwgdybus o bobol digartref.

A mae o'n broblem sydd yn mynd yn waeth neu mae pobol yn sylwi lot mwy arno fo.

Dwi 'n meddwl ti'n gwybod yn ystod lockdown neu pan mae 'na ddigwyddiadau mawr yn digwydd mewn trefi yn sydyn reit mae yna le i bobl ddigartref. Mae nhw'n cael cartref maen nhw'n cael rhywle i fod.

A wedyn yn sydyn reit pan do's 'na ddim.

Digwyddiad mawr neu t'mod ma'r broblem yn cynyddu eto a.

Hefo.

So ma' mwy o mewnfudwyr efallai yn dod mae 'na fwy o fwy o bobol yn ddigartref.

Ond ar y media sydd mae o'n ca'l 'i weld, dwi'm yn siŵr iawn i fod yn onest efo ti. Dwi ddim yn gweld achos.

Positif.

Representation.

A t'mod ma' 'na gymaint o elfennau gwahanol o fod yn ddigartref.

Be o'n ni yn mwynhau ynglŷn â'r ddrama di ydi ti'n tapio mewn i elfen gyda ni ddim yn gweld so dwi'n meddwl mai 'na le i dal ei golwg ar be di straeon gwahanol pobol a peidio jyst.

Dychmygu'r gwaetha. Ti'n 'bod ma'r documenties dwi 'di gweld ynglŷn â digartrefedd yn eitha negyddol.

Ond ti'n gwybod mae 'na mae 'na.

Fwy na hynny hefyd yndoes.



Deryn Allen-Dyer (2304213) 3:27

Ie diolch yn fawr.

Oedd hynna'n os wyt ti'n methu meddwl am unrhyw beth like o'r media. Bydd.

Beth ydi dan o media mwyaf ddiweddar ti chi'n cofio sy'n siarad amdano bod yn ddigartref.



Branwen Davies 3:52

Beth mae diweddar dwi'n cofio'n glir a bod yn ddigartref.

Dwi'm yn gwbod ond t'mod fatha.

Ydw i'n mynd yn ôl at drama wnaethon ni greu hefo criw o bobol ifanc.

Nathon ni neu hwnna t'mod mae o dros.

Dros chwe mlynedd yn ôl 'wan 7 mlynedd yn ôl lle oddan ni'n gweith drama verbatim hefo pobol digartref oedd yn byw yn bangor.

Ag oedd hwn yn rili difyr achos oddwn ni'n mynd at plant o ysgol friars i hostel digartref.

I cyfweld a pobol ac oedd mae 1 cymeriad o'r enw Reg oedd yn dewis bod yn ddigartref oedd yn dewis campio yn y goedwig oddo iddo fo oedd byw mewn tŷ cael y 4 wal na.

Yn rili restrictive iddo fo dod o'm t'mo'.

Ac oedd o'n teimlo fod o'n cael ei feirniadu am ei ddewis o ei fyw i fywyd.

Ag oedd gen ti lot o bobol oedd wedi syrthio mewn i fatha cyffuriau wedi syrthio lawr ond oedd be oedden nhw'n ddeu.

Dwi'n me'wl oedden nhw'n rhoi cyngor rili amazing i'r bobol ifanc.

Ac yn daethon nhw o gwnewch yn fawr yr ysgol yn fawr o hyn.

Sy'n gwybod oedd o'n rili neis gallu gweld nhw fel pobol.

A efo enw ac hefo teulu a perthynas yn yn hytrach na o mae jest yn person sydd yn gwastraffu amser ti'n gwbo.

Oedd gennyn nhw straeon ond ia hwnna jest oherwydd bo ni di cyfarfod y bobol eu hunain efo nhw bobol reol ti'n gwybod.



Deryn Allen-Dyer (2304213) 5:40

Ie.

Mae hyn rili neis, yn enwedig ie y gweud verbatim Mae hwnna'n jest like pob amser sy'n gweld unrhyw beth bod verbatim yn ddiagartref. Mae'n mor like monumental.



Branwen Davies 5:45

Mhm.

Wel dyna be o'dd bwysig achos oedden ni'n teimlo fatha teimlo giving a voice to those who don't have a voice hefyd giving a voice i bobol sydd yn cael ei beirniadu. So ni'n newid ffor pobol o edrych o bobol yn ddigartref ti'n gwbo.



Deryn Allen-Dyer (2304213) 6:02

Ie.

Ie achos yr unig wel heblaw am oren yn y subway achos nes i weld hwnna.

Dros yr haf.

Ond hefyd yr unig darn yn y media dwi'n gallu cofio like gwyllo oedd street cat cle bob like.



Branwen Davies 6:26

Yr helynt reit.



Deryn Allen-Dyer (2304213) 6:26

Yn meddwl like oedd hwn yn mas pan oeddwn i digartref. So to me mae hwnna'n like so far away.

Ond like dal rili rili like t'mo.

cwestiwn nesaf.

Sut allu y diwydiant creadigol bod allfa dda i pobl sy'n cael trafferth efo fod yn ddigartref.



Branwen Davies 6:55

Sud all iddo fod yn allanffa.



Deryn Allen-Dyer (2304213) 7:00

Fi trio ffeindio rhywbeth i translate achos o'n i ddim yn gwybod y geir outlet outlet.



Branwen Davies 7:04

Fys wyt ti'n mynd o'n saesneg outlet so fod pobol di gartra yn cael rhywbeth allan o'r celfyddydau. Ti'n meddwl bod nhw achos ti'n bod dwi'n mynd on ag on ag on fod y.

Celfyddydau yn gallu achub bywyd mae celfyddydau yn gallu bod mor catharctig.

Mae cael clywed dy stori dy hun a gallu cael rhywun i wrando yn y ti yn rili rili pwerus hefyd a dyna pam mae cwmniau fatha. Cafodd citiens dwi'n meddwl sydd yn gweithio heb pobol ddigartref i greu theatr er mwyn iddyn nhw gael yn rhan ohono fo. Yn rhywbeth mor mor bwysig, ond dwi hefyd yn meddwl. Ti'n 'bod dylsa celfyddydau dylsa hwnna fod ar gael i bawb so mae'n bwysig, nid jyst bod chdi'n cymryd rhan ynddo. Fo chdi'n rhan o dy stori, ond bod chdi'n gallu mynd i lefydd a gallu profi celfyddyd am ddim ti'n gwbod it shouldn't be a rich mans game.

Sy'n gwybod a fod na lefydd i theatrau gynnig. Mae yna darlleniaid. Mae hwn yn mynd ymlaen ti'n meddwl bod o ddim jest yn mynnu making machine fod na gyfleon i bobl brofi celfyddyd am ddim.



Deryn Allen-Dyer (2304213) 8:08

le.

le.



Branwen Davies 8:26

A dwi fod o fod o'n weithiau. Weithiau mae'r syniad o cerdded i mewn i theatr yn scary yn de. Ti'n 'bod pan nathon ni wneud y perfformiad reb eitem wnaethon ni wahodd y criw dy gartref i wyllo fo wnaethon ni gyd gael pizza hefo'n gilydd a wedyn gwyllo fo a'r tymor oedden nhw'n teimlo fatha ffilmstars wnaethon nhw ddweud we feel like ffilmstar a that's me. That's what i said, that's my story. Ti'n gwybod be dwi feddwl.



Deryn Allen-Dyer (2304213) 8:32

le.



Branwen Davies 8:50

Ond dwi jest yn meddwl fod gennyn ni lle fel cymdeithas i gynnig cynllun lle mae pobol yn gallu dod i wyllo pethau am ddim.

Rhybuddio allan ohono fo a hefyd ni fel artistiaid cael barn pobl. Ti'n gwybod fatha be fasa feedback fysa rhywun ella sy 'di bod yn byw yn ddigartref a'r drama.



Deryn Allen-Dyer (2304213) 9:12

le.



Branwen Davies 9:13

Ti'n 'bod beth bynnag, mae Michael Sheen yn wneud neu.



Deryn Allen-Dyer (2304213) 9:16

le.



Branwen Davies 9:16

Sherman yn neud ti'n gwbod.



Deryn Allen-Dyer (2304213) 9:19

Ie a jest ti like piggybo wrth hwnna.

Beth byddech chi'n dweud fydd y celfyddydau? Oh my gosh, dwi gallu dweud byddai yn Gymraeg erswe celfyddydau yn.

Gallu helpu.

Next generation y bobl ifanc sy'n dod troi sy'n mynd trwy petha fel hyn sy sut beth ti eisiau amdano yn y yn y sioe fi sut fyddai yn gallu helpu nhw, yn enwedig ti dweud amdano. It should be available for everybody like yeah.



Branwen Davies 9:46

Ie y ie ie.

Ie.

Ond hefyd dwi'n dwi'n meddwl fod theatr a pethau fathaf theatr ieuenctid a clybiau theatr gallu bod.



Deryn Allen-Dyer (2304213) 9:56

Ie.



Branwen Davies 10:04

Gallu bod yn aml iawn yn safe space i bobol mae.

O'n dueddol i ddenu pobl ifanc ella sydd yn teimlo'n wahanol neu yn teimlo'n estron ti'n gwybod.

Mae o yn denu pobol o bob sort of cefndir a dwi'n meddwl fod o hefyd yn galluogi tŷ i ddefnyddio dychymyg ti fatha escapeism mewn ffordd ti'n gwybod so fo chdi'n gallu

Deryn Allen-Dyer- 2304213

dianc ella o'r byd ar broblemau i fyd arall ym mwynhau hynny.
A fod o gallu bod yn eithaf uplifting ti'n gwybod ie.



Deryn Allen-Dyer (2304213) 10:45

Diolch yn fawr os mae unrhyw cwestiynau i ddechrau iddo fi.
Mae hynna'r cwestiynau ydi paratoi fel o'n stopio'r recording. Diolch yn fawr.



Deryn Allen-Dyer (2304213) stopped transcription

https://uowtsd-my.sharepoint.com/:w:/g/personal/2304213_student_uwtsd_ac_uk/IQDC9AgnasnlT6jgO1AX-KQjAX1guZzmDabKRlvCK6uBEkc?e=Hh0Low

Transcript of interview with Dr. Branwen Davies, 20 February 2026.

Appendix 8 -The final version of A Hope for Home script document.

https://uowtsd-my.sharepoint.com/:w:/g/personal/2304213_student_uwtsd_ac_uk/IQBKRXJdXW7-R5h9WKMGtJ9TAcPaQBL_5e2104HtIYCCKtw?e=KZP4M9

A hope for home

A story of those who never really have a voice, those who are never truly understood, those who suffer in silence.

The space is outdoors, no set other than what the site itself can offer. They are wearing oversized and warm clothes; they are clean shave/tidy hair. They look relatively 'normal.'

H: Mae'n mor braf/glwm heddi ynde? (pause) Fach yn oer ond ti methu cwyno, mae yn mis Ionawr. Yr amser pryd mae neb yn rili gwybod beth i neud efo eu hynnan. Maen nhw'n deud mae'r mis 'ma yn cael y ddiwrnod mwyaf digalon 'na unrhyw ddyddiad arall. Sai'n credu mae hynnan wir.

A group of people walk past H when something falls from one of their pockets.

H: Oh! Esgusodwch fi! Ti 'di gollwng rhywbeth. (yelling) mae'n edrych yn pwysig! S'dim pwynt. (sits) bydde nhw ddim yn gwrando, maen nhw byth yn. Dim bai nhw 'dy o. Mae ysgol jyst ddim yn neud gwersi arno fo. (starts to chuckle) Ond sdim byd ni gallu neud nawr, rhy hwyr.

Sees the group once again but this time they are laughing and living in their own little bubble.

H: Dwi yn colli hynna, cael ffrindiau oedden hollol deall popeth amdana fi. Maen nhw'n y perthynasau mae rhaid i ti cadw'n agos. Hmm, falle mae pwynt efo'r pobl syn casau mis Ionawr, weithiau mae popeth yn symyd rhy gyflym. Mae well da fi i sefyll yn llonydd. Ond ddim nawr, bydda'r chippy yn cau cyn bo hir.

They exit.

A younger character comes on the space; they are in a school uniform or something similar. Their bag is slinged over one shoulder.

O: (Calling off stage) Bye mum! See you later! Remember I have after school today, so I don't finish until 6!!

Beat.

O: It's so quiet here in the mornings (*looks at watch*).
Breakfast club won't open for a bit so I have some time to get
some work done. (*Sit down at a small table.*)

*After some time of writing in their notebook another young
person walks into the space and joins O. They also take out
their schoolwork and start working alongside O in silence.*

M: Did you manage to get the English homework done; I tried so
hard last night but I just couldn't wrap my head around it.
Like, how am I supposed to know what the poet is trying to say,
I didn't write it.

O: (*laughs*) I didn't manage to get it finished. Since I got in
early so I'm just polishing it off now. Last night was so noisy
I think I managed about 3 hours of sleep all together. At this
point I would rather sleep in the dog bed, at least then I won't
get woken up at 3am to a group of people playing truth or dare
while I sleep. (*shivers*) it's seriously weird.

M: Okay, yeah, I would say that's a lot worse than having to
take the dogs for their walk, but at least Mrs. D gives me some
pocket money. But seriously can you help me with homework, sir
has been on my back all month over my late hand ins.

O: Fine but as long as you help me with my math's you know miss
hates my guts.

M: Deal!

The kids sit in silence for a while just working and exchanging pieces of paper with one another. At some point O gets up and gets a plate for breakfast.

O: You not getting anything, M?

M: Nah, I'm just not hungry.

O: Okay...

They sit in silence whilst O eats what is on their plate. After a good bit of time we hear a bell ring/whistle, signaling the time for the day to start for the two of them. They rush to pack their bags. O gives M some food, and they begin to stuff their faces and make a swift exit from the space leaving it bare.

H enters holding a tray of chips.

H: (eating the chips) Oh yeah, dyna'r spot. (Notices the audience). Oh, Shwmae. Nes i ddim gweld ti yna. Dwi ddim yn lico bwyta mas ond weithiau mae rhaid i fi, yn enwedig pan dwi'n llwglyd. Ond mae'r blincin pris o popeth yn boncers nawr, dwi'n cofio pan o'n i gallu prynu sglodion am un punt pum deg. A nawr mae'n agosach i pedair punt. Bloody inflation, cyn bo hir fedra i methu prynu awyr iach. Mae'n neis i cael rhywbeth poeth, mae'n helpu fi i dwymo fy nwylo.

Sits down on the floor/wall/bench and eats the rest of the chips. They put the rubbish in their pocket. Sees some rubbish on the floor and starts picking it up.

H: Bloody pobl weithiau. (*picks up something off the ground*) 'One mans trash, is another mans treasure'. Os oedd hynna'n wir fyddai'n mwy cyfoethog na Jeff Bezos.

They Exit.

A school bell rings and we see two school children sat on the floor/ a wall/ a picnic bench with schoolwork in front of them as they write diligently trying to get their work done. We see an older figure walk by them stopping when they get to the two school children. This is a teacher figure (E).

E: Alright class I want all of your homework handed in to my desk and when you do that can you please grab a worksheet and your books. I would like you to copy all of the equations into your personal books and work them out as you go along. I do not want any of you writing in the workbooks. There will also be no calculators so I want to see all of your workings out. Please and thank you.

The two students go up to the teacher. M hands their homework to the teacher.

E: What is this M? I can barely read it, for heavens sake this is chicken scratch. Did your parents not look over it before you brought it in today. This is not what I expect off comprehensive school students. You need to fix this I will let you off this time but you can't keep giving me illegible slop like this.

O hands their work in.

E: And what is your excuse this time? Why is half of this not finished?

O: Sorry I didn't get much sleep last night ... (*not wanting to tell the teacher that they are staying with friends at the moment*) the neighbours are right by my wall and they are really noisy I couldn't concentra/

E: /I don't want these excuses. If everyone else can find the time and concentration to get it done so can you. This is unacceptable, you will sit with me at lunch and finish it.

O: Yes of course.

The two students go back to their seats and open up their textbooks and workbooks and start copying from one page to the next.

M: So, we won't see each other at lunch im guessing.

O: I guess not... it's just so unfair how do teachers get to just do that. What if I had to go do something at lunch like an appointment, what would I do?

M: Well I personally wouldn't go just in spite of them but I know my parents wouldn't really care either way.

O: Speaking of parents, did yours pack you anything today?

M: No... they said I have money on my card but they haven't put any on in the past two weeks, I genuinely don't think they get that the cost of everything has gone up. I swear they are so dense sometimes.

O: You want any of mine? (*opens their bag*) it's not much but it's something.

M: (*takes a look in the bag*) Are you sure I'll be fine I think I'm having a pasta bake tonight for food? (*unsureness*).

O: You hate pasta bake, you don't like the texture of the cheese. (*deadpan*) Which I will never understand.

M: I'll be fine I can deal with it for one night... (*under their breath*) I hope.

O: (*Still looking in their bag, pulls out some Tupperware that is still slightly stained from the Chinese that was in there*) (*in a sing songy voice*) What about some water melon I know its your favorite.

M: Ooh! (*said slightly too loud*).

E: (*Turns and looks at the two students*) Uhm excuse me, when did I say that there was any talking allowed in my classroom, (*notices the food*) let alone eating.

M&O: Sorry!

O: (*Very quietly*) I'll give it to you later.

The two go back to doing their work and M helps O who started shaking after the teacher yelled at the two of them.

They finish off doing their work and are dismissed after another school bell rings they leave the space.

H enters again, sits down with a small notebook and a pen in their hand, he begins to write something into the book and we see his process through this.

H: Syt yn y byd oeddwn i neud hyn yn ysgol (*starts writing more*)
dyw e ddim yn gneud lic o synwir.

Notices the audience again.

H: Oh. Shwmae, o'n i jyst yn trio sgwennu rhywbeth ar gyfer swydd yn y caff. Maen nhw'n nabod fi a fy sefyllfa. A naethon nhw dweud bydden nhw gallu talu fi o dan y bwrdd. Ond mae rhaid i mi ddweud iddyn nhw fy cwmwysterau.

Goes back to writing, they write for a while until they close the book and put the pen in their pocket/beanie/behind the ear.

H: Paid a meddwl yn anghywir, oeddwn i dda yn yr ysgol. Top o fy dosbarth. Ond doedd hynna ddim yn digon yn bywyd byw doedden nhw ddim yn poeni am faint o A's da fi. Mae nhw ddim ond yn poeni os ti yn dysgwyr maen NHW'N eisiau. Ac yn anffodus, doedden i ddim beth oedden nhw'n eisiau.

They get up and start stretching. They pick up their bag and make sure it's on properly.

H: Wel bydden i mynd nawr, sai'n eisiau bod yn rhy gwlib mae'n edrych fel/mae yn bwrw glaw mor caled, a sai'n eisiau edrych fel crap ar gyfer fy cyfweliad yn y caff. Byddai'n gadael i chi gwybod syt mae'n mynd.

They leave the space not having realized they also left their book on the floor. They come back on to get the book and put it in their pocket.

H: Dim mwyn colli hwnna nage. Wel hwyl... am yr ail waith.

*A school bell rings as we see **E** sitting with a pile of worksheets and going through and marking them. We see **O** walking into the space to join **E**, they have their head down and they are clutching their bag. **E** does not notice them, not until **O** makes themselves known and sits down.*

E: You actually showed up this time. What? Was there no silly excuse? No headache? Doctors appointment?

O: N-no... *(gaining a bit of confidence)* and for the record they were not excu/

E: /I don't care what you have to say. *(hands them the half finished sheet)* here you go I want you to finish this, and you can only leave when all of the answers are correct.

O: Okay... uhmm *(hesitates)* can I eat my food while I do it?

E: No. There will be no eating in my classroom. You better hope that you get it right the first time around.

*They sit in silence as **O** diligently does their work, they hand it to **E** but each time they hand it in they have a question wrong and have to fix their mistake. Until finally **O** gets all of the*

*questions correct and is allowed out of the classroom. They walk out of the space and so does **E**.*

*As we see **M** walk into the space and sit down by themselves they pull out the Tupperware box from earlier. they eat the contents in silence no phone no nothing. They sit like this until they finish their food.*

***O** walks into the space, they sit next to **M** and start to rummage in their bag. **O** starts to open the other containers of food and starts to eat. They offer some more food to **M**; they decline.*

O: Are you sure, I really don't mind you having more.

M: I'm Fine don't worry. But eat up quick, there is probably only about five minutes left before last class.

***O** nods, and they start to scarf down their food. The bell goes once again. The two students get up once again and leave the space.*

*We now see **H** enter the space.*

H: *(noticing the audience)* Oh... hiya. O'n i meddwl fasech chi 'di gadael yn barod, mae'r tywydd yn mor wael.

Looking down at the piece of paper.

H: Naethon nhw ddweud na. Doedd y cwsmeriadau ddim yn hoffi fi bod 'na. Naethon nhw cwyno i'r fenyw sydd yn rhedeg y caff. Rhywbeth amdano'r fordd dwi'n edrych neu arogli. Rhywbeth fel hynna.

Sniffs their armpits.

H: Falle oedd pwynt efo nhw, bydd fach o ddwr poeth ddim yn brifo. O-ond! Paid a meddwl bod bai y pobl yn y caff oedd o. Maen nhw 'di dweud os dwi'n gallu shapio lan a cael golch, (*plays with hair*) a falle fach o trim a dod mewn wythnos nesaf fydden nhw'n rhoi ail siawns iddi fi.

Holds their stomach.

H: Fydd rhaid i mi rhoi stop i bwyto mas falle, safio lan fach o arian am trim proffesiynol.

Takes a seat on the floor/bench/wall, and starts to rummage in their bag. They get out their book once more and begin to doodle inside it.

The two students sit down.

M: How was the lunchtime detention with mr/miss E?

O: I mean... it was okay. We didn't do much and she/he kept going on about how I always have an 'excuse', she/he even said that it was a shock that I actually turned up because of how often I 'make up' excuses.

M: What?

O: Yeah I know, but it is what it is.

M: Don't the school have a tab on your file that explains the situation, like surely she/he knows right?

O: Oh she/he probably does. She/He probably has complete access to the file, but refuses to acknowledge that it's true. (*they laugh but it is almost hollow sounding*).

They sit together in silence.

M: So... who is picking you up today then?

O: I'm pretty sure mum is still in work, so I think my dad is. He said he's gonna take me for some food before he takes me back to the house. I just hope they left the key under the mat for me this time. I do not fancy freezing outside again until my mum comes. What about you, who's getting you today?

M: Oh uhmm... well it seems like an okay-ish day and I don't live that far away, I might just walk. You know they say that we should have something like 10,000 steps a day. My mum won't shut up about it.

O *looks away from the space as if seeing a van pull up.*

O: *(standing up their bag that was not attached to them falls on the floor and worksheets start flying out)* Oh I think that's my-
(notices) oh shit!

H sees the papers flowing towards them and reaches down to grab them before they all fly away or get too drenched.

H: Oh mae'n iawn dyma ti, fyddet ti ddim eisio colli rhein.
(hands O their work)

O: Oh, thank you?

H: Dim problem, gobeithio ti'n mynd adre yn saff nawr.

O: Uhm...I better go I don't want him to be annoyed. *(They give M a quick hug and goodbye and leave them).*

M looks at **H**.

M: Thank you for that, they do not need another detention on their hands.

H: Oeddwn i yr un. Oeddwn I'n iawn yn gwneud y waith ond oedd popeth yn ormod weithiau, doeddwn i ddim yn teimlo oedd 'da fi amser.

M looks at their phone.

M: Shit I better leave, mum will have a field day if I'm not back before her and there's no food on the table. (*under their breath*) I hope there is some food there. (*turns to H*) Thanks again, I know they really appreciate it.

H: Dim problem, nawr cer. Sain eisiau i chi cael problemau efo dy mam 'di. A cer cyn mae'n tywyll.

M leaves and starts waking away they turn to offer a wave to H.

H is standing in the middle of the playing space with a hand up from waving to M. they stand in the middle of the space and sort of settle into their placement. They are quiet for a moment and just take in the world around them.

H: Weithiau mae'n well i bod yn llonydd.

Silence.

H: Gobeithio maen nhw'n cyrraedd adre yn saff, dwi'n cofio bod yr un oedran a nhw. Oedd popeth yn teimlo mor mawr, a mor ofnus. Ond nawr dwi'n colli y amser hynna ti ddim yn cael e nol.

Looks up at the sky.

H: Bydden tywyll cyn bo hir, a fydden oer. (*goes into their bag and pulls out a sleeping bag*) amser i rapio lan yn dwym a mynd i welu dwi'n credu. (*lays the sleeping bag down on the bench/floor, they get in but is still sitting up*) wel pam ti dal ma? Cer! (*they lie down*)

Y Diwedd

The End

Appendix 9 - Images of the sight that was used for the initial R&D workshop.



Appendix 10 - The QR code of my cover with own lyrics of 'Streets of London' (unaccompanied). This felt better as it's more raw and real to how I felt aged just 11 myself. With photographs of myself at the time, I was homeless. With a cameo from a young girl who was born during that same year and at the same time as I was homeless, she is now almost 10 years old.



Appendix 11 - A screenshot of an email exchange between myself and artist Meryl Streek, March 10 2026.

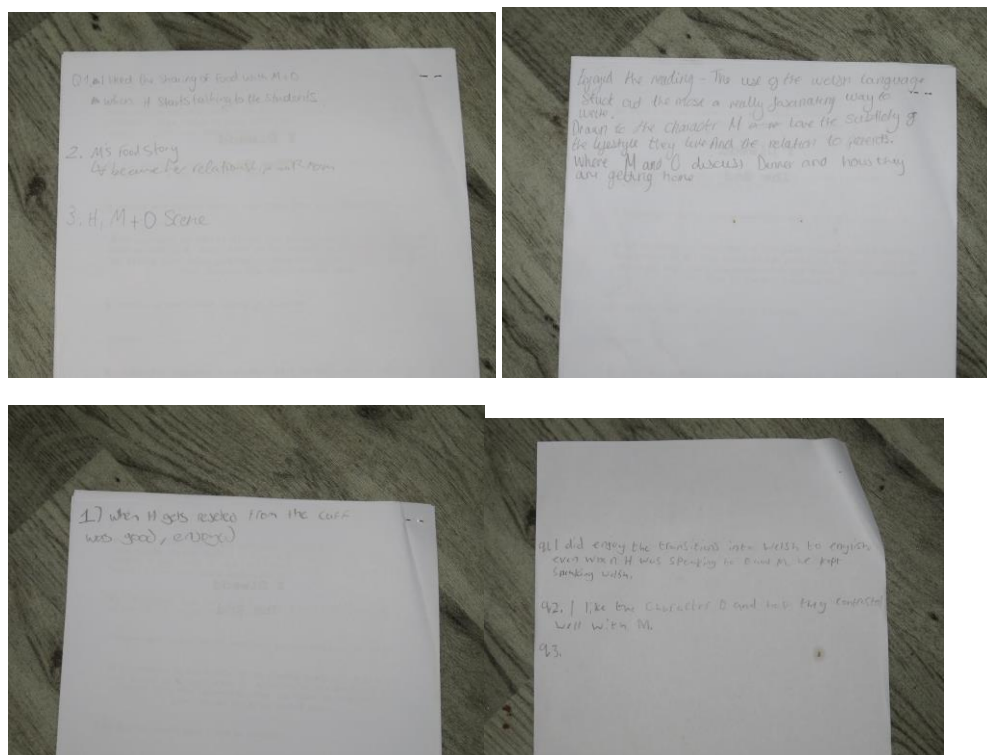


Deryn Allen-Dyer- 2304213

Appendix 12 - The audio clip of the read through done on the 23rd of January

[Jan 23 at 12-40.m4a](#)

Appendix 13 - Pictures of the written feedback from the readthrough by the participants who took part in various roles.



Appendix 14 - Pictures from the first workshop on the 13th February 2026



Appendix 15 - Videos from the performances that took place on the 13th of February 2026

https://uowtsd-my.sharepoint.com/:f/g/personal/2304213_student_uwtsd_ac_uk/IgAF14YVvadQTrgr9tkwBT7vAVUAEfeB1k4KtBE261xVxBI?e=RMkeyd

Appendix 16 - Pictures from the second workshop on the 10th of March 2026.





Deryn Allen-Dyer- 2304213

Appendix 17 - the videos from the second workshop on the 10th of March 2026

https://uowtsd-my.sharepoint.com/:f/g/personal/2304213_student_uwtsd_ac_uk/IgCxaB5rSYFkSK5Xxe6Fd1RYAR71DrHIPbLYRTX0Z5t9mGY?e=MqFAlC

Appendix 18 – Pictures of the secondary location that was used in the final workshop.



Appendix 19 - Feedback form from individuals who only participated in one workshop.

<https://docs.google.com/spreadsheets/d/1p4nmFSqZ-UYIUH356P8s57mPltbSkcv058KIXWnrZE/edit?usp=sharing>

Appendix 20 - Feedback form from individuals who participated in both workshops.

<https://docs.google.com/spreadsheets/d/1V3wApgxpVPjUILLUEdNLtv2x1JDaUtLvkfBPsfu9aDjs/edit?usp=sharing>

Appendix 21- Consent forms filled out by participants of the Workshop (both the Initial and Final).

Form_Responses			
Timestamp	Do i have your consent to use any photograph	Do i have consent to refer to you (not by name)	Do I have your consent to list you as a part of
4/4/2026 21:49:08	Yes	Yea	Yes
4/4/2026 21:51:10	Yes 😊	Yes 😊	Yes 😊
4/4/2026 21:52:27	yes	yes	yes
4/4/2026 21:52:27	Yes	Yes	Yes
4/4/2026 22:46:24	yes	yes	yes
4/4/2026 22:54:38	Yes	Yes	Yes
4/5/2026 5:00:31	Yes	Yes	Yes
4/5/2026 14:09:56	You do :)	You do :)	You do :)
4/5/2026 14:10:14	Yes	Yes	Yes
4/5/2026 21:17:43	You do :)	You do :)	You do :)
4/6/2026 10:02:58	Yes	Yes	Yes
4/6/2026 21:57:26	No	Yes	Yes 🙌

AI Acknowledgment

All of the writing within this paper is my own work with help from AI to check grammar and Spelling in both languages, however, has also been checked by myself and my 1:1 tutors.