

BRISBANE

**EDUCATION
RESOURCES:
BACK TO BILO**

FESTIVAL

EDUCATION RESOURCES: BACK TO BILO



Photo Credit: Stephanie Coombes

Brisbane Festival, Queensland Theatre, Belloo Creative and Performing Lines acknowledge the Jagera and Turrbal people who are the Traditional Custodians of the land on which we work, and their unique relationship with the lands, seas and waterways. We pay our respects to their Elders both past and present, and to all Aboriginal people and Torres Strait Islander people.

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Writer Katherine Lyall-Watson
Director Caroline Dunphy
Original Concept Matt Scholten
Production Status A Belloo Creative Production
Produced by Performing Lines
Presented by Queensland Theatre and Brisbane Festival

DURATION

70 minutes, with no interval. *(this is subject to change without prior notice)*

WARNINGS

This production includes loud noises, flashing lights, blackout, haze, and mature content and themes such as war, detention, and children in distress.

Recommended for ages 14+.

Education Resources created in collaboration with Belloo Creative, Brisbane Festival and Queensland Theatre

ABOUT

A true-life testimony to people-power, and persistence.

Priya and Nades left war-torn Sri Lanka and found each other in regional Queensland. They married, had two daughters, worked hard and settled into a simple but happy country life.

Their community welcomed the new family with open arms — until four years later, after an unexpected knock at the door, they were ripped away in a dawn raid. The family's story could have ended there, but a brave band of Biloela women weren't giving up so easily. Fighting alongside the young refugee family, the women launched a grassroots campaign that galvanised hundreds of thousands of ordinary Australians demanding the family be brought back home.

This is the remarkable true account of one family's ordeal in the nightmare limbo of immigration detention, a story proving that love is stronger than fear and that persistence and togetherness can win against crushing odds.

Back to Bilo is the profoundly moving new play from celebrated local company Belloo Creative (*Boy, Lost*) made with — and from — the heart of regional Queensland.

CAST AND CREATIVE TEAM

Katherine Lyall-Watson
Belloo Creative
Co-Artistic Director & Writer



Caroline Dunphy
Belloo Creative
Co-Artistic Director, Director & Performer



CREATIVES

Writer Katherine Lyall-Watson
Director Caroline Dunphy
Original Concept Matt Scholten
Dramaturg Kathryn Kelly
Designer (Set & Lighting) Govin Ruben
Costume and Props Designer Keerthi Subramanyam
Sound Designer & Composer Guy Webster
Composer Menaka Thomas
Sound Realiser Brady Watkins
Video Designer Mic Gruchy
Videographer (Biloela Video Content) Shaun Charles
Tamil Cultural & Language Consultant Vashini Jayakumar
Tamil Cultural Consultant Sudhesh Somu
Assistant Director Janaki Gerard
Design Associate (Set) Max Bowyer
Foyer Installation Artist Charlotte Haywood
Accent Coach Melissa Agnew
Tamil Language Consultant Dr Gunalan Shanmuganathan
Producer (Belloo) Kristen Maloney
Producer (Performing Lines) Vanessa Wright
Dramaturgical Mentee Jai Bofinger
Production Manager Jason Thelwell
Stage Manager Mikayla Hosking
Assistant Stage Manager Tia-Hanee Cleary
Assistant Stage Manager Teddy Waddingham

CAST

Liz Buchanan
Matt Domingo
Sarah McIntosh
Erika Naddei
Menaka Thomas
Leah Vandenberg



Photo Credit: Morgan Roberts

TEACHER GUIDANCE

Back to Bilo incorporates live footage of traumatic events, including deportation.

Before running any activity:

- inform students and caregivers ahead of time,
- offer a clear opt-out and an alternate task,
- have your school counsellor briefed and available and
- create a safe space agreement with students (confidentiality, respect, right to pause/step out).

If a student discloses distress, follow your school's wellbeing protocols immediately.

Keep activities optional and non-graphic; encourage students to use metaphor rather than personal disclosures.

If you need to seek further support, contact:

- Kids Helpline – 1800 55 1800

CURRICULUM LINKS

Years 7–10 Drama (Australian Curriculum V9 – QLD)

Making – Developing Practices and Skills

- ACADRM050 / ACADRM054 – Develop and refine expressive skills, movement, voice, and dramatic action to communicate ideas and emotions.
- ACADRM051 / ACADRM055 – Plan, structure, and rehearse drama that conveys meaning through dramatic forms, styles, and conventions.
- ACADRM052 / ACADRM056 – Collaborate as an ensemble to create and present dramatic action, using design and technology elements to enhance meaning.

Making – Sharing and Performing

- ACADRM053 / ACADRM057 – Perform devised and scripted drama, applying performance and expressive skills to engage audiences.

Responding – Analysing and Interpreting

- ACADRR058 / ACADRR062 – Analyse how drama elements, conventions, forms, and performance styles are used to represent viewpoints, ideas, and themes.
- ACADRR059 / ACADRR063 – Evaluate how drama from different contexts, cultures, and times communicates meaning and responds to social, cultural, and political issues.

Responding – Reflecting and Evaluating

- ACADRR060 / ACADRR064 – Reflect on their own and others' drama, considering the influence of context, purpose, and audience.

QUEENSLAND SENIOR DRAMA SYLLABUS

Unit 3: Texts and Human Experience

Subject matter: Contemporary Theatre, Verbatim Theatre, Physical Theatre.

Focus: Analyse and interpret how dramatic storytelling shapes understanding of human experience and culture.

General Objectives:

- Apply dramatic languages, conventions, and styles to interpret scripts and performance.
- Evaluate the manipulation of dramatic elements to communicate meaning and viewpoints.
- Create and shape dramatic action in response to contemporary social and political contexts.

Inquiry questions relevant to *Back to Bilo*:

- How is dramatic meaning created to communicate viewpoints?
- How can performance challenge or reflect human experience?

Unit 4: Collaborative Performance

Subject matter: Devising and performing work responding to stimulus.

Focus: Apply collaborative skills to devise a performance that communicates a particular viewpoint.

General Objectives:

- Manipulate dramatic conventions and elements collaboratively.
- Shape performance through design, direction, and acting choices.
- Evaluate how collaborative processes and choices influence audience engagement.

Inquiry questions relevant to *Back to Bilo*:

- How can a performance be shaped to engage and challenge an audience?
- How can performance respond to stimulus to communicate a political or social perspective?

PRE-SHOW DISCUSSION

- How does the idea of *home* mean different things to different people? How can this be explored theatrically?
- What is the potential impact of a live performance on public awareness or social change, compared to news media or social media?
- In what ways might theatre give a voice to marginalised or underrepresented communities?
- What responsibilities do artists have when telling stories that are political or socially charged?
- How can personal stories of migration, displacement, or cultural identity create powerful theatrical experiences for an audience?
- In what ways might theatre give a voice to marginalised or underrepresented communities?
- What responsibilities do artists have when telling stories that are political or socially charged?
- How can ritual, memory, and tradition be used as theatrical conventions to create dramatic meaning on stage?
- How might a performer use their own lived experience to inform their characterisation and connection with the audience?
- How can place and environment (such as the town of Biloela) function as a symbol within a performance?
- In what ways do you think design elements (sound, projection, set) can communicate feelings of belonging or alienation?
- What is the potential impact of a live performance on public awareness or social change, compared to news media or social media?
- How might *Back to Bilo* explore the tension between personal identity and societal labels or stereotypes?
- Why is it important for audiences to witness stories that challenge dominant cultural narratives?
- How can non-naturalistic performance styles (such as physical theatre, symbolic gesture, or multilingual performance) amplify emotional and political meaning in a work, like *Back to Bilo*?
- What are the ethical considerations when a performer shares personal or community trauma on stage?
- How can the direct address technique (speaking directly to the audience) influence how we connect with the performer's message?
- How is dramatic meaning created to communicate viewpoints?
- What choices do you anticipate the creators of *Back to Bilo* have made to communicate their viewpoint on belonging and displacement?

PRE-SHOW ACTIVITIES

Activity 1 – Building Context

Objective: Introduce key socio-political and cultural contexts.

Instructions:

- Introduce Priya, Nades and their girls in *You Have Been Told Lies* Podcast.
- Encourage students to listen to the trailer and then select one episode to listen to or watch.
- Students can summarise and report back on each episode and discuss how this story changed public opinion in Australia about refugees.
<https://www.youhavebeentoldalie.com/episodes/trailer>
- Introduce the *Home to Bilo* team – <https://www.facebook.com/solidaritywithBiloela/>
This campaign shows how ordinary people can create change – People Power.

Variation: You might consider your students' own lived experience in shaping the exercise to suit your cohort or classroom.

Reflection Questions:

- What is the potential impact of a live performance on public awareness or social change, compared to news media or social media?
- Have you heard of other cases in the media where a campaign has succeeded in changing public opinion?
- How can personal and political experiences be translated into theatrical form?

Research Suggestion:

For students wanting further immersive media on the *Back to Bilo* campaign, they can watch the two episodes of *Australian Story* about Priya and Nades.

Episode 1 - <https://www.youtube.com/watch?v=nZE7jWWquks>

Episode 2 - <https://www.abc.net.au/news/2025-08-11/back-to-bilo-the-nadesalingam-family/105639674>

Activity 2 – Drama Warm-Up – Stories from Home

Objective: Connect to themes of memory and home.

Instructions:

- Students close their eyes and recall a powerful memory associated with home. Encourage students to reflect on a positive memory. Or be more specific, such as a memory when you felt like you belonged or connected.
- A useful way to trigger a memory is to ask the students to remember the sounds, smells and sights of that memory.
- In pairs, students retell their stories to each other.
- Students select one of the memories to recreate physically using tableaux or movement and try to incorporate one of the sounds from the memory.
- Gallery Walk – students rotate in two groups to share their work.

Variation: If you have any students who you feel might find sense memory overwhelming offer the option to journal or draw their memory.

Reflection Questions:

- How did it feel to embody the senses of memory?
- What emotions came up?
- Were there any common experiences or emotions of home?
- What does this tell us about people's connection to home?
- How does the use of ritual and memory create empathy in an audience?

Research Suggestion:

- Noel Greig, 2005. "Playwriting: A Practical Guide." Psychology Press. Exercise: Finding the Story, p. 86.

POST-SHOW ACTIVITIES

Activity 1 – Analysing Theatrical Choices

Objective: Analyse how dramatic meaning was created through the use of convention, style, form, embodiment, blend of technology and live.

Materials: Paper for sketches, links to real-life footage and media from pre-show activities.

Instructions:

- In small groups, students identify and list the key theatrical conventions used in the performance. For example:
 - verbatim text
 - direct address
 - projection of media and real-life footage
 - projection of performers
 - soundscapes (voice-over and composition)
 - multilingual performance
 - object theatre
 - embodied performance
 - digital performance

- Each group selects a moment from the show and breaks it down in terms of:
 - Dramatic languages (space, movement, symbol, time, mood, immersion)
 - Elements of drama, particularly tension
 - Impact on the audience, particularly moments of immersion and managing trauma
 - Alignment with contemporary theatre conventions
 - Dramaturgy of live and digital aspects of performance

- Present back to the class with visual sketches, mini re-enactments or using real footage discovered in pre-show that were used during the performance

Variation: Discuss how you would use these dramatic elements and languages to stage one of the *memories of home* discovered in the pre-show activities.

Reflection Questions:

- How did the weave or dramaturgy of the production bring together different real-life dramatic languages and elements?
- How did the production manage the representation of traumatic real-life events?
- What particular blend of elements and languages was most effective for you as an audience member?



Photo Credit: Morgan Roberts

Research Suggestion: Research other Australian works that incorporate live and technological elements.

For example - <https://www.sydneytheatre.com.au/whats-on/productions/2023/the-picture-of-dorian-gray>

Activity 2 – Dramatic Concept Task – Responding as Theatre-Makers

Objective: Students create their own concept in response to the themes and style of *Back to Bilo*.

Instructions:

- Students choose a theme from the performance (e.g., home, activism, displacement). They devise a short scene (1–2 minutes) that responds to this theme using:
 - Non-naturalistic conventions
 - Ritual or symbolic gesture, if appropriate for your class with lived experience, cultural gesture
 - Multimodal elements (sound, projection of media and real-life footage, projection of their own performance, text, verbatim text from their own retelling of personal memories)
- Share work-in-progress scenes for peer feedback.
- Reflect on how dramatic languages were used to convey meaning.

Variation: Consider building on the memory exercise from the pre-show activities rather than developing a new scene.

Reflection Questions:

- When did the blending or ‘dramaturgy’ of the dramatic elements, conventions, and gestures to support the immersion of the audience in your performance and convey the theme most effectively?

Research Suggestion:

Podcast by the dramaturg of ‘Back to Bilo’ about Digital Performance:

- Amazon Music: <https://music.amazon.com/podcasts/55b38b65-7c24-45b4-970f-07da0c844087>
- Apple Podcasts: <https://podcasts.apple.com/au/podcast/digital-or-die-chatting-about-the-future-of/id1784423069>
- Spotify: <https://open.spotify.com/show/6qZxk8ZU15hAgsMMqy78pC>

Activity 3 – Critical Response Journal

Objective: Develop analytical and evaluative skills by reflecting on key moments and themes.

Materials: Paper for journalling or shared online document

Instructions:

- Prompt students to write a journal entry based on the following questions:
 - What moment in the performance had the most emotional impact on you? Why?
 - How did the production challenge your perspective or assumptions?
 - How did the use of space, design, and/or symbolic elements create meaning?
- Encourage students to use drama metalanguage (e.g., symbol, transformation, contrast, mood).
- Optional extension: Share excerpts aloud and identify common threads or diverse interpretations.
- Develop these reflections into short paragraphs or a full essay response.

Variation: Consider a shared document journal where students respond to each other's comments as well as individual journalling.

Reflection Questions:

- Which moments in the performance sparked the strongest emotional response for you?
- Did you experience laughter, tears, boredom, or another unexpected emotion during the show? Why do you think you reacted that way?
- Were there moments where you became so absorbed in the performance that you “forgot yourself” or lost track of time? What was happening on stage at that moment?
- How did your emotional responses shape your overall interpretation of the performance?
- Do you think your personal experiences or beliefs influenced how you felt during the show? In what way?
- In what ways does *Back to Bilo* challenge or reinforce your understanding of Australian identity?

Research Suggestion:

Theatre has a term for an overwhelming audience experience – catharsis – you might consider exploring this term with students.

<https://theatrematters.com.au/features/conor-leach-talks-the-catharsis-of-fourteen/>

Activity 4 – Role on the Wall – Mapping Character Experience

Objective: Explore characterisation, the interplay between inner life and external pressures, and the relationship between performer and audience through visual and performative tasks.

Materials: Butcher’s paper (or large sheets of card), markers, sticky notes, coloured pencils, Timeline of real events from *Back to Bilo*, access to relevant media/interviews if possible.

Instructions:

- On large butcher’s paper, draw the outline of a key character or the performer.
- Inside the outline add – inner thoughts, emotions, cultural and social identity, personal struggles, key relationships.
- Outside the outline add – external pressures, societal perceptions, political and community attitudes, key events, timeline of real events.
- As a group, discuss:
 - How did the performer communicate this inner/outer world to the audience?
 - How does this deepen your understanding of representation and storytelling?
 - How did the verbatim text, which relies on interviews with real-life people, communicate the journey of the characters through the story?
- Using sticky notes or index cards, students create short dramatic moments (1–2 sentences each) based on the character’s timeline – including moments from the performance and imagined moments outside the scope of the show.
- Arrange these moments along a timeline next to the Role-on-the-Wall.
- In groups, choose one imagined moment and devise a short physical or verbal improvisation (20–30 seconds) that brings this unseen moment to life, using dramatic languages such as movement, space, symbol, and voice.
- Share the devised moments in small groups or to the class.
- Discuss how these imagined scenes alter or enhance understanding of the character.

Variation: Create multiple Role-on-the-Wall characters to explore relationships and points of tension in the story. Use coloured string to connect characters where their experiences, conflicts, or hopes intersect.

Reflection Questions:

- What events in the play revealed the most about the character's inner thoughts?
- What moments in the performance did you feel most connected to the characters as an audience?
- How did mapping both the inner and outer world of the character change the way you understand their journey?
- Which imagined "offstage" moments felt most important to bring to life, and why?
- How did performing an invented moment influence your empathy for the character or your perspective on their story?
- How do the external pressures represented in the Role-on-the-Wall connect to broader social or political contexts?

Research Suggestion: Below is a timeline of the key events from the show to support your exploration of character.

Timeline:

- 24 April 1976 – Priya is born in Ampara, Sri Lanka
- 14 December 1976 – Nades is born in Batticaloa, Sri Lanka
- 1992 – Nades joins the Tamil Tigers
- 2012 – Nades arrives in Australia
- 2013 – Priya arrives in Australia
- 2014 – Nades settles in Biloela
- 7 November 2014 – Priya and Nades are married
- 12 May 2015 – Kopika is born in Biloela, Australia
- 12 June 2017 – Tharnicaa is born in Biloela, Australia

2018

- 5 March – The family is removed from Biloela by Border Force and detained at Melbourne Immigration Transit Accommodation (MITA)
- 13 March – A first attempted deportation is stopped by a court injunction

2019

- 1 May – Tharnicaa develops dental problems caused by vitamin deficiencies due to poor nutrition and lack of sunlight in detention
- 18 May – The Liberal National Party of Australia wins the federal election
- 24 July – Tharnicaa has four teeth removed after they rot from continued poor nutrition and lack of sunshine in detention
- 28 July – Petition in support of the family reaches 200,000 signatures
- 28 August – Deportation to Sri Lanka is commenced
- 28 August – Protest takes place at Melbourne Airport

- 28 August – The plane lands in Darwin and the family is removed after a mid-air injunction halts the deportation
- 30 August – The family is transferred to Christmas Island
- 2 September – Angela flies to Christmas Island
- 11 September – Angela and Bronwyn deliver the petition to Parliament House, now with 252,790 signatures

2020

- June – Petition reaches 500,000 signatures
- 19 July – Priya is flown to Perth for medical treatment after weeks of abdominal pain
- 29 July – Priya is flown back to Christmas Island
- 22 December – The Australian Medical Association publicly calls for the family's release

2021

- 7 June – Tharnicaa is flown to Perth for medical treatment with untreated pneumonia and a blood infection
- 15 June – Nades and Kopika leave Christmas Island to join Priya and Tharnicaa in Perth; the family is placed in community detention
- 23 June – Priya, Nades, and Kopika are granted bridging visas; Tharnicaa remains in community detention
- 18 November – Priya is named one of Marie Claire's Women of the Year, alongside the Women of Biloela

2022

- 21 May – Federal election: the Australian Labor Party wins government
- 10 June – The Nadesalingam family returns to Biloela
- 29 November – Priya, Vashini, and Bronwyn travel to Canberra to petition for permanent protection for other asylum seekers



Photo Credit: Morgan Roberts

Activity 5 – Design Reimagined – Set, Sound, or Visuals

Objective: Respond to the production through theatrical design.

Materials: Images of the set from production available on Belloo Creative Website. Media footage from The Project on Channel 10 or other media available to your school.

Instructions:

- Assign students to a design team – set, sound, multimedia, or costume.
- Choose a moment from *Back to Bilo* and redesign it from a fresh conceptual perspective. Consider:
 - How can design enhance the emotional or political impact?
 - How does the set design integrate all of the other design elements?
 - What symbolism or cultural references can be used respectfully and powerfully?
- Students sketch, mood board, or storyboard their design ideas.
- Presentations with rationale linking back to the production’s themes.

Variation: Students might wish to use embedded video content and use elements of podcast, Australian Story or the Project Footage available online to develop a design concept based on images rather than sketches.

Reflection Questions:

- How were the cultures represented in the story used in the different design elements including costume, movement, song, dance, props and projection.
- Which design choices in your reimagined concept most strongly communicated the emotional or political themes of the moment you chose? Why?
- How did your redesign change or reinforce the audience’s understanding of the character’s journey or the story’s message?
- In what ways did your design choices need to balance aesthetic appeal with cultural respect and accuracy?
- How might the integration of multimedia elements (e.g., video, projection, soundscapes) alter the audience’s emotional engagement with the scene?

Research Suggestion:

Five-part video series from Opera Australia detailing concept to execution of one of their shows from Slingsby Theatre Company

- <https://www.youtube.com/watch?v=2wBNOcCifaE>
- <https://www.youtube.com/watch?v=BxYc2RKpQqs>
- <https://www.youtube.com/watch?v=eE5Fi5e0yz0&t=13s>
- <https://www.youtube.com/watch?v=HC7IDv5PQeg>
- <https://www.youtube.com/watch?v=cs-vUnnn5vg>

Activity 6 - Forum Theatre – Activating Audience Agency

Objective: Explore how theatre can be used for activism and social change.

Instructions:

- Revisit a key conflict or injustice depicted in *Back to Bilo*.
- You might refer back to the timeline of events to support your choice.
- Students devise a short scene that ends in a moment of crisis or oppression.
- Have a robust discussion with the whole class about representations of trauma and, in particular, the representation of refugees. Refer to Call to Action below.

CALL TO ACTION

“From my heart, I ask you: keep writing, keep speaking up, keep telling our stories, and saying our names.” — Priya Nadesalingam

- Present the scene to the class.
- Use Forum Theatre technique – the audience can step in, replace a character, and offer a new response or solution.
- Reflect on:
 - What choices created empowerment or agency?
 - How did this shift the narrative?

Considerations:

What do Australian Refugee Playwrights and Scholars tell us about representation?

- Avoid the introduction and representation of refugee characters through the prism of their suffering, or their ‘perilous mobility,’ instead emphasising their agency and specific circumstances.
- Avoid reinforcement of ‘dominant’ visual representation of refugees, such as those perpetuated by media stereotypes, documentary drama, or ‘theatre of the real.’
- Prioritise the foregrounding of refugee resistance and agency, particularly as a counterpoint to prevailing media discourses.

To inform your response, research more information about support for asylum seekers.

- **Asylum Seeker Resource Centre:** <https://asrc.org.au/>
Australia’s largest human rights organisation providing support to people seeking asylum.
- **Refugee Council of Australia:** <https://www.refugeecouncil.org.au/>
RCOA is the national umbrella body for refugees and people seeking asylum and those who support them.

- **Life Without Barriers:** <https://www.lwb.org.au/services/asylum-seeker-support/>
Delivering tailored, short-term support to people seeking asylum based on their individual needs.

Variation: Look at developing scenes that end with ‘a call to action’. How does your scene engage the audience with a change that they can make or an action that they can undertake when they leave?

Reflection Questions:

- How were refugees represented in the media sources you explored, and how did that differ from the way they were represented in the scenes you performed or viewed?
- In what ways did the Forum Theatre exercise give the characters more agency or control over their situation?
- How did participating in (or observing) the Forum exercise change your understanding of the characters’ choices and possibilities?
- How can agency be foregrounded for both the representation of characters and for audience response to performance?
- How can theatre be a tool for cultural activism?

Research Suggestion:

- Sukamani Khorani, *Performance, Resistance and Refugees*, edited by Suzanne Little, et al., Taylor & Francis Group, 2022.
- *Dramaturgy of Migration: Staging Multilingual Encounters in Contemporary Theatre*
Edited by Yana Meerzon, Katharina Pewny.
- Sukamani Khorani, *Performance, Resistance and Refugees*, edited by Suzanne Little, et al., Taylor & Francis Group, 2022.
- *Dramaturgy of Migration: Staging Multilingual Encounters in Contemporary Theatre*
edited by Yana Meerzon, Katharina Pewny.
- Cox, Emma (editor). 2013. *Staging Asylum*. Sydney: Currency Press
<https://www.currency.com.au/books/drama/staging-asylum/>

Activity 7: Performer Perspective – Hot Seating

Objective: Deepen understanding of motivation, intention, and character voice by embodying the perspective of a performer or character in *Back to Bilo*.

Instructions:

- Context Briefing – Review the key themes of *Back to Bilo* (identity, belonging, displacement, activism, memory).
- Character Snapshot – Students choose a character or the real-life performer from the show. Using prior knowledge, notes, or production resources, they jot down:
 - Backstory (where they are from, family, experiences before arriving in Bilo).
 - Motivation (what drives them to act or speak).
 - Obstacles (social, political, personal challenges).
 - Key relationships (with people or places in the story).
- In pairs, one student steps into the role of the performer/character.
- The interviewer asks questions such as:
 - How did you come to live in Bilo?
 - Why did you return to Bilo?
 - What does “home” mean to you?
 - How has your experience changed the way you see Australia?
 - If you could say one thing to the people of Bilo, what would it be?
- After 3–4 minutes, swap roles so both students practice both the interviewer and interviewee perspectives.
- Encourage interviewees to answer in first person and stay in role for authentic voice.

Variation:

- Hot Box – Two characters from *Back to Bilo* (or two imagined residents of Bilo) are interviewed together, responding to the same questions and sometimes disagreeing, revealing contrasting viewpoints.
- In the Moment – Interview characters *just before* or *just after* a key moment in the performance, exploring how their emotions shift.
- Cross-Perspective – One student plays a *real-life* figure connected to the show’s context (e.g., a town resident, politician, refugee advocate) while the other is a character from the performance.

Reflection Questions:

- How does each character in the performance talk about Bilo and what home means to them?
- How does your idea of “home” change when you are in exile and can’t return?
- Which interview responses felt most authentic or emotionally charged? Why?
- How did stepping into a character’s perspective change your understanding of the work’s themes and viewpoints?

Research Suggestions:

Reading: *Home to Biloela* – by Priya Nadesalingam with Rebekah Holt (explore the true story of the Tamil family from Biloela).



Photo Credit: Morgan Roberts