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Altri autori (Persone)	Bell-WykesKamarra
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Nota di contenuto	Chapter 1: Introduction -- Chapter 2: Background into ILBIJERRI's Social Impact works -- Chapter 3: Theatre in Health Education: A First Nations Australian Approach -- Chapter 4: Culturally Led, Culturally Focused, Culturally Safe Performance Making -- Chapter 5: The "Gripping Dramatic Yarn" -- Chapter 6: Community Engagement and Empowerment through Theatre -- Chapter 7: Towards Best Practice in First Nations Health Education through Theatre -- Chapter 8: The SCORE: A Participatory Model for Transformative Health Education through Theatre -- Chapter 9: Conclusion: Acknowledging the Legacy.
Sommario/riassunto	ILBIJERRI Theatre Company is Australia's longest established First Nations theatre company, producing powerful works for over 30 years. This open access book documents and critically reflects on their Social

Impact stream of performances, aimed at health promotion and education around issues that disproportionately affect First Nations communities in Australia. Over the past 16 years, these works have reached over 25,000 audience members across the country. Productions include 'Chopped Liver' (2006-2009), 'Body Armour' (2011-2013) and 'Viral' (2018-2019)—all dealing with Hepatitis C; 'North West of Nowhere' (2014-2016), which deals with sexual health and healthy relationships; and 'Scar Trees' (2019), which addresses family violence. A new work, 'Aunty Flo' (2022) addresses menopause for First Nations women; and a pilot project addressing sexual health for First Nations young people—The Score (2022)—represents a new participatory approach to the Social Impact works, which places community members at the centre of the storytelling process. This book documents this important body of work for the first time, examining the impact on audiences and the cultural, aesthetic, and educational implications of a unique form of theatre for health education and promotion. Sarah Woodland is a researcher, practitioner and educator in applied theatre, participatory arts and socially engaged performance. She is currently Dean's Research Fellow in the Faculty of Fine Arts and Music, University of Melbourne, Australia, investigating how the performing arts can promote social justice and wellbeing in institutions and communities. Sarah has published widely in applied theatre and interdisciplinary arts, including articles in leading journals Research in Drama Education, Qualitative Inquiry, and Cultural Trends. Sarah is also lead Editor on a forthcoming volume *Sonic Engagement: The Ethics and Aesthetics of Community Engaged Audio Practice* (2023). Sarah has undertaken teaching and supervision in theatre, is an editorial board member for RiDE, and an executive member of the Australasian Drama Studies Association (ADSA). Kamarra Bell-Wykes (Yagera/Butchulla) is a playwright, director, dramaturge, deviser, facilitator, performer, producer, curator, community developer and education consultant. Her transformative practice is highly sought after, delivering innovative research, resources and acclaimed performances. Kamarra served as ILBIJERRI's Education and Learning Manager and later Creative Director from 2014-2018 and has been a Malthouse Resident Artist since 2020. Kamarra's writing/directing credits include Because the Night (Malthouse), CHASE (A Daylight Connection/Malthouse/Hothouse), The Score, Scar Trees, Viral, North West of Nowhere, Body Armour, Chopped Liver, Shrunken Iris (ILBIJERRI), Crying Shame (Next Wave) and Mother's Tongue (Yirra Yaakin). Kamarra received the 2021 Patrick White Playwrighting Award (Sydney Theatre Company) for her work Whose Gonna Love 'Em? I am that i AM (Footscray Community Arts Centre/ILBIJERRI). .
