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Higher Education Futures: The Transformative Potential of Using Critical Foresights Practices & Arts Based Research in Our Brittle, Anxious, Non-Linear, and Incomprehensible (BANI) World

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Higher Education Futures: The Transformative Potential of Using Critical Foresights Practices & Arts Based Research in Our Brittle, Anxious, Non-Linear, and Incomprehensible (BANI) World

by

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Abstract

Our institutional approaches to problems in the changing global landscape of internationalized higher education are being challenged, and many scholars call for new approaches for understanding and addressing the complex problems we face (e.g., la paperson, 2017; Lee, 2021; Patel, 2016; Stein, 2019, 2020). The COVID-19 pandemic has sped up the need to make changes in how we approach our evolving problems and possibilities for human-centric transformation. This multi-paper dissertation is a call to action and proposes the use of new approaches to research and educational practice—specifically, critical futures studies (see Equity Futures (Brown, 2017; IFTF, 2019)) and arts-based research (see Barone & Eisner, 2012; Cahnmann-Taylor & Siegesmund, 2008). Design justice principles and participatory action approaches frame and motivate these possibilities. First, "A Public University Futures Collaboratory: A Case Study in Building Foresightfulness and Community" addresses a defining critical need of our communities and institutions, namely, developing social capacity for responsible foresights praxis on an institutional level. Next, "'Art and Documentaries in Climate Communication': A Review and Participant-Voiced Poetic Inquiry" considers how Arts-Based Research (ABR) approaches can impact perceptions of the need for social change.

Finally, "Transforming IHE in a post-COVID world: Using methodologies of Futures thinking and ABR to Amplify International Students' Voices" proposes utilizing the pluralistic perspectives and participatory methodologies of futures thinking and ABR to amplify students' voices and reimagine international higher education futures. This

multi-paper dissertation outlines four futures-facing, arts-based, participatory methodologies that could be used in international higher education (IHE) and other educational settings to amplify student voices: design futures (Costanza-Chock, 2020; IFTF, 2021), scenario building (Dator, 1998), ethnographic experiential futures (Candy & Kornet, 2017), and poetic inquiry (Prendergast, 2009; Reilly, 2013). The IHE Design Futures Framework I propose is outlined in paper 3 and toolkits intended for use in IHE are included. These participatory, critical, and creative methodologies are a form of jargon-free, open-access, public scholarship. In a world struggling with the evolving global COVID-19 pandemic, they could help us re-envision and re-learn how we engage with IHE by amplifying transnational, multilingual voices through design justice principles in order to re-imagine globalized HE as otherwise.

Dedication

For my Mother, Christina Maria Mullooly,

My dissertation is a testimony to your multilingual,

transnational, humanitarian legacy.

I am your living memorial.

Acknowledgements

I would like to acknowledge the love and support of my dear parents, John and Chris Mullooly, who nurtured my passion for life-long learning, encouraged my artistic endeavors and connection to nature, and introduced me to the world of languages, cultures, and travel. I am deeply grateful for all the space, time, and excellent companionship my beloved partner, Dan Maguire, generously provided me throughout this doctoral journey. Thanks to my dear family and friends who were a constant source of connection, inspiration, and encouragement. Your collective patience, kindness, and love made all the difference. Sincere gratitude to Candyce Reynolds for always believing in me, holding space for the transdisciplinary, multi-paper process, and guiding the way. Special thanks to my dear friend, Mandi Mizuta, for making this doctoral journey alongside me; thank you for all the academic banter and doctoral processing time. This milestone is just the beginning.

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Introduction to the Dissertation

As traumatic and deadly as COVID-19 has and continues to be, it is not the last– or perhaps the worst–pandemic humanity will face. The possibility of global pandemics has long been a concern of scientists and futurists. Cascio (2020) described the moment we are faced with as brittle, anxious, nonlinear, and incomprehensible (BANI). In a globalized world facing accelerating change, it highlights our collective need for transdisciplinary, strategic foresights frameworks and practices in the public interest of planning, preparedness, and responsiveness. When everything around us has become volatile, uncertain, complex, and ambiguous, Cascio argued that new approaches must be used to understand and address future risks, challenges, and opportunities for transformation in our increasingly complex world. The systems and ecosystem stability our institutional processes and policies used to depend on is not available across sectors and regions of the world.

At the end of 2019, transnational students, educators, and scholars were some of the first– and most vulnerable–communities to be blindsided by the novel Coronavirus and its effects on globalized higher education (Firang, 2020). In 2020, COVID-19 disrupted global travel, work, and studies. Lockdowns and stay-at-home orders increased

the risk of job, housing, and food insecurity. Travel bans stranded international students and separated many transnational families navigating unexpected economic hardship, illness, and deaths. UNESCO estimates that in March 2020, half of the world's students—890 million in 114 countries—were being affected by the pandemic-driven closure of educational institutions with reverberations across global higher education (HE) and mental health (de Oliveira Araújo et al., 2020).

The global pandemic continues to exacerbate educational disparities never adequately addressed. Vulnerable students are disproportionately affected. The pandemic is taking a rising toll on the mental health of two thirds of the world's student population (UNESCO, 2022). In spring 2022, approximately 3% of students are still affected by full or partial school closures globally, and there are six country-wide closures—more than two years into the novel Coronavirus educational experience (UNESCO, 2022). Moreover, COVID-19 has illustrated that natural disasters are not neutral. They accelerate existing societal disparities in complex, systemic ways (World Health Organization, 2022). Our most vulnerable individuals and communities are impacted by natural disasters the most. COVID-19 has and continues to intensify growing global disparities (Centers for Disease Control and Prevention, 2022). Although there are many unknown unknowns such as the evolution of the virus, associated grief, and the effects of long-COVID, we will have to decide at which point we drop the novel when addressing what is presently the Coronavirus omni-crisis.

Around the world, COVID-19's effect on HE has been nothing short of devastating due to the unmatched global scale and speed of disruption. Life in academe changed virtually overnight. Dreams of studies, teaching, and scholarship have been abruptly ended, put on hold, or significantly complicated by life during a global pandemic. Nowrouzi-Kai et al. (2022) found an evident impact of the COVID-19 pandemic and lockdown measures on the lives of postsecondary students, faculty, and staff. Further research will be needed to inform and improve policies to support these populations institutionally, nationally, and internationally. Our institutional approaches to problems in the rapidly changing landscape of HE and our communities are being challenged, and many students and scholars call for new approaches for understanding and addressing the complex problems we face (e.g., la paperson, 2017; Lee, 2021; Patel, 2016; Stein, 2019, 2020). The pandemic has perhaps sped up the need to make changes in how we approach our problems and seek human-centric transformation in internationalized HE.

This multi-paper format dissertation contains three separate but related papers, focused on the use of new approaches to research and educational practice—critical futures studies, also called responsible foresights thinking and practice, and arts-based research (ABR) as a form of public art and scholarship. These viewpoints can provide students and educational leaders opportunities to explore and advance new ways of viewing and influencing our changing world. This transformative dialogue would take place through collective participatory processes, and pluralistic perspectives as an ethical

stance, which acknowledges lived experience as legitimate forms of knowledge that are complex, continuously negotiated, and in need of greater understanding of experienced power dynamics (Ackerly, 2008; Hesse-Biber, 2014). This multi-paper dissertation primarily focuses on the lives of transnational students during the on-going global COVID-19 pandemic; however, the International Higher Education (IHE) Design Futures framework and toolkits outlined in paper 3 could also aid us in understanding and supporting the lives of postsecondary staff and faculty.

In my doctoral work at the Portland State University (PSU) Educational Leadership and Policy EdD program, I had the fortune to explore the developing application of a futures-facing methodology called Futures Studies to address our BANI world–often referred to as responsible Foresights methods. Foresights methods are intellectual frameworks and toolkits for praxis that structure and aid the process of becoming more equipped to navigate the future through collective analytical power (see HE Futures; e.g., Alexander, 2020; Bell, 2003; Bishop, 2018; Bussey et al., 2008; Fergnani, 2019; Gidley, 2016, 2017; Gidley, 2008; Gidley & Inayatullah, 2002; Inayatullah, 2004, 2006; Inayatullah & Gidley, 2000; Miller, 2015, 2018; Slaughter, 2004). Participatory futures order and shape collaborative, contextual wayfinding and intergenerational sensemaking methods and tools (see Ahvenharju et al., 2018; Bishop, 2018; Krishnan, 2020; Sarpong et al., 2013). A critical futures lens on foresights methods centers social and environmental justice throughout the process. Critical foresights lenses explore the role of prospective thinking (see Anderson, 2016; Anderson & Jones, 2015;

Brown, 2017; Dillon, 2012; Institute for the Future [IFTF], 2019; James, 2016; Kember, 2012; Patel, 2016; Re, 2009; Tester, 2020; Womack, 2013; Yekani et al., 2016). They provide researchers and practitioners in HE new, values-based ways to process and address the rapidly changing landscape of academia and create cross-sector, interdisciplinary, intergenerational communities focused on educational justice and transformation in globalized HE during the evolving COVID-19 pandemic and other wicked problems (e.g., climate crisis, war, poverty) globalized HE faces.

Additionally, I had the opportunity to study alternative ways to research such complex issues through a course in Critical Methodology (GRN520) taught by interdisciplinary scholar and artist–scholartist, Dr. Derrais Carter. In gratitude, I wish to acknowledge Professor Carter's role in first sparking interdisciplinary approaches to this dissertation, nourishing the core essence of what was to grow into this multi-paper dissertation, and supporting me in the process. The influence of their engaging teaching and scholarist praxis has been nothing short of transformational in charting this course while balancing my roles as an educator and doctoral student.

As an artist myself, the critical methodology that I have been particularly drawn to is ABR (Barone & Eisner, 2012). ABR is artistic practice and inquiry that promotes new understandings of the world by embracing epistemological diversity and honoring the aesthetic nature of research (Barone & Eisner, 2012; Leavy, 2017; Rolling, 2013). ARB research emphasizes subjective and intersubjective knowledge—as co-constructed and contextual—and communicates the ineffable through multisensory ways of knowing

(e.g., theater, dance, music, visuals, numbers, poetry, installation, performance art etc.). ABR seeks to promote, provoke, and evoke a deeper, more complex understanding of human experience (Cahnmann-Taylor & Siegesmund, 2008). Specifically, poetic inquiry (Prendergast et al., 2009; Richardson, 1992) is one way that researchers have begun to explore complex educational (poetic inquiry in HE (Jones 2010; Pillay et al., 2017) and societal problems that have no easy answers. As a Diplomaed Artist Hochschule für Gestaltung und Kunst Luzern (HGKL; University of Applied Sciences and Art of Central Switzerland) with a transnational, multilingual lens, I have long been interested in the intersection of art, research, and education–especially in trauma-informed, multilingual settings.

As an international student educator, I spent many years exploring the role creativity can play in illuminating vulnerable moments, inviting empathetic witnessing of each other's intercultural and translingual experiences, and provoking critical reflection in language learning and international education. One of my passions is andragogy at the intersection of language and culture. I specialize in individualized-directed language learning via self-access centers dedicated to international student and scholar success. Self-access centers nurture student success through culturally-responsive community building and wrap-around academic support services.

In my Learning Center leadership roles at OSU and PSU, I have been fortunate to hire, train, and mentor transnational teams of undergraduate and graduate students as radically student/scholar-centered ESOL tutors, conversation partners, and lab assistants.

More than 20 years of international TESOL classroom experience, which took me around the world (Switzerland, Australia, Burma, Thailand, South Korea, Sudan, South Sudan, and Ecuador) deeply informs my work. I have been fortunate to gain extensive professional experience teaching ESOL, training tutors seeking MA TESOL degrees, and in-service teachers in various U.S. Department of State English Language Specialist grant projects.

In my doctoral studies, I have continued to follow my passion and experience in working with international students. The pandemic has exacerbated many of the issues transnational, multilingual people experience in IHE. The difficulties associated with distance from family and friends have been compounded by the global COVID-19 pandemic. The neurological effects of social isolation and culture shock are linked to poorer physical and mental health. Critically, I believe that using the lens of future studies and ABR methodologies could provide researchers and educators opportunities to understand and support international, transnational, and multilingual students by better understanding their lived experience of power dynamics in globalized HE. Revealing and addressing issues related to power dynamics in IHE will likely inform many unfolding crises, issues, and opportunities for transformation in internationalized HE at large. Furthermore, if transdisciplinary insights won through arts-based approaches and responsible foresights are to mobilize joint action toward ecosystem and systems transformation, institutions will require re-thinking, re-designing, and re-structuring (e.g.,

new forms of values-based budgeting, transdisciplinary approaches that move beyond silos, and many other significant changes).

The following sections provide background and context for understanding the concepts used in my multi-paper doctoral dissertation in postsecondary educational leadership and policy. Each of the three papers highlights possibilities for transformation in learning and teaching through design justice principles at the intersection of futures, ABR research for social change, and globalized HE (Costanza-Chock, 2020). In order to co-create a world where many worlds fit, design justice explores the relationship between, in this case, educational design, power, and social justice by centering the lived experience of those burdened by the matrix of domination–a term coined by Hill-Collins (1990; i.e., interlocking forms of oppression; e.g., white supremacist heteropatriarcy, ableism, capitalism, and settler colonialism). Relatedly, the need for globalized HE to shift from neoliberal short-termism to long-term, human-centered thinking and design at this time of tumult and transition is stark:

> Higher education is in a time of transition (Alexander 2020; Aoun 2017; Davidson 2017; Gidley 2016). The increasingly complex and turbulent global environment surrounding postsecondary education has led to a formidable range of challenges, opportunities and imperatives (Alexander 2020; Altbach 2016; Deardorff & Charles 2018; Hunter et al., 2016; Knight, 2015; la paperson, 2017; Maringe & Foskett, 2010). (Nissen et al., 2020, p. 3)

This multi-paper dissertation seeks to understand how insights from critical foresights thinking and collaborative arts-based methodology, both forms of participatory action inquiry/pedagogy/research, can help us re-envision and re-learn the ways we engage with global and transnational education across educational contexts. Next, the two lenses that

set the stage for further investigations are introduced. Then the connections between the lenses and the three articles presented are further explored. These papers reflect my learning during my doctoral studies.

Upon its founding in 2019, I participated in the PSU Futures Collaboratory as a Futures Fellow for 2 years (i.e., 2019-2020; 2020-2021). The second year, I had an additional role on the Futures Collaboratory Administration Team. The graduate assistantship Dr. Laura Nissen made possible facilitated an even deeper dive into critical futures studies and praxis, for which I am grateful. In short, gaining entry into the world of public-interest, critical and creative futures training has ignited a new purpose in me. The transformative learning and teaching experience profoundly changed the course of my doctoral journey, my decision to opt for the multi-paper EdD dissertation format, and the trajectory of my professional ambitions. This dissertation project brings together my diverse interests, experiences, and background. Through this work, I explore the use of these unique perspectives, lenses, and emerging methodologies in addressing the complex problems and opportunities for transformation we face today and in the future of globalized HE, navigating pandemic and other BANI realities.

First Article: Futures Studies in HE

The first paper is a case study in building foresightfulness and community. The Portland State University Futures Collaboratory was created to spark and grow cross-sector, interdisciplinary, social capacity for the foresight-insight-action process through a series of games, conversations, master classes with thought leaders in Futures Studies,

grassroots action research projects, intergenerational mentorship, and much more. The article is co-written by Laura Nissen, Melissa M. Appleyard, Jeanne Enders, Cynthia Carmina Gomez, Andres Guzman, Sally Strand Mudiamu, and myself and has been published in World Futures Review. Next, an overview of Futures Studies will be presented; then, our 2020 case study will be discussed in more detail within the context of HE futures.

Humanity has likely always sought to prophesize, predict, discover or influence what the future holds through various secular and non-secular individual and collective means. Cultures and worldviews have long shaped and guided values-based strategic futures thinking; throughout human evolution, much of it has been collective, Earth-centric foresights praxis. Notably, Indigenous cultures have sacred principles and practices that inform foresights thinking and guide strategic decision making that protects future generations (e.g., Seventh Generation Principle; The Iroquois Great Law of Peace established around 1450; see Clarkson et al., 1992).

In “Unfolding Futures: Indigenous Ways of Knowing for the Twenty-First Century,” Deloria et al. (2018), emphasized the importance of viewing Indigenous people, who are engaged with history, through the lens of futurity–not the past. The authors demand non-Indian audiences grapple with their unknown unknowns by learning key points about Indian people and the Indigenous roots of futurity. First, unlike other non-dominant cultures, Indians have formal legal and political status in the U.S. Maggie McKinley stresses the U.S. Supreme Court does not know even the very basics of Indian

law (Deloria et al., 2018). Second, Indian people are sovereign; they have collective rights to self-governance and self-determination. Finally, Indigenous ways of knowing occupy social locations at the heart of critical issues such as climate crisis, bioethics, energy, and education (see Deloria et al. 2018; Kimmerer, 2013). Centering Indigenous perspectives in education and training will lead to understanding issues and opportunities for transformation in new, futures-facing ways. Leading-edge Indian politics and social innovation offer lessons for the humanization of everyone's future (Deloria et al., 2018); at large, they have not gone ignored for lack of voices but rather ears.

From a minority world perspective, the term forecast was used to describe any kind of writing about the future at the turn of the 20th century (Gidley, 2017). Forecasting came closest to predicting the consequences of technological inventions. Gidley (2017) wrote, "it is not far-fetched to fix January 24, 1902, the day of H. G. Well's Royal Institution lecture, as the day when the study of the future was born" (p. 6). Wells (as cited in Gidley, 2017) gave this lecture following the publication of his seminal book, *Anticipations* (Wells, 1901, as cited in Gidley, 2017), and prior to publishing *The Discovery of the Future* (1902, as cited in Gidley, 2017). In this lecture, Wells proclaimed the need for "systematic, 'academic study of the future'" (Wells, 1902 as cited in Gidley, 2017, p. 6). Decades would pass before this formal study began in earnest. In 1932 Wells (1932, as cited in Gidley, 2017) noted that while there is not a single professor of foresight, there is a need to study future consequences:

> All these new things, these new inventions and new powers, come crowding along; every one is fraught with consequences, and yet it is only after something has hit us hard that we set about dealing with it. (p. 6)

In 1960, De Jouvenel centered the role of human agency in future study by inviting others to join him in the conviction the future is not predetermined (Gidley, 2017). It does not arrive fully formed, but rather intervening actions shape the future.

In the late 1960s, leading thinkers James Dator and Eleonora Masini reframed the field of inquiry by insisting that both terms be plural in order to reflect a deeper philosophical stance: the future is plural. In 1973, futures studies was formalized as the official name of the field during the founding of the World Futures Studies Federation (Gidley, 2017). Starting in Europe, Wells' term foresight returned to common use in the 1990s. "Foresight can be defined as a systematic, participatory, future intelligence gathering and medium-to-long-term vision-building process . . . aimed at present-day decisions and mobilizing join action" (The High Level Expert group for Foresight in the European Commission as cited in Gidley, 2017, p. 8). Strategic foresight is a sub-branch of foresight focused on developing social capacity for futures thinking (Slaughter, 1996). To this day, futures studies continues to democratize and pluralize futures. As illustrated previously, the novel Coronavirus has served to radically reframe the role futures thinking plays/can play during global pandemic times across sectors and nations; internationalized HE is no exception.

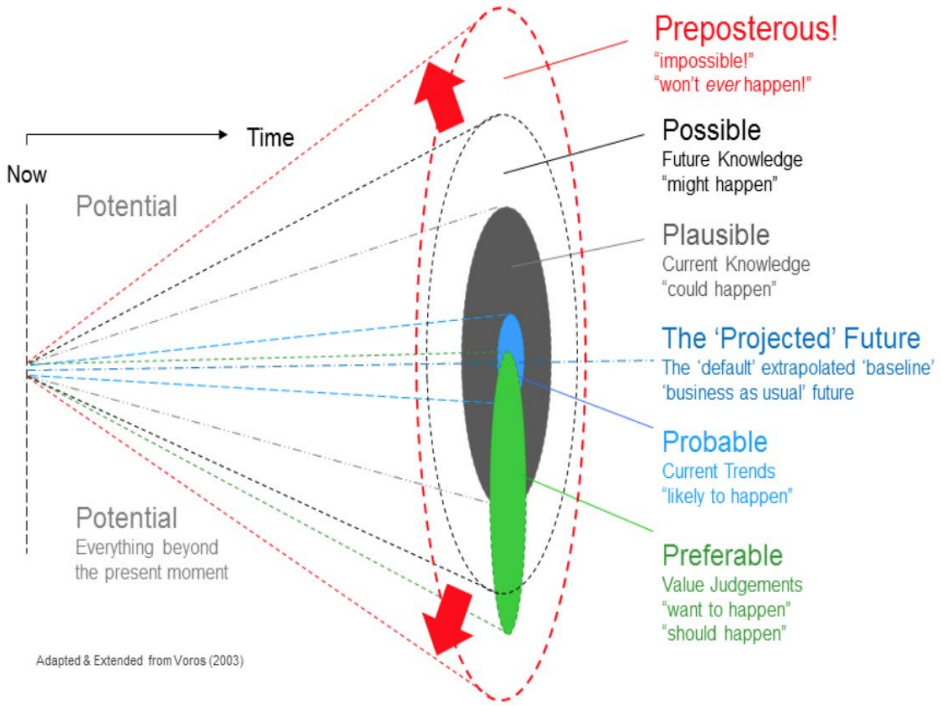
In futures studies, it is frequently said that the future is already here; it is just not evenly distributed (Gibson, 2019). That is why regular environmental scanning for signals, which indicate emerging or developing trends, is such an integral part of sensemaking and forecasting across sectors globally. Signals are the raw materials of futures, which inform both scenario and world building. Foresights methods are intellectual frameworks and toolkits for praxis that structure and aid the process of becoming more equipped to navigate the future through collective analytical power. Foresights methods can be applied on the personal, collective, institutional, national, or even global level. They serve humanity by cultivating and energizing human agency, revealing preferred futures and informing how they can be shaped, and inversely facilitating more effective recasting and defense against undesired futures (Bell, 2003; Bishop, 2018; Fergnani, 2019; Gidley, 2017; Inayatullah, 2004; Miller, 2018; Slaughter, 2004). These combined functions contribute to collective creativity, intelligence, and strategic agility to the extent which they enable "prospective taking" (Bell, 2003, p. 73). Bell (2003) wrote the purpose of futures studies is "to discover or invent, examine and evaluate, and propose possible, probable, and preferable futures" (p. 73).

Informed by various futures frameworks, many futurists are generalists, whereas some add more depth to the scope of their signals and futures practice, choosing to specialize in certain sectors (e.g., Bryan Alexander on HE Futures; Peter Bishop on the future of Teaching Futures; Jamais Cascio on Collapse Futures; Jennifer M. Gidley on the

future of Postformal Education; Aarathi Krishnan on Humanitarian Futures; Laura B. Nissen on Social Work Futures; Jason Tester on Queer Futures). For discussion purposes, the focus will be critical strategic foresights thinking because it is the most equity-oriented form of futures studies. Although not widely enough recognized, at its root a critical foresights lens is an Indigenous lens related to the Indigenous cultural practice of considering seven generations during collective strategic decision making (e.g., the Seventh Generation Principle) and Indigenous Futurisms–a term Dillon coined in 2003. Indigenous Futurisms "with its body-mind-spirit emphasis now exists strongly in many areas crossing all disciplines as it should" (G. Dillon, 2022, unpublished, as communicated via email to the PSU Futures Collaboratory; see Dillon, 2012; Nissen, 2020; Tuck, 2009). Here both of these lenses are viewed as simultaneously being forms of strategic intervention and ways of being used by communities around the world. Critical strategic foresights thinking is an umbrella term for many different types of frameworks: Equity (Brown, 2017; Institute for the Future, 2019) ; Afrofuturism (Anderson & Jones, 2015; Anderson, 2016; Womack, 2013) Afrofuturism 2.0 (Brooks et al., 2019); Indigenous Futurism (Dillon, 2012; James, 2016); Crip Futures (Kafer, 2013); Black Futures, (Drew & Wortham, 2020); Feminist Futurism (Kember, 2012; Re, 2009); Queer Futurism (Jones, 2013; Tester, 2020; Yekani et al., 2016); Nature Futures Framework (Wyborn et al., 2020). The taxonomy of alternative futures is depicted in the futures cone (see Figure 1).

Figure 1

Futures Cone



Source: Voros (2017).

Initially based on Henchey's (1978) taxonomy of futures, it was adapted and extended by Voros (2003, 2017). The futures cone depicts the range of alternative futures: preposterous, possible, plausible, projected, and preferable. The three largest drivers shaping alternative futures are climate change, equity and democracy, and artificial intelligence (AI; Zaidi, 2020). There are no facts about the future. Yet, by collectively and imaginatively exploring many different types of futures it is possible to consider many aspects of futures before they are fully formed threats, challenges, or opportunities. Given the BANI nature of our world, it is better to see the future coming

than to be blindsided by it, as the case with COVID-19. One widely-recognized Institute for the Future (IFTF, a non-profit think tank) futurist, Jamais Cascio, is known for unapologetically dwelling on dark futures that address how things can go wrong; he jokingly calls himself a doomsayer and is well-regarded as a professional futurist who is a self-defined easily distracted generalist. Like other futurists, Cascio warns of three progressively massive waves of disruption headed our way: the evolving COVID-19 pandemic, on-going global economic crisis, and unfolding climate crisis.

Cascio (2020) frames the COVID-19 pandemic as BANI and provides us a new lens on how we ended up here. His lens is a direct descendant of another ubiquitous futures lens: volatile, uncertain, complex, and ambiguous (VUCA), which is a term first used in military leadership circles and now commonly applied to strategic studies and strategic leadership across sectors. VUCA became so widely used/over-used because of its ability to support the identification of situations in which standard operational procedures and behaviors may be ineffective. As the world has become increasingly VUCA, the term has lost some of its sense-making power because everything around us has become volatile, uncertain, complex, and ambiguous. Cascio's new heuristic takes each concept/adjective one step further on the doom scale: volatile becomes brittle; uncertain becomes anxious; complex becomes non-linear; ambiguous becomes incomprehensible. BANI is a useful new futures framework that helps us make sense of how institutional forms of strategic planning and leadership are failing all around us because they presume more stability than our BANI world presently provides or is likely

to provide moving forward. Past patterns are no longer particularly useful at helping us identify and process possible future patterns because the levels of complexity we are facing have increased. Around the world there is a widespread–yet delicate–acknowledgement that there is no going back to pre-pandemic times. Our lens on our experiential, social, health, environmental, economic, educational, and political spheres has deeply changed.

In response to the evolving, global COVID-19 pandemic, we are called to challenge our capacity toward ways of being and doing that are deeply attuned to justice and the Earth (Costanza-Chock, 2020; Escobar, 2018). As futures praxis strives to become more effective at democratizing inclusive preferred futures the fields of foresights thinking and critical design (e.g., Candy & Dunagan, 2016, 2017; Zaidi, 2017, 2019) continue to co-evolve. The robust dialogue, exchange, and interplay between these two related fields regularly employ arts-based approaches and methodology as a means of participatory action research and public scholarship. These practices provide a novel means of illuminating preferred futures in global HE and transforming learning and teaching during pandemic times. They provide researchers and practitioners in HE new, values-based ways to process and address the rapidly changing landscape of academia.

They can create communities focused on educational justice and transformation via the collective processing of working through foresights to insights that shape present-day strategic thinking and action. Willingness to face discomfort and tensions is a prerequisite. In turn, riding out intense emotions often involves learning how to hold

strong emotions lightly. Pandemic times have many across global HE considering how they could have seen this massive disruption coming and collectively prioritized preparedness more effectively on the institutional, community, and personal level. Futurists, frequently referred to as foresights thinkers and scenario planners, specialize in helping those collaboratively engaged with their work recognize the importance of not only considering forces and trends shaping the world but intentionally shaping them.

In the first article in this multi-paper dissertation, a group of PSU 2019-2020 Futures Fellows engages in participatory action research and co-authorship, describing our lived experience of the work of the interdisciplinary, cross-sector Futures Collaboratory. Our 2020 case study published in World Futures Review describes the first year of the Collaboratory's existence. With the vision and leadership of professional, public-interest futurist and Presidential Futures Fellow, Dr. Laura Nissen, Portland State University (PSU) founded the Futures Collaboratory in 2019 in order to begin the process of more actively developing readiness for our shared future. At the time of this writing, the PSU Futures Collaboratory is now in its third year of exploring this defining futures-facing need and considering how we might teach others to collectively do the same.

Here are a few notes about our co-authorship process. We collectively decided it only fitting to honor our founder and her role in the process as primary author. Unlike traditional approaches to publishing, we chose to list all following contributors in alphabetical order. The order in which following contributors are listed is not a reflection of the respective role each author played in the collaborative process but rather our

collectivist lens. In order to further reflect our commitment to equity–via applied design justice framework, we selected the collective "we" as our preferred point of view intentionally. Throughout the highly interactive and iterative drafting and editing process, we managed to hold the tension between very serious and yet playful. We had fun exchanging reflections, supporting each other throughout the writing process, and designing the diagram included in the case study. Getting the diagram to display properly was slightly less fun.

Each author brought their respective perspectives, strengths, and professional expertise to the endeavor; the combined efforts generated something far richer than any one of us might have authored alone. All of us remarked at the relative ease and speed at which the case study came together. The community building process we had engaged in for a whole academic year prior to co-authoring certainly played a role in our group process. As to my individual role in the process, I strongly contributed to the HE, student-centered, and complexity lenses throughout the piece. I selected Richard Slaughter's (1996) five-level social foresight model as the theoretical framework for the case study because it illuminates the developmental process whereby societies move from past-driven to future-responsive cultures. In this instance, Slaughter's model is applied to our Collaboratory's growth in this dimension and the role it continues to play in PSU's willingness and ability to practice, cultivate, and contribute to future-responsive HE cultures–that let knowledge serve the city and well beyond. When I first drafted my initial understanding of the Collaboratory's progression through the five levels of social

foresight development, there was evidence of progression through the first four levels. By the time our subcommittee of authors reached the final stage of writing, we were collectively able to describe our impact on PSU's ability to reach the fifth level of Slaughter's model described in detail in the case study. Since then, as a Futures Collaboratory, we have been diving even deeper into the on-going developmental social foresights process.

In our case study, we describe the process of the PSU Future Collaboratory's founding and launching. We address shifting from in-person to zoom connections while continuing our work amid disruptions related to the novel Coronavirus, the on-going global Black and Indigenous lives matter civil rights struggle, and increasing crisis in HE. The article provides lessons learned from our efforts, including an overview and diagram of reflections on Collaboratory year-one outcomes and their interconnectedness. It includes ideas we have for next steps, a summary of our year-end recommendations to PSU, and advice for others seeking to follow in our footsteps. It documents our commitment to serving as a resource to our institution and community and to helping others build the capacity to be more collectively futures-facing and agile in their level of strategic planning, preparedness, and responsiveness. Our critical hope is that insights gained through these foresights processes will be linked to sustainable HE ecosystems and institutional systems change for the benefit of all.

With Dr. Laura Nissen's visionary leadership and professional mentorship, the Futures Collaboratory is effective at cultivating interest and capacity among engaged

Futures Fellows across campus. Learning together, exploring futures-oriented play and experimentation, interacting with professional futurists around the world, and engaging in individual projects on a futures topic related to current university challenges is not only compelling but also a model of transformation in education during pandemic times yet to be fully explored. Passion, dedication, and unprecedented circumstances in our BANI world took us collectively deeper into social justice work as the exploration of the Futures Collaboratory took on complex local significance in Portland, Oregon, and, in turn, a more intentionally liberatory stance over time.

In summary, this article is about building social capacity for critical foresights praxis at an urban-serving, public university in the Pacific NW during unprecedented times in HE; it has already been published in World Futures Review by a team of inaugural PSU Futures Fellows, of which I am honored to call myself a member. It illustrates my understanding and application of futures thinking to HE through cross-sector, interdisciplinary, intergenerational foresightfulness, and community building.

Second Article: ABR Related to Social Change

The second paper is an example of ABR. ABR is artistic practice and inquiry that promotes new understandings of the world by embracing epistemological diversity and honoring the aesthetic nature of research (Barone & Eisner, 2012; Rolling, 2013; Leavy, 2017). ABR emphasizes subjective and intersubjective knowledge–as co-constructed and contextual–and communicates the ineffable through multisensory ways of knowing (e.g., theater, dance, music, visuals, numbers, poetry, installation, performance art). It seeks to

promote, provoke, and evoke a deeper, more complex understanding of human experience (Cahnmann-Taylor & Siegesmund, 2008). “Arts-based research is not a literal description of a state of affairs; it is an evocative and emotionally drenched expression that makes it possible to know how others feel” (Barone & Eisner, 2012, p. 9). The second paper is a review of an ABR study. Additionally, it includes a participant-voiced poetic inquiry (Jones, 2010; Pillay et al., 2017) into the study’s secondary data and offers commentary on a paper, “Art and Documentaries in Climate Communication: Experiencing the Reality of Climate Change and Leading the Way to Change.” Roosen and Klockner (2020) published their case study in Art/Research International as part of an international ABR project, Climart, funded by the Norwegian Research Council. Next, an introduction to ABR is provided before linking it to the second article, which is further considered.

The ABR paradigm recognizes art as a form of knowledge and considers art and science as branches on the same ancient tree of human discovery. ABR offers “an opening to new becomings” (Cahnmann-Taylor & Siegesmund, 2018, p. 9). ABR is public scholarship often created through participatory action approaches. By design, it is inherently accessible in content and distribution to different participant-audiences considered throughout the ABR process. It should be jargon-free and understandable. Findings need to be distributed through channels to which identified audiences (stakeholders) have access. ABR and arts-based pedagogy operate on a continuum of infinite possibilities from very arts-centric to very social science-centric methodologies.

Eisner (2008) stated that while acknowledging arts' place in qualitative research methodologies is long overdue for some, for others, the union of art and research is paradoxical. Welcoming art–not as subject or object–but methodology requires a different paradigm. These are different ways of thinking about and designing research and learning/teaching that operate on a continuum of infinite forms/functions from very arts-centric to very social science-centric. ABR-critical voices argue ABR is not scholarly enough (Piirto, 2002) or artistic enough (Woo, 2008). Engaging in ABR requires multiple lenses: those of arts and social science. Art as a form of knowledge may not have a secure history in contemporary– minority-world-dominated–academic thought (Eisner, 2008). However, viewed via an Indigenous lens, exploring the role arts play in enlarging human understanding and consciousness has long been a priority (Dillion, 2012; Tuck, 2009).

ABR approaches include art as content (i.e., data); art as a form of analysis (e.g., Poetic Inquiry); and art as content (data) representation and presentation. ABR "recognizes art has always been able to convey truths or bring awareness (both knowledge of self and knowledge of others); [it] recognizes the use of arts is critical in achieving self/other knowledge. [ABR] values preverbal ways of knowing, [and] includes multiple ways of knowing such as sensory, kinesthetic, and imaginary" (Gerber et al., 2012, p. 41 as cited in Leavy, 2015). Art is by nature resistive, generative, and healing. It may reveal, conceal or distill essences of lived experiences.

There are 10 key ABR concepts (Barone & Eisner, 2012):

1. Humans have invented a variety of forms of representation to describe and understand the world in as many ways as it can be represented.

2. Each form of representation imposes its own constraints and provides its own affordances.

3. The purpose of ABR is to raise significant questions and engender conversations rather than to proffer final meanings.

4. ABR can capture meanings that measurements cannot.

5. As the methodology for the conduct of research in social sciences expands, a greater array of aptitudes will encounter forms that are the most suited to them.

6. For ABR to advance, those who prepare researchers will need to diversify the development of skill among those who are being taught.

7. ABR is not only for arts educators or professional artists.

8. In ABR, generalizing from an n of 1 is an acceptable practice.

9. The aim of ABR is not to replace traditional research methods; it is to diversify the pantry of methods that researchers can use to address the problems they care about.

10. Utilizing the expressive properties of a medium is one of the primary ways in which ABR contributes to human understanding.

In *Art on My Mind*, hooks (1995) reminded us art is inherently a mode of political expression in which the personal is political. “The work of ABR is profoundly political, even when it begins in wonder or appears not to directly address a social justice educational concern” (Cahnmann-Taylor & Siegesmund, 2018, p. 9). ABR and other contemplative practices in teaching/learning center humanity by honoring presence. ABR collectives form a protected workspace, which is a laboratory of the soul. Arts-based approaches empower learners/educators/all who engage to work through experiences and ask if experiences resonate. They ask us to consider attunement to storytelling. As Leavy (2015) wrote, arts-based pedagogy and inquiry ask, “What is this art good for? How can

it be used to illuminate social science in new ways? How authentic are the artistic fingerprints and voices in the art works? How memorable are they?" (pp. 273-274). The same can be asked of futures-facing arts-based education; how can art be used to illuminate learning/teaching in transformative ways that develop futures literacy and readiness during pandemic/post-pandemic times?

Artists, educators, and researchers are called to both "deeply listen and hold with great gentleness the sacredness of the work of creating" and encourage and teach others to do the same (Snowber & Bickel, 2014, p. 67). In this context–when paired with the consent of those being witnessed–care is kind and compassionate witnessing. Witness consciousness is an ability to watch without judging. ABR is a form of mindful play that can help us "break free from the constraints of our habitual ways of thinking" (Park & Rabi, 2014, p. 125). A critical foresights lens serves a similar function. Both lenses require asking about the possibilities for scholarship and education to address the debts of an iniquitous global system. They prompt us to consider how the emerging paradigm shift from knowledge-based societies to wisdom-based societies can support our accountability to our part in a post and neo colonial history and present.

Like foresights thinking, mindfulness is "a way of orienting to life, a commitment that involves moment-to-moment inquiry into reality, and a willingness to stay open and creative even when times are challenging, scary, or uncomfortable" (Walsh et al., 2014, p.xvii). Exploring arts-based ways of knowing and learning presents the potential to interrupt coloniality embedded within research and education by intentionally being

jargon-free, reaching other participants and audiences, and nurturing the paradigm shift unfolding. ABR and pedagogy deeply consider multiple participant-audiences throughout the entire process and include audiences without access to university subscriptions to peer-reviewed academic e-journals and databases.

> At a time when education obsesses with neoliberal goals of efficiency & cost-effectiveness in reaching preordained educational objectives, scholartists remind us that the engagement with our [BANI] world is a messy, unpredictable affair. [Mid on-going world COVID-19 pandemic], there is hurt, misdirection, and adaptation. Being constructively lost is a powerful situation for finding one's way, 'misperformance' (Prendergast & Belliveau, 2017), and discovering one's own purpose. Such pedagogical & curricular moments are not a failure of education; they are education. (Cahnmann-Taylor & Siegesmund, 2018, p. 8)

Arts-based approaches

> addresses complex and often subtle interactions and . . . provide an image of those interactions in a way that makes them noticeable. In a sense, arts-based research and pedagogy is a heuristic through which we deepen and make more complex our understanding of the world. (Barone & Eisner, 2012, p. 3)

ABR is perhaps one of few heuristics both expansive and nuanced enough to help us synthesize and integrate lived experience in a BANI world, full of grief seeking new planetary-and-life sustaining worlds for all.

ABR circumvents a hierarchical and elitist approach to the inquiry enterprise by creating cultural attention, responsiveness, and sensitivity among those engaged. When applied to education, it creates plural potentialities for more just and sustainable social orders in global and transnational HE. "Our radical imagination is a tool for decolonization, for reclaiming our right to shape our lived reality" (Brown, 2019, p. 10). Moving forward, HE can better equip students and educators alike to do so. Applying

equity-focused, critical foresights thinking and arts-based approaches to future praxis to global HE is a promising path because collaborative, place-based, community-led practices bring with them the opportunity to build the worlds we need to sustain life on Earth. Within the context of transnational HE, exploring arts-based methodologies as a jargon-free, open-access form of public scholarship during this process only enhances democratizing inclusive preferred futures in multilingual, transnational contexts. However, in order for this emerging work to affect more than superficial dialogue or change it will need to be linked to process re-thinking and re-structuring.

My second paper, which uses ABR practices has a hybrid format; it is at once a review, participant-voiced poetic inquiry, and commentary on a paper, "Art and Documentaries in Climate Communication: Experiencing the Reality of Climate Change and Leading the Way to Change." Roosen and Klockner (2020) published their case study in Art/Research International as part of a comprehensive research project Climart funded by the Norwegian Research Council. Their ABR case study explores how experiencing the reality of climate change–one of the most significant drivers of futures change–through arts-based climate communication (i.e., a documentary and visual art) followed by discussion in focus groups serves as a catalyst for both emotional and cognitive responses. Visual arts works are investigated in terms of their perceived effectiveness at triggering climate concern, eliciting engagement, and sparking desire to change behavior in pro-environmental ways.

With this review, the second article considers the relationships between artworks, researchers, and audience participants. This article includes a participant-voiced poetic inquiry of the ABR project. Found poetry is constructed from transcripts of participant focus group discussions (i.e., secondary data included in the Roosen and Klocker [2020] article under review). It addresses the project's goals for social/political/cultural change, its local and global contexts, and future implications. This paper illustrates how ABR can examine assumptions and taken-for-granted truths (Hesse-Biber, 2014). My review of Roosen and Klockner's (2020) ABR study was published in the same transdisciplinary journal, Art/Research International, in March 2022. The second article includes a participant-voiced poetic inquiry of the Climart ARR project; it takes a meta approach and applies ABR to an ABR case study, using art (i.e., poetry) as a form of analysis to summarize the results of the futures-facing arts-based study related to the climate crisis and the need for pro-social/pro-environmental behavior change.

Poetic Inquiry, also called Found Poetry, is a form of ABR that applies poetry as a form of investigation. This participant-voiced poetic inquiry was directly inspired by Rosemary C. Reilly's work on found poems, which first introduced me to this methodology. Reilly (2013) offers an innovative approach to member checking and crises of representation, using found poems. In her study, members of a learning organization participated in group interviews to examine the use of poetry as a method to promote individual and organizational learning. A number of weeks later, participants were asked to use the transcripts of their group interview to create a "found poem" to reflect their

thoughts and feelings about using poetry as a learning tool. Reilly found resonance between the interview themes produced by traditional open coding methods and those using participant-created found poems. More importantly, Found Poetry added an emotional depth and connection that was absent from the traditional approach of coding in qualitative data. Reilly's study illustrates the potential of participant-created found poems to provide an agentic alternative to traditional forms of member checking. Inspired by her expansion of aesthetic approaches within qualitative research, I decided to explore participant- voiced poetic inquiry as a tool for preserving participant voice while considering the case study at hand.

Participant-voiced poetic inquiry is a form of ABR that preserves participant voice and distills essences of lived experience and agency; no other language is added. Instead the process of visual art triggering emotional response is captured through the construction of poetry based on the language of study transcripts (secondary data) included in the Climart study. The participant-voiced poetic inquiry considers the central question of the case study: can visual art affect viewer perceptions of climate change? It explores the lived experience of visual art and documentary triggering climate concern, eliciting engagement, and sparking desire to change behavior in pro-environmental ways.

In summary, this article was recently published by Art/Research International: A Transdisciplinary Journal. It illustrates the synthesis of my work as a scholar and an artist. It reflects my evolving understanding of ABR. Participant-voiced poetic inquiry appeals to me because of my background in applied linguistics and lived experience as a

multilingual, transnational educator focused on social justice. Finally, the combined application of critical foresights thinking and ABR to post-pandemic international education is considered.

Third Article: Futures and ABR Lens on International Education

The final paper in this series incorporates the futures lens and the ABR lens with my work in international education and explores the future of IHE in a world reeling from the evolving global COVID-19 pandemic. The inspiration for this final paper initially took root when I was deeply engaged in a course on Critical Methodology taught by Dr. Derrais Carter and exploring critical work in IHE yet to be done. It was further shaped by the Institute for the Future's Design Futures professional IFTF-certification course, which I completed in March 2021 thanks to a generous IFTF scholarship. Additionally, it was informed by Nissen's (2020) formative work "Social Work and the Future in a post-COVID-19 World: A Foresight Lens and a Call to Action for the Profession," which introduces critical foresights theory and praxis to the field of social work. The third paper proposes the creation of an arts-based participatory research and education process combined with foresights thinking as a possible framework for transformation in IHE futures.

The third paper contextualizes and analyzes the COVID-19-driven collapse of mobility-based IHE as we knew it. It addresses international student lived experience of IHE structures, conditions, traditions, and values experienced in a BANI world. The future of IHE in a world experiencing an active global pandemic is explored. A U.S. lens

is applied to trends in IHE on the national and institutional level. The pre-COVID state of U.S. IHE is addressed. The COVID-19 experience in U.S. IHE is unpacked. The need to amplify international student voices and agency through new methodological possibilities in the process of transforming IHE is addressed. Design justice and participatory action approaches frame and motivate these possibilities. Article three discusses futures work and ABR as a way to understand and support the experiences of international students. It proposes a process that international educators, students, and others could use to illuminate international student lived experiences of IHE. In paper 3, I propose a model called IHE Design Futures; the IHE Design Futures framework and four associated toolkits are outlined. The paper explores the potential impact these types of intervention could have on the institutions and individuals seeking human-centric transformation in IHE in a BANI world.

Critical Futures, also called responsible foresights practice, is explored as one possibility. How foresights practice works, select frameworks and toolkits are outlined. A second possibility, ABR, combines particularly well with critical futures because it is also a pluralistic, culturally responsive, and at once expansive and nuanced form of public scholarship. ABR is artistic practice and inquiry that promotes new understandings of the world by embracing epistemological diversity and honoring the aesthetic nature of research; it seeks to promote, provoke, and evoke a deeper, more complex understanding of human experience. I propose applying ABR to responsible foresights practice in order to explore equitable, human-centric transformation in IHE.

Finally, as elaborated throughout this introduction, the third article in this series provides a more in-depth exploration of the future of transnational HE during pandemic times. This paper explores what being more creatively and critically futures-oriented might look like for educators, students, and communities across the world. The third article combines foresights thinking with arts-based pedagogy and research as a framework for transnational HE with social justice impact on a BANI world. The evolving, global COVID-19 pandemic and the associated collapse of mobility-based IHE bring new pressure to rethink global HE, use new tools and technologies, and ways of communicating to bring collaborative insight into new social justice-focused possibilities beyond the horizon of existing institutions, models, and transnational partnerships. Application of the critical foresights lens provides opportunities to grow and amplify the transnational/translingual and moral imagination. It brings strategic effectiveness to the field of international education, magnifies transnational student agency, and amplifies multilingual voices. Combined with ABR as a form of public, open-source scholarship, a futures lens on the transformation of globalized HE can circumvent a hierarchical and elitist approach to the inquiry enterprise by creating much-needed cultural attention, responsiveness, and sensitivity among globally engaged citizens. In globalized HE, design justice principles provide and inform essential new tools for the ongoing endeavor to meaningfully ask and answer: What does it mean to live during a global pandemic in a post-/neo-colonial world? What did it take for us to get here? How can we be accountable to our part in history? And where do we want to go from here in IHE? The paper

concludes with a call to action to collectively re-/imagine and evolve global and transnational education strengths to join the global community of ethical, interdisciplinary foresights practitioners building a world where many worlds fit in the public interest of human-centric planning, preparedness, and responsiveness.

In summary, this article combines an application of critical foresights thinking and ABR to international education during a global COVID-19 pandemic. It illustrates my understanding of the transformative potential of using critical foresights and arts based lenses on HE in our BANI world. It proposes new forms of exploration of the future of IHE using a new IHE Design Futures framework I propose and toolkits outlined in paper 3. This overview of the three articles presented in this multi-paper dissertation illustrates the application of critical strategic foresights thinking to article one. It goes on to describe the implementation of futures-facing arts-based methodology in article two, which addresses one of the most significant drivers of futures change. In this second article, art as a form of analysis is applied to the climate crisis via participant-voiced poetic inquiry constructed from research transcripts included in the international ABR study under consideration. Context setting for all three articles is also included here in the form of an introduction to Futures Studies and ABR.

During the initial proposal defense, an outline of article three, which synthesizes the potential of critical foresights and ABR to support equity-centered transformation in transnational HE during a global pandemic, was presented. At the final defense, article three was defended and further reflections on all three articles were considered.

Additionally, the conclusion and implication sections of the associated ePortfolio have been fully developed. As mentioned previously, this overview includes context setting and reflections on lived experience co-/authoring each article and, in turn, shifts from third person to first person. Like many doctoral educational experiences, this dissertation path has been full of collapse despair, wonder, challenges, connections, and growth. Curiosity and passion for transformative educational praxis in IHE led to dreaming of doctoral studies for a decade. The power of this dreaming propelled me into and through my doctoral studies in postsecondary educational leadership and policy.

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SOCIAL CAPACITY FOR RESPONSIBLE FORESIGHTS PRACTICE

Article One

"A Public University Futures Collaboratory: A Case Study in Building Foresightfulness and Community." Published in *World Futures Review*, 2020, *12*(4), 337-350.

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Authors' Note

The Futures Collaboratory was started by a trained futurist and faculty member, at the time a sitting dean, who brought the idea to the university and worked behind the scenes to facilitate its launch. During the 2019-2020 academic year described in this

article, 28 additional Collaboratory members joined to co-create the focus, themes, and outcomes described in this piece. The article is written by the founder as well as a subset of Futures Collaboratory fellows representing diverse voices and viewpoints. We determined that using the collective "we" would be our preferred point of view and have intentionally committed to that throughout.

Abstract

What happens when a public university decides to construct a cross-disciplinary, cross functional initiative to explore the future, build capacity to be more "future ready" and resilient, and serve as a resource for the university and broader community to help them do the same? This article presents a case study of a "Futures Collaboratory" launched at a Pacific Northwest public, urban university in the 2019-2020 academic year. The three intersecting goals of the effort were to: explore and cultivate interest and capacity among interested individuals across campus; develop institution-wide foresightfulness" as a collective; and end the year in a position to make thoughtful, creative and well-reasoned recommendations about being more future-facing as a university. The dual pandemics of Covid-19 and white supremacy proved to deepen the commitment to learn and practice futures thinking. A primary goal was to ensure that the university would benefit from efforts to democratize foresight activities while taking practical steps to navigate our own systemic volatility, uncertainty, ambiguity, and complexity. This article discusses the effort, early work, disruptions, and risks during the Collaboratory's first year, as well as the emergent reflections, opportunities, and

recommendations prepared for university leadership. Special attention is paid to the consideration of equity and social justice in the future of higher education and the tools and resources needed by the sector to build liberatory futures.

Introduction—The Future Is Here in American Higher Education

Higher education is in a time of transition (Alexander 2020; Aoun, 2017; Davidson 2017; Gidley, 2016). The increasingly complex and turbulent global environment surrounding postsecondary education has led to a formidable range of challenges, opportunities and imperatives (Alexander, 2020; Deardorff & Charles, 2018; la paperson, 2017; Hunter, de Wit, & Howard, 2016; Altbach, 2016; Knight 2015; Maringe & Foskett, 2010). How colleges and universities respond to new challenges, frameworks, tools, resources, limitations, and opportunities will determine how they will operate in the future. The year 2020 may be a defining new chapter in the history of higher education. The term "post-normal times" has emerged to describe this modern era, defined as "the in-between period where old orthodoxies are dying, new ones have not yet emerged, and nothing really makes sense. To have any notion of a viable future, we must grasp the significance of this period of transition which is characterized by three c's: complexity, chaos and contradictions" (Sardar, 2010, p. 435). A university education remains connected to the idea of progress and the creation of a "public good," an investment in both the individuals receiving degrees as well as the communities and world they live in and contribute to. Many universities are attentive (perhaps in

unprecedented ways) to more rapidly evolving their ability to be responsive to, ready for, and agile in creating what comes next in higher education.

The global knowledge economy has placed more pressure on higher education to contribute to transferable knowledge and the employability of graduates. Simultaneously, the increasing dynamism within, and integration of, the world economy makes it hard to know what will be required of individuals and societies in the immediate future. The future we face today also threatens our very existence as a species in ways that are unprecedented and urgent (Gidley, 2016). New frameworks are needed within higher education to begin to manage and move through these changing dynamics.

Exploring and Utilizing Foresight Thinking and Practice to Navigate Complexity

Preparing to increase institutional capacity to better navigate an uncertain and challenging future, a public Pacific Northwest university set out to create a multi-disciplinary, multi-layered "Futures Collaboratory" during the 2019-2020 academic year. Its three intersecting goals were to:

1. Explore and cultivate interest and capacity among selected individuals across campus by participating in workshop sessions comprised of traditional learning opportunities along with futures-oriented play and experimentation, interacting with futurists around the world, and engaging in individual projects on a futures topic related to current university challenges;

2. Develop institution-wide foresightfulness defined as increasing our shared ability to apply and benefit from futures thinking and foresight tools and resources to more effectively address our challenges;

3. End the year by making thoughtful, creative and well-reasoned recommendations to our president about how our university could become more future facing.

This article presents a case study of the work of the Futures Collaboratory. It describes the groundwork needed to start the Collaboratory; walks through the work we accomplished; discusses how disruptions related to Covid-19 were navigated; and highlights how priorities such as equity and social justice, which were relevant and prominent in our thinking and work throughout the year, became even more important by the end of the academic year. Finally, this article provides lessons learned from our efforts, including an overview of reflections from participants, ideas we have for next steps, and a summary of our year-end recommendations. Composed of 28 members of our university community drawn from all parts of our system (students, staff, faculty, and administrators), the Futures Collaboratory pursued the following question: how can higher education, as a democratic body, best serve the future public and planetary good by deepening engagement with ethical, political, and relational issues in higher education? Our group imagined the future of work and study at colleges/universities as socially constructed, locally contextualized, globally connected, interdisciplinary, and decentralized. We worked in community—and had a lot of fun—to build capacity for foresightfulness across our campus. Through its nine-month existence (and its continuing future), our Collaboratory has laid the groundwork to co-create sustainable, liberatory futures in higher education, and it is incumbent upon our group to move decisively into an action phase to achieve meaningful change.

Richard Slaughter's five-level social foresight model illuminates the developmental process whereby societies move from past-driven to future-responsive

cultures (Slaughter, 1996). Our Futures Collaboratory mirrors this process of building social foresight capacity over a period of time at the institutional level. This is not an overnight transformation focused on the near future, rather an intentional and evolutionary shift in values, thinking, visioning/planning, and action.

As this article explains, we made progress through the first four levels of Slaughter's model and have commenced the initial stages of the fifth level:

Level 1: Raw capacities and perception of the human brain-mind system. With the explicit support and active diplomacy of our campus leadership, the person who founded and led our Collaboratory engaged stakeholders in initial conversations to establish foresight as an innate human, cultural and community capacity and highlight a potential shift from the use of futures thinking as a solitary activity to one of collective solidarity, innovation, and survival.

Level 2: Futures concepts and ideas enable a futures discourse. Among campus leadership, a more intentional futures discourse emerged, and plans for the inaugural Presidential Futures Fellows Collaboratory were drafted by our founder. Our founder then embarked on a path to activate the collective capacity of futures thinking across campus.

Level 3: Futures tools and methodologies increase analytic power. Our Futures Collaboratory began learning about, engaging with, and applying foresight methods to increase collective analytical power. Horizons were scanned; trends were identified;

signals were gathered and followed. A framework known as causal layered analysis was utilized within our think tank inspired by the work of Sohail Inayatullah (1998, 2015).

Level 4: Futures processes, projects, and structures embodied in a variety of structures. Foresight processes and projects started to become embodied in small ways in a variety of campus contexts. In addition to the mini projects Collaboratory members undertook, our collective futures recommendations to the president at the end of the academic year became the first major artifact of our university's cultural shift toward institutional futures-responsiveness. Interest in routinely using foresight methods to democratize and humanize strategy development and strategic action emerged. Some of our burgeoning foresight practitioners were subsequently appointed to key leadership and/or governance roles on campus. Futures thinking started to become more widely discussed as a key component of the university's evolution and curricular needs in terms of student development.

Level 5: Social capacity for foresight as an emergent property. After 9 months, our university was still a long way from being able to claim that social foresight and long-term thinking were the norm on campus.[2] Yet, across campus the seeds were sown and some have germinated. Plans for futures thinking certificates and foresights degree components/programs were initiated. The need for expanded teaching capacity for foresight was voiced. Cross-campus and inter-institutional projects, e.g., an equitable pathway to good jobs in the tech sector, were launched.

Pre-Work: Exploring Attitudes and Ideas about the Need for Futures Dialogue

The seeds for futures thinking were in place in our university well before we launched the Collaboratory itself. In the spring prior to the launch of the current group, when an engaged futures group was still an incomplete idea, the founder, working with university leadership, decided that a campus-wide listening tour would be an important step. The purpose of this process was to gauge attitudes, ideas, and overall interest in the topic of futures readiness and related possible campus development in this area.

1 Numerous higher education programs have existed in foresight and futures studies dating from the 1970s (https://www.houstonforesight.org/program/#program-history; http://www.futures.hawaii.edu/). For a sample of trailblazing programs spanning high school to non-degree, professional education, see: https://www.teachthefuture.org/pioneers.

The sessions were planned to include faculty and staff from all schools and colleges throughout the university. Some basic overview information about futures/ foresight frameworks were shared at each gathering. Questions included exploring what various disciplines saw coming in the future, what preparations each felt were important to be ready for these developments, what actions the entire university would be wise to take to prepare for the future, and candid feedback about the idea of doing a futures initiative of some kind on our campus. Also in attendance at each meeting were the president of the university, the provost, each dean, and a dedicated faculty member committed to futures studies and facilitation (later to be a founder of the Collaboratory).

Feedback from the sessions included clear messages of the importance of preparing differently than we have in the past, a sense that changes were forthcoming that were more complicated and more challenging than we have seen in past generations, and that our future success was very much based on the strategic and deliberate actions we would take today. Notable mentions during the sessions included the importance of cultivating our agility as an institution, of tuning in more carefully to changes in technology and how they will be changing higher education and society at large in ways that may have both positive and negative aspects. Participants noted a sense that issues of identity and equity would become more prevalent in important ways, and that more, not less, funding strain would be likely. They mentioned challenges in learning how to (collectively) balance the idea of "core knowledge" with "emerging knowledge," and potentially, the changing nature of teaching, learning, and education itself, as well as factoring in the changing nature of work. There was discussion about the importance of examining our structures and intentionally evolving them to be both more efficient and creative. Also mentioned was the need to carefully calibrate our structures and administrative and educational efforts to meet emerging needs rather than being locked into place via tradition. Throughout, there was discussion that although there was ample room for exploring how and where to change to be ready for uncertain futures, it was also important to protect certain things: the centrality of human relationships, the art of working effectively to solve problems, and the strong access mission that we pride ourselves on as an urban university (Nissen & Niedermeyer, 2019).

The role that time itself played was frequently mentioned as a frustration: we are both pressured by time to produce as well as by a lack of time to adequately consider and think about the future as much as would be optimal. And finally, there was a strong sense, collectively, that our university would be wise to invest time and attention in developing where futures thinking, skills and practice could flourish and grow. Based on these experiences and input, it was determined that a collaboratory format and structure best fit our needs. We defined this type of structure as a formalized yet still flexible network that works together on common challenges, but retains agility and dynamism often impaired by more rigorous organizational structures.

Formation and Early Work

Members were recruited from a mix of persons who had indicated interest during the listening sessions, along with other people identified or recommended by university leaders. The final group included administrators, faculty, staff, and students. With attention to race, gender and other elements of identity, this mix was important for ensuring a diversity of views and approaches to our collective foresight. With intention and effort, a team of people was assembled who were both excited about the prospect of futures work and who brought a rich array of identities and worldviews to the challenges we would explore together. The Futures Collaboratory was intended to model new power (Heimans & Timms, 2018), that is, power based on the currency of people—peer-driven, participatory, open, and distributive—and channeled through networks rather than hierarchies.

Because many of our university's students come from underserved populations, including first-generation college students, returning students, BIPOC (Black, Indigenous, and People of Color), and transnational students, our Futures Collaboratory focused intently and specifically on the integral role that higher education plays to ensure a better and more equitable future—at individual, community, and global levels. We consistently concerned ourselves with issues of equity and social justice throughout our work, imagining and considering how the future will impact the most vulnerable and/or marginalized in our ecosystem. We were particularly concerned with the impact of current events such as Covid-19 on students of Color in our local environment and scanned emerging knowledge on this topic (Maloney & Kim, 2020). The futures lens that our Collaboratory adopted focused on a multigenerational orientation and one that extends far beyond an economic lens for higher education by including social and ecological outcomes as central pillars to the returns to education. Historically, futures work that incorporated this broad view of preferable outcomes far into the future required protection from entrenched ways of thinking and cultural norms. Though continuing to work in their normal roles, the initiative gave Collaboratory members a "space" to consciously extract themselves from the day-to-day decision-making of the university to foster a longer-term innovation horizon (Marien, 2002). During this initial phase of our Futures Collaboratory, the plagues of our times came into even sharper focus—global Covid-19 pandemic, institutionalized racism, climate change, unemployment, technological proliferation that was sometimes seen as evolving faster than our ethical

frameworks—among other concerns regarding global geo-political relations, growing disparities between wealthy and poor, sexual abuse, domestic violence and the future of peace. All demanded urgent attention, and, one might posit, a new kind of attention. Could institutions of the past effectively address these emerging challenges of the future without considerable re-imagination? What would that mean for our work together? How could we think big enough? Our Collaboratory strengthened its collective ability to practice a more disciplined sense of anticipation and complexity as a result of our work together. We considered the various social conditions of our local and global context, imagined where they might go, thought about our unique roles in contributing to a more just and equitable world, and used all of these inputs to ground the way we thought about some of the day-to-day challenges of our setting.

In a world increasingly full of volatility, uncertainty, complexity, and ambiguity (VUCA; Bennis & Nanus, 1985), the Collaboratory determined that studying past higher education patterns as a means of forecasting the future, while important, would not singularly or effectively help educators, institutions, or societies collectively prioritize future readiness in actionable terms. The past can be a useful tool for futures work, but as important are methods to stretch perception, construct and consider imaginative scenarios, and explore how signals and trends are shaping possible change curves ahead. On top of these complexities, a tidal wave of layoffs and furloughs across U.S. higher education was on the horizon by mid-2020. We anticipated that these layoffs and furloughs would disproportionately impact the lowest paid, most diverse, and frequently

most effective student-centered educators—the educators already experiencing cultural taxation, stretching limited resources, and still passionately connecting with/advocating for students. Whether or not colleges/universities would effectively center and empower student voices and agency became a pressing question in foresights thinking and evolution in higher education. “If today’s discourse continues to draw only on higher education’s past and present (referred to as traditional and managerial frameworks) the full range of possible futures will not be made visible . . . the discourse will continue to privilege the future embedded in the managerial idea and the university as an institution risks being blindsided by societal and historical change,” argues Maree Conway (2019, 28). As examined in the next phase of the Collaboratory, these considerations demanded our continued shift from competitive modes of operating individualistically in a hierarchical environment of distrust to collaborative community modes within trusting ecosystems of empowered agents.

With all of this in mind, each member was encouraged to pick a foresight passion project based on how any of these issues intersected with real challenges we were facing in our own university. We received seed funding to develop prototypes or conduct research from the university president’s office. These projects supplemented the larger group work, but gave individual fellows a place to do a deeper dive into futures issues of interest to them and of importance to the future of our university.2 Examples of such projects include:

- New models of student engagement and retention.
- Creation of new academic learning experiences focused on futures studies.
- Use of space in the future of higher education: balancing virtual and physical space needs.
- Faculty views on the future of teaching and learning and deepening our understanding of faculty roles of the future.

These projects remain in process at the time of this writing and culminated in brief reports to our campus. The projects were intended to inform our decision-making on key present and emergent challenges to our future readiness as a university.

- Student views of the future and deepening our understanding of retention and student success factors of the future.
- Emerging models of international learning.
- The future of labor relations.
- Disability justice through a futures lens.
- The future of work and its implications for academic programming.
- Emerging models of workplace organization.
- Emerging economic models for the future of higher education.

Early efforts were centered on an orientation to futures theories and topics, ethical considerations, and imagining exercises aimed at building foundational models. We engaged in “spectrum voting” on whether the future seemed more positive or negative to individual practitioners as well as more cerebral activities of generating a wall of sticky notes on imagined futures of higher education and our university. We played many futures games to stretch our thinking. We modelled “play” as a way of learning and

exploring futures topics. Games such as The Thing from the Future (Situation Lab, n.d.) and Brainspin™ were particularly helpful to stimulate our thinking, build a cohesive team, and cultivate a design-thinking mindset. We also engaged in an activity utilizing the United Nations (2016) 17 Sustainable Development Goals to examine the ways our university can and does contribute to a global dialogue that adapts to our rapidly changing world. We participated in a "foresight teach in" in which we systematically explored stages, tasks, and appropriate tools for moving through foresight processes in group settings. This was an intentional opportunity to build our individual and collective capacity to expand our impact as ambassadors and futures practitioners in and among our campus and larger community. Many members of the Collaboratory went beyond our group's programming to plug into the global futures community online, participating in a wide variety of futures webinars, conferences, and learning opportunities that accelerated during Covid-19.

We integrated guest speakers into our monthly gatherings. Examples included Walidah Imarisha, who discussed the role of restorative justice, speculative fiction as methods to center the voices of communities of Color (Brown & Imarisha, 2015). This helped us to understand how this work can reproduce oppressive systems. Futurist Bryan Alexander's presentation introduced us to how technology transforms education and to his future trends in technology and education, as well as how higher education is evolving with regard to the challenges of the contemporary ecosystem (Alexander, 2020). Amber Case introduced us to concepts such as Calm Technology and the idea that

technology should amplify the best of humanity and that restorative technologies will address climate change (Case, 2016). Albrecht Enders focused on Design Thinking as a systematic approach to problem solving that could expand our thinking and imaginations (Enders, 2020). Leah Zaidi presented reorganization scenarios related to Covid-19, not to predict the future but rather to "use complex prototypes to better understand how to manage the situation" (Zaidi, 2020). Finally, as part of a culminating event where members of the Collaboratory presented two webinars summarizing our efforts and reflections, we hosted Dr. Ruha Benjamin, Associate Professor of African American Studies at Princeton University, who explored how discriminatory technology designs can encode inequity, discussed how race itself is a kind of tool designed to stratify and sanctify social injustice, and how technology is and can be used toward equitable ends (Benjamin, 2019).

The Unexpected—Living Disruptions at Year's End

Becoming fluent and capable in contemporary futures practice requires a deep commitment to envisioning, building, and fighting for a better world. We continually explored the question "who gets to decide the future?" We were also inspired by futurists who explored questions of power and privilege in future building (Brown, 2017; Krishnan, 2019). As new energy, loss, hope, and rage fueled international attention to racial justice in the middle of the Covid-19 pandemic, we reflected on the Black Lives Matter (BLM) movement as it demonstrated the kind of intersectional thinking that we came to value in futures work. When considered from a futures as well as social justice lens, we understood that BLM goes much beyond police brutality by also addressing

reproductive justice, food deserts, voting, housing, human rights and more. At its core, BLM is also not just about yesterday and today—it is fundamentally reimagining and working to co-create, a better tomorrow. In many respects as we grew to consider it, Black Lives Matter could be thought of as a futures movement that centers the traditions, creativity, and excellence associated with Afrofuturism (Womack, 2013). We considered how these new chapters of this movement, and the dual pandemics of racism and inequality, would or could shape the future of higher education in general, and our institution in particular. While our Collaboratory centered inclusion and equity in our futures journey, we were far from fully realizing these goals as a collective. We realize there is much more work to do.

It was particularly interesting to be in the midst of deepening our fluency and appreciation of futures lenses during the outbreak of Covid-19 as well as the global uprising related to white supremacy. Together, we had a chance to practice application of foresight as we considered in community what these dual pandemics would mean to the future, what type of impact they would create for the world, for our higher education sector, for our own community and university, and for our personal circumstances. Both of these pandemics pushed our futures thinking and work in new ways, to new levels, with new possibilities, questions, and inspiration. When the Covid-19 pandemic emerged, our university scrambled to respond to the disruption. We had to make adjustments in all academic, administrative, and community-related expectations and processes. Our world was changing without a clear picture of exactly how things would shake out. We asked ourselves how could we make sense of all this confusion? We continued to meet as a

group, and we met more frequently as a result of the pandemic, which was a welcome social connection but also a meaningful way to deepen our shared futures practice. We explored how futurists and other important thought leaders, including historians were considering the impact of the pandemic (Nissen, 2020) and imagined how this might shape what would happen in our immediate ecosystem. We talked concretely about how to be most useful to the university community during this time. We began to plan (earlier than anticipated) our recommendations about how to prepare our university for an uncertain future. Covid-19 became a powerful motivator and teacher for us to go public and to actively invite our fellow university community members to consider a different way of thinking, one that we had not really explored before in the history of our university. We realized how much we had to offer our community as so much unknown was being explored and considered.

An ethical approach to future building in higher education acknowledges history and challenges dominant worldviews and narratives, even as it seeks to introduce new ideas. Futures work is complex and brings with it a history and traditions. Futures history draws on a wide range of influences. Indigenous thought has frequently included deep attending to and referencing the importance of future generations in the way that decisions are made in the present (Clarkson et al., 1992). Another historically relevant reference point includes “futurism” as a short-lived but influential Italian arts tradition associated with fascism in the era of Mussolini (Eveleth, 2019), often described as an elitist infatuation with the new and shiny, divorced from issues of culture, continuity, equity, and ethics. Futures thinking and methods have been utilized by military and

corporate interests in the early to mid-1900s when elites imagined and created futures based on the interests of the powerful. Some suggest that the tech giants of today perpetuate futures work that retains echoes of this elitism (Webb, 2019), and others voice concern that responding to the pandemic of Covid-19 might result in even more of a surveillance-guided world (Cohen, Hartzog, & Moy 2020).

Later schools of futures scholarship and practice widened and evolved into a more democratic, pluralistic, and critical array of theories and practices used with more transparent ethics and by a global array of participants (Gidley, 2016). While more voices, identities, and perspectives are increasingly part of the futures literature and practice community—a great deal of it still reflects an upper middle class, white, male, western European gaze. There is much to be learned from the futures literature writ large, but we also specifically sought out resources that highlighted scholars and practice in indigenous futures, Afrofuturism (Anderson, 2016), feminist futures (Kember, 2012), disabilities futures (Kafer, 2013), and many others that contribute to this widening body of knowledge (Nissen, 2020). Specifically concerning ethical issues of racial equity, futures work must fundamentally respect and honor how communities of Color and diasporic peoples have largely already engaged in visionary futures work. In other words, futurity has frequently been the manner in which communities of color have projected themselves into the future in order to endure the ongoing violence of oppressive, colonial systems (Broyld, 2019; Brown, 2017) and have crafted free spaces for themselves in spite of these forces. Another guidepost for us was the work of Costanza-Chock (2020) that defined a design justice framework, underscoring the need and importance of disrupting

historically dominant power structures in designing and re-designing the systems and structures of the future. To this end, Audre Lorde's (1984) famous quote can be recognized as a call for and a direction toward future systemic transformation, heard anew when considered from a futures perspective:

> For the master's tools will never dismantle the master's house. They may allow us temporarily to beat him at his own game, but they will never enable us to bring about genuine change . . . . Racism and homophobia are real conditions of all our lives in this place and time. I urge each one of us here to reach down into that deep place of knowledge inside herself and touch that terror and loathing of any difference that lives there. See whose face it wears. Then the personal as the political can begin to illuminate all our choices. (pp. 112-113)

Centering anti-racism, inclusion and equity in our own futures journey was a deep commitment, though one we are far from fully realizing as a collective. The members of the Collaboratory were determined to ensure that equity work would not become de-centered in our foresight work, even as we realized there was extensive work to be done in this regard across our university.

Reflections on Our Work

As we reflected on how we progressed toward our goals, we codified new futures-related ways of operating. As noted above, one of our primary goals was to build institutional foresightfulness or overall capacity to thrive in the complex or VUCA world in which we live and work. By the end of the academic year, we had established a solid foundation with clear priorities and ideas of how to navigate uncertainty. This included new ways of thinking, new futures-related ways of operating or behaving, and a reliance on the deepening connections we had with each other as we learned, explored, and

practiced together. All of this led to new kinds of experimenting and prototyping of our messages, our shared work, and our ideas about how to solve real problems in our university (such as exploring such topics as student equity, student success, and others). Cumulatively, this has resulted in an intended and hoped for expanded institutional capability to navigate and thrive in the years to come. Figure 1 illustrates the resulting system.

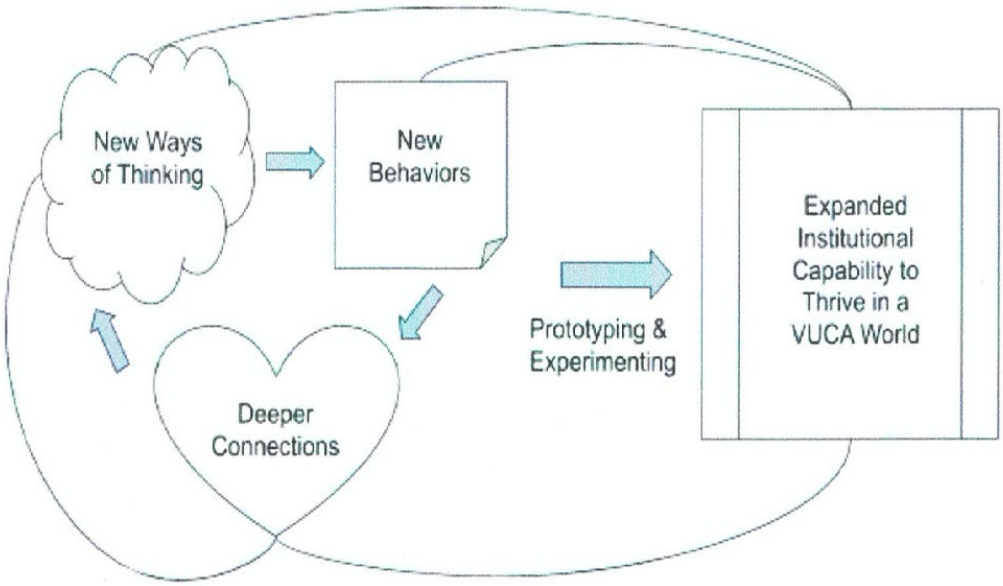

Figure 1. Collaboratory Outcomes and Their Interconnectedness as Reported by Participants

Changed Mental Models—New Ways of Thinking

Collaboratory participants reported that the exposure to various futures frameworks offered both personal and professional value. One participant reported that

the futurist mindset "helps me to see the problem through many different lenses, decreasing anxiety and opening up the possibilities . . . I'm more apt to be creative in an effort to create a future that I want as my reality." Another participant described in more detail the emotional value of this new lens: "The Futures tools taught us to discuss fears and hopes, even calamities and utopias, with an innate, collective calm. That calm is the luxury of space before action, neutrality before discernment, not dispassion." Some felt the emphasis on applying an ethics lens to futures work helped them to "refine, through study and dialogue, [their] own understanding of what it means to do futures work in an ethical way." Many people felt the experience of the Collaboratory opened doors to encourage them "to envision possibilities beyond the boundaries of current vision and experience." It supported thinking bigger: "I benefited from realizing that when working toward a preferable future, we might not actually be thinking big enough." And "this work helped me think deeply about what [our university] either does better or could do better than any other university in the world. It is not only about surviving the impending higher-education shakeout, but thriving through it." The scope of the frameworks was described as changing an entire worldview: "This is even more impactful than it sounds, because through this process we learned a new vocabulary with which to consider everything."

Changed Behaviors—New Behaviors

One of the most inspiring aspects of this Collaboratory experience was the opportunity to play together. The exercises (games) were designed to stretch imagination

and generate insights about what is possible in an otherwise unknown future. This kind of approach meant we rehearsed our new ways of thinking regularly and developed behaviors to apply in our professional and personal settings. Below are some areas where participants reported that their behaviors changed as a function of Collaboratory participation:

- Teaching from a futures perspective.
- Actively developing new models for university goals and welcoming new models for higher education rather than fearing them.
- Embracing failure because "failure is an opportunity for further imagination and insight."
- Including foresight planning into strategic planning in their departments.
- Regularly reading signals; the Collaboratory set up a Slack channel to collaborate on this in an ongoing way.

Collaboratory members acted in more empowered ways, as expressed by one participant: "Learning more extensively about scenario planning with the range of outcomes extending from 'preposterous' to 'preferable' has empowered me to work toward preferable outcomes, guided by diversity, equity, and inclusion goals. This led me to help start a cross-campus brainstorm to cocreate a pathway for our underserved students to secure good high-tech jobs and be the tech leaders of the future."

Changed Culture—Deeper Connections and Greater Institutional Capability

Many participants appreciated the way in which this year of work resulted in deep social and intellectual connections between members and across the university. Exploring futures can be both challenging and generative. Learning together meant we developed a

common vocabulary. Considering how futures thinking applies to our institution required us to listen to the perspectives of colleagues from different areas across our institution. These social bonds contributed to a new network that expands our institutional capacity to face a challenging future. In a time in which being busy, feeling unsteady, and experiencing pressure and uncertainty can be more the norm in contemporary higher education settings, this type of feedback was especially valuable and relevant.

Increased Institutional Capability

Our charge as a collaboratory was, from the start, to consider how futures thinking can help our institution anticipate the future and make the most ethical and advantageous choices for our future institutional success. One participant wondered in their feedback, "Imagine what could happen if [our university) continued to develop our institutional muscle for this kind of collective exploration and thought, at a time when change will only get faster and faster?" Another participant shared an important assessment of our status quo thinking and the shift we need to make to live into and co-create a thriving future. They recommended that we leave behind our typical way of thinking only in terms of scarcity: "We are aided by shifting power models, and our lean, networked approach allows faster and more agile energy and information flow, compared to older, more entrenched and siloed institutions. We are powerful. We are empowered. We have everything we need. We can generate solutions and wealth to be equitably shared, by seizing this moment." It is this kind of new capability that our university needs to not only survive but also to thrive in VUCA times.

Our Year-end Recommendations to University Leadership

We ended our first year as a collaboratory with recommendations to our university leadership in five specific areas: mission, structures, equity, pedagogy (teaching, learning, and advising), and community. Each item contains multiple dimensions.

1. Mission: Center the idea of future readiness as a key component of our authentic university identity and purpose and build the necessary community and structures to make that an explicit reality. We believe that irrespective of the type of degree program, future readiness will continue to be a guiding and increasing measure of relevance for higher education in the years to come.

2. Structures: Revise our institutional structures toward the future of work and the future of learning at work. This explicitly encourages not only responsible innovation, but also collaboration and a breaking down of old barriers that both isolate and inhibit growth.

3. Equity: Commit to equity work in a way that acknowledges that failure to make progress in this area forecloses our ability as an institution to fulfill its collective potential. Engage in futures-informed equity practice that is transformational to co-create a future that is fundamentally pluralistic and liberation-centered.

4. Pedagogy: Reimagine what teaching, learning, and advising might be and do so with courage. Be willing to evolve our methods to experiment and test new options. This intersects strongly with items 1, 2, and 3, above.

5. Community: Actively and explicitly engage in the co-creation of the role of urban public universities by inviting and engaging deeper and more creative levels of dialogue with our community partners at all levels and sectors of our neighborhoods and civic ecosystem.

These recommendations were shared with our university leadership, and we were asked to take on a role in furthering futures dialogue in the coming academic year.

Advice for Building Institutional Capacity in Futures Thinking

We believe that more universities would benefit from building collective capacity in futures work and offer the following recommendations for those forging a similar pathway.

1. Seek out members who have complementary styles. Find those who, despite their different identities, roles, and locations within the university, share a common interest and even passion in the idea of being more prepared and engaged with future building.

2. Establish a racially diverse membership to ensure that multiple and plural perspectives are included. Weave race and equity into the discourse and work of the collaborative effort.

3. Have at least one member of the collaboratory who is a trained futurist and is willing to serve as a lead capacity builder with the emerging collective to simultaneously anchor efforts in the field, make introductions, and efficiently train and prepare others to deploy and engage as new futurists across the university.

4. Provide year-end webinars or events to share the passion for the work through the multiple voices who have been participating and to spark even broader interest by sharing at least one futures expert with the larger community in a closing event to excite people about becoming involved.

5. Go deeply into the area of ethics in futures work and retain an ethics lens as the work progresses.

6. Cultivate as much engagement with students in creative ways as possible. Our effort ended up being more focused on paid members of the community (though students were engaged as members). In addition, we had numerous projects to gather data from students on their ideas and preferences on futures topics. These, however, ended up being complicated by the Covid-19 interruptions and distractions of finishing up their academic term with new challenges. Potentially “adopting” students in classes that might lend themselves to futures thinking/learning would be an effective way to connect with groups of students through the year in ways that would infuse greater direct focus on student concerns and student voice. This is a prime area of expansion for us next year.

7. Obtain executive (presidential or provost-level) endorsement (we were a "presidential initiative") and make an effort to "stay under the radar" to avoid pressuring the group to "perform futures work" in public rather than have a protected space to truly experiment with futures ideas and methods and to build authentic relationships/community. Once this has occurred, go public. This allowed us to be able to operate even more as a team as we wrapped up our year and determine next steps.

Conclusion

How does a university best "prepare" for the future? Our experience developing a cross campus futures collaboratory as described in this article suggests that a looser, more experimental and improvisational way of organizing can be a valuable and generative way to build community, capacity, and passion for futures thinking among a core, committed group of university community members. After a robust and meaningful first year, we are busy preparing Futures Collaboratory 2.0—inviting a new class of members as we continue to build capacity, preparing to assist our university in new approaches to listening, planning and navigating a tumultuous future ahead, as well as utilizing futures methods to solve real problems in front of us. We also plan to continue building academic experiences and structures spanning both undergraduate and graduate programming while continuing learning agenda as emergent futurists.

What might be possible at your university if you launched a similar venture?

For additional information, including the archive of our Futures Collaboratory initiative, please visit: https://sites.google.com/pdx.edu/futurescollaboratory

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Article Two

"Art and Documentaries in Climate Communication": A Review and Participant-Voiced Poetic Inquiry." Published in *Art/Research International: A Transdisciplinary Journal, 7*(1), 298-313.

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Abstract

The following is a review, participant-voiced poetic inquiry, and commentary on the article, "Art and Documentaries in Climate Communication: Experiencing the Reality of Climate Change and Leading the Way to Change." Roosen and Klockner (2020) published this case study as part of a more extensive research project, Climart, funded by

the Norwegian Research Council. In this review, I consider the relationships between artworks, researchers, and audience participants. I offer a participant-voiced poetic inquiry of the arts-based research project. I address the project's goals for social/political/cultural change, its local and global contexts, and future implications.

Keywords: climate change; documentary; poetic inquiry; social change; visual art; Review.

Overview

The following is a review, participant-voiced poetic inquiry, and commentary on the futures-facing, arts-based case study, "Art and Documentaries in Climate Communication: Experiencing the Reality of Climate Change and Leading the Way to Change" by Roosen and Klockner (2020). "Art and Documentaries in Climate Communication" was published as part of a larger international, transdisciplinary research project, Climart.[1] The case study was funded by the Norwegian Research Council and conducted in 2017 in Brighton, UK. It is based on an arts-based research (ABR) project, which asked participant audience members at an art gallery to explore characteristics of two visual forms of climate communication. Urgency around the state of environmental mass destruction is increasingly driving interdisciplinary scholarship that blurs the boundaries of art and science. In this ABR project, visual artworks and a documentary film are explored in terms of their perceived effectiveness at triggering climate concern, eliciting engagement, and sparking desire to change behavior in pro-environmental ways. This synergy between science and art conveys public messages

about the need for pro-environmental behavior change on a global scale. Whereas scientific information alone may trigger fear, and, in turn, disengagement, visual art and documentaries may speak to audiences on a more emotional level than intellectual reflection (Friedman, 2013).

For many individuals, to start caring about environmental problems, additional information may be needed. As this transdisciplinary study suggests, visual art and documentaries may be used to create the personal experiences that lead to increased mindfulness and awareness. One way they hold the potential to do so is by engaging audience participants, who are less familiar with climate change, on a more emotional than cognitive level. Another way is by showcasing the reflections of those experienced in engaging with and discussing visual arts, documentaries, and environmental issues.

With permission from the artists and participants, the research team audio recorded two focus groups in which participants shared their perceptions of the characteristics of Earth, a visual art exhibition by Chris Drury[2] (2016), and an abridged 15-minute version of The Soil Solution to Climate Change, a documentary film directed by Jill Cloutier and Carol Hirashima[3] (2011). The participants predominantly self-identified as female[4] individuals aged 30 to 50 years and were recruited through the art gallery's website and mailing list. The lead researcher conducted the focus groups one to two days after the gallery visit and documentary film viewing which the participants accessed in random order. The audio recordings were then used to conduct a thematic analysis of participant perceptions.

A literature review on the potential advantages of visual communication, as a catalyst to emotional responses and a conveyor of climate change information, informed the selection of artworks used in the project. These visual forms of climate communication were selected as objects of study because they met the following criteria. First, the works presented an interesting narrative around the theme of earth, soil, and climate change that demonstrated personal relevance for participant audience members. Second, they appealed to viewers on both emotional and cognitive levels.

Art provides personal experience through the senses. Visual forms of climate communication provide an immersion experience of the subject matter. The global climate crisis is framed in terms of personal, community, and planetary health and wellbeing. Together the documentary and artworks allow participant audiences who engage to visualize the localized impact of climate change. The documentary and artworks are catalysts to emotional responses. Such visual narratives of a world full of volatility, uncertainty, complexity, and ambiguity (VUCA; Bennis & Nanus, 1987) allow imagery to be personalized. In this case, they encourage empathic connections to soil, place, and planet. Climate communication also poses the potential to trigger depression especially when it is not linked to solutions-driven, pro-environmental action.

This innovative ABR project investigated how artworks and a documentary fill this gap by communicating on individual as well as societal levels. The main challenge of visual communication regarding climate change is to increase the salience of the global climate crisis without direct experience of it, which may trigger further disengagement or

climate despair.[5] This novel study identified the characteristics of artworks and a documentary that were seen to be important in changing attitudes and proenvironmental behaviors in the face of climate change. In an art gallery setting, the study explored participant audience members' perceptions of arts-based climate communication. In their 2020 case study, Roosen and Klockner determined visual arts-based climate communication is found to be more impactful and engaging when it contains a story, is personally relevant, and elicits an emotional response. The authors found that sparking interest in pro-environmental behavior change is aided by presenting a solution that is novel, simple to implement, and impactful.

Participant-Voiced Poetic Inquiry

In this review of Roosen and Klockner's (2020) case study, I include a participant-voiced poetic inquiry (Jones, 2010; Pillay et al., 2017) into the study's secondary data. I took a meta approach and applied ABR to an ABR case study. I used art (i.e., poetry) as a form of analysis to summarize the results of the case study related to climate crisis and the need for pro-social/pro-environmental behavior change. Participant-voiced poetic inquiry is a form of ABR that preserves the voices of participants and distills essences of lived experience and agency; no other language is added. I composed poetry based exclusively on the focus group transcripts included in Roosen and Klockner's (2020) published case study. The experience of visual art triggering emotional responses is captured in the poetry included here. This participant-voiced poetic inquiry considers the central question of Roosen and Klockner (2020): Can visual art affect

viewer perceptions of climate change? It explores the lived experience of visual art and documentary triggering climate concern, eliciting engagement, and sparking desire to change behavior in pro-environmental ways.

I constructed the following found poetry from the direct speech of focus group participants transcribed and included in the article reviewed here. Of the four poems, the first and last address the research question more directly, while the second poem is a found soil-sound art installation, and the third poem describes the process of a visual artwork triggering an emotional response. Arts-based approaches:

> Address . . . complex and often subtle interactions and . . . provide an image of those interactions in a way that makes them noticeable. In a sense arts-based research is a heuristic through which we deepen and make more complex our understanding of the world. (Barone & Eisner, 2012, p. 3)

ABR is perhaps one of few heuristics that is both expansive and nuanced enough to help synthesize and integrate lived experience of the growing climate crisis.

Following the participant-voiced poetic inquiry into the interdisciplinary, ABR project, this review concludes with some further considerations and commentary on "Art and Documentaries in Climate Communication: Experiencing the Reality of Climate Change and Leading the Way to Change."

"Potential to Increase Perceived Effectiveness"[6]

The damage we are doing is recoverable in some way
Going around the exhibition actually made me feel quite sad
Somehow connected to a vision of the future
Where this is a sand museum
Jars of soil
Rare precious commodities

Things we've lost or destroyed
Video put a hopeful end on it
There is a scientific way of improving our life
Improving the future of the planet
It is very motivating
Everyone sit down
Watch it
At least you're given a chance to know
Looking for some meaning
It was kind of unexpected
When people say climate change and pollution
We think smoke tower
This guy was making the argument with this farmer
You could relate to him
He just kept pushing through barriers
His story sort of making sense
Being powerful
That was shocking
Conclusions reached ten years ago
Just going to tell you them again
Turning to a very scientific educational piece
It didn't feel like someone was
shoving anything down your throat
Like you have to do this
You have to do that
What are we doing on a global scale?
On a more personal scale?
Show me ideas I could implement in my day-to-day life
I couldn't take anything away
I don't have chickens
It didn't really show what I could do
Generally people learn better through doing things
Present the solution to the problem
In the form of a challenge
Why are you asking these questions?
How did you get to the conclusions?
I need to touch things
To have things you could touch
Things you can contribute to
Might encourage people to more fully come into the exhibition
and what it's trying to say

Why does it matter to me?
Someone completely detached from the soil
Really good artwork makes you concentrate
Really powerful
You just sort of sink into that
What is around you disappears to a certain extent
What if you took a kid in?
How would they feel about it?
You are forced to consider
What you are doing is harmful
Even if you don't like it
At least you thought about it
So much made from really natural materials helped
Made me resonate more
Just feel more natural connection to something earth or wood
We are all very close to dirt
We grow up in it
Clean it
Eat it
Walk on it
Grow things in it
The dirt in the bottles appeals to me
Big mount of dirt would be better
Come out covered in mud
People will be like: where have you been?
A little bit more understanding
If you could feel more emotional
More connected
You think
We are all part of this
We are all connected to it
Doing things

Found Soil Sound Installation

Would be interesting to find sounds you can't hear
That are so quiet that microscopes
You could have ear sets
Depending on whereabouts you were standing
Stand near
Then find out that the bugs in that particular soil

made a certain sound
A frequency magnified
You could listen

Magic Mushrooms

Got a big emotional response
With this mushroom cloud
Had already sort of seen this one
Just like it as an object
The fact it's magic mushrooms is quite exciting
When I read the pieces that made this one
Were taken from a nuclear test site
Suddenly had that mushroom cloud moment

"Triggering Concern and Engagement"[7]

Good to end on a really hopeful note
Unexpected
Good presenter
A nice story
It's entertaining
Just come to that completely dry
I really hate those kinds of educational things that clobber you
and I don't like art that's the same kind of thing
Aggressive and forceful
So many of them
Obviously, they're effective
People are afraid of climate change
or they believe in it
It's the most effective way of getting the message out
Seems dated
Cause I certainly have memories
As a child making mud pies
It would be really nice if you could make a mud pie
Just reconnect you to that sense of being a child again
Competition
Prizes
Terrific fun for everyone
Interactive

Definitely
Quite a build to it
Clear structure
Followed this one guy
Quite interesting to watch
He was very confident
Had clear questions
A child can respond really well to something about climate change
And I just don't think it would really take anything from this
That's a lost opportunity
Absolutely love collected earth
Beautiful idea
Showing what the artist did . . . traveled . . connected to the places
Ignorance is the worst
Where you just don't think about anything
Even more convincing
Other people have no prior knowledge
Explain those conclusions
Good art is something that makes you feel emotional
Not necessarily happy
But just anything
Not neutral
Oh, I actually like it too
Knowing this, makes much more sense
Appeals to me so much more
Just didn't understand what it was at first
Given so much more information now
Getting all the different opinions
All the different pieces
That had a massive impact
This is super important
This is what you have to do
Not aggressive in any way
Gave me more of a background of something
I never realized
It's the same with art
It's a subtlety
a subtlety to this exhibition
and a gentleness

Further Considerations

This review and participant-voiced poetic inquiry of "Art and Documentaries in Climate Communication: Experiencing the Reality of Climate Change and Leading the Way to Change" presents essences of the collective exploration captured by the study. It invites readers to engage in different types of reading and thinking. It reflects aspects of the small group discussions of visual artworks and a documentary film as catalysts for personal, societal, and global transformation at a time when so many of us around the world are calling for exactly this type of pro-environmental/pro-social, deep structural, life-sustaining change. The study illustrated how documentaries familiarize audiences with multiple perspectives and are a useful method of teaching and learning about controversial issues (Marcus & Stoddard, 2009). These visual forms of climate communication are considered in terms of their perceived effectiveness at triggering climate concern, eliciting engagement, and sparking desire to change behavior in pro-environmental ways by participant audience members.

The novel transdisciplinary ABR study was conducted in the second most expensive city in the UK in 2017. More female respondents chose to participate in this study. Female[8] (85%) and male (15%) voices are represented in the focus groups, reflected in the transcripts, and distilled in the found poetry included here. The participant audience members expressed their relative privilege[9] and their culture of care for the earth and future generations. They addressed the role of sensory perception in experiencing visual art and suggested ways to create even more engagement through

interaction. They evaluated both forms of visual climate communication in terms of how interesting, unusual, relatable, and open to interpretation they are. Participants suggested to first trigger an emotional response to a subject through artworks, then provide both scientific background and the need to change via documentary film, and finally present a solution everyone can implement. They engaged in individual and group contemplation directly triggered by the documentary and artworks on soil and climate change. They pondered how children would interact and respond to the visual forms of climate communication they had experienced, and as the target audience of other documentaries and artworks.

Consequently, the case study also reflected the ecological gender gap, documented for decades, with regard to perceived vulnerability to risk (Bord & O'Connor, 1997) and care-taking duty (Clayton et al., 2015). Perhaps some participants were, in-part, motivated by an internalized ecofeminist bias: saving the planet is women's work (Alaimo, 1994). Perhaps socio-economic status, which is not a participant demographic included in the scope of the study, is a bigger determinant of participation. The gendered response to environmentally friendly consumption and use of household goods has been well-documented. It is possible that there is a gendered response to art gallery invitations to exhibits and documentaries on earth-centered themes or art exhibitions in general. It would be interesting to know if participant audience members were encouraged to bring their children along or if childcare was provided to make the art experience more practical and inclusive of all ages. Addressing potential barriers to

participation (e.g., opening hours, admission fees, proximity to public transportation) and possible engagement supports (e.g., free or reduced admission, reception with refreshments, childcare, and parking) are as important as community outreach and networking when applying this methodology to future ABR.

As acknowledged in this ABR study, the two forms of visual climate communication selected as study objects were rather loosely related. The fact that the "Art and Documentaries in Climate Communication" *Art/Research International: A Transdisciplinary Journal.* Volume 7. Issue 1, 2022, documentary was created six years prior to the art exhibit seemed to present an issue for some participant audience members. Visual artworks and documentaries that are more closely related could be selected, commissioned, or even created by collaborative teams of artists, documentary filmmakers, and participants for future study. Further standalone qualitative studies, as well as those paired with quantitative follow-up studies that measure changes in attitudes and behaviors over time are needed to learn more about the perceived effectiveness of visual art to affect viewer perceptions of climate change and pro-environmental behavior changes from different perspectives. Learning, teaching, and co-/authoring more about combining art and documentary to promote planetary-/life-sustaining change through ABR has the potential to trigger real change precisely because it is a form of public scholarship that can be applied to many brittle, anxious, nonlinear, and incomprehensible issues related to the ethical need for collective, pro-social relating, values-based being and doing.

In addition to investigating a range of perspectives, from climate activists to climate deniers, as the study participants recommended, age should also be a variable in future studies. The participant age range[10] of this ABR case study need not be viewed as a limitation, but rather, as an invitation for future investigation involving different demographics, world locations, and types of research. Now compounded by the COVID-19 experience, the global youth mental health crisis in general, and in higher education specifically, is driving a pressing need to understand more about the role of ecological grief in the health and wellbeing of people. Moving forward, including trigger warnings and providing access to mental health resources and support services within the context of visual communication on climate crisis, and other controversial societal and technological issues, directed at youth and other vulnerable audiences is likely to become a bigger necessity.

When the future we face today is one that threatens our collective existence, leading the way to change could not be more important (Gidley, 2017). COVID-19, the associated remote working-learning context, the increase in socioeconomic disparities, and rates of substance and domestic abuse have only added complexity and trauma to the omni-crisis we face moving forward. The need to co-create collective experiential learning opportunities—through ABR and other forms of futures-informed PAR—that support learning and growth in our collective ability to mindfully be with all the discomfort and tensions within a pluriverse (Escobar, 2018, via Zapatistas of Chiapas) is significant. Shifting from toxic individuality within short-termism to collective futures/

foresights thinking is just the beginning of building a world with room for many worlds in it. By focusing on complex human development needs, and building the capacity of all the individuals, communities, and stakeholders engaged, then new, collective, place-nased forms of education will be able to cultivate human-centered transformation, safety, and well-being. Arts-based climate communication supports our ongoing struggle to grow sustainable futures on the individual, institutional, and societal level by inspiring different ways of relating, knowing, and living deeply attuned to Earth justice.

Endnotes

[1] www.climart.info

[2] https://chrisdrury.co.uk/

[3] http://www.youtube.com/watch?v=BxiXJnZraxk

[4] That is, 3 of 20 participants self-identified as male.

[5] Also referred to as climate change depression (Majeed & Lee, 2017) and ecological grief (Cunsolo & Ellis, 2018).

[6] The title comes from the study's abstract.

[7] The title comes from the study's abstract.

[8] Self-identified gender.

[9] That is, not caring about the global climate crisis is a racialized and classed privilege afforded those not yet aware or directly experiencing climate change.

[10] 30 to 50-year-olds.

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Article Three

"Transforming International Higher Education in a Post-COVID World: Using the Methodologies of Futures Thinking and Arts-Based Research to Amplify Students' Voices." To be published August 2022 in *Transformative Dialogues: Teaching and Learning Journal*.

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Abstract

Our institutional approaches to problems in the changing global landscape of international higher education (IHE) are being challenged, and many scholars call for new approaches for understanding and addressing the complex problems we face (e.g., Patel, 2016; la paperson, 2017; Lee, 2021; Stein, 2018, 2020). The pandemic has sped up the need to make changes in how we approach our evolving problems and possibilities for transformation. This paper is a call to action and proposes the use of new approaches to research and educational practice—specifically, critical futures studies (see Equity

Futures (Brown, 2017; Institute for the Future [IFTF], 2019)) and arts-based research (see Barone & Eisner, 2012; Cahnmann-Taylor & Siegesmund, 2008). This paper will outline four participatory methodologies that could be used: design futures (Costanza-Chock, 2020), scenario building (Dator, 1998; Fergnani & Song, 2020), ethnographic experiential futures (EXF; Candy & Kornet, 2017), and poetic inquiry (Prendergast, 2009; Reilly, 2013). The proposed IHE Design Futures approaches, outlined in the framework and toolkits included, can help us re-envision and re-learn how we engage with IHE during the evolving global COVID-19 pandemic.

Five keywords: Transformative international education, Critical futures studies, Arts-based research, Design justice, International student lived experience, Post-COVID transformation, IHE Design Futures framework.

Introduction

What is the future of international higher education (IHE) in a post-COVID-19 world? In 2020 over 5 million international students studied abroad globally (UNESCO, 2020). That same year the COVID-19 pandemic massively halted travel, in-person life, and studies. Consular closures, visa backlogs, and grounded international partnership negotiations contributed to the uncertainty and instability in IHE. The COVID-19 pandemic changed the landscape of IHE virtually overnight.

In the U.S.A. alone, the total number of international students dropped 15% from the prior academic year; this change was primarily driven by the effects of the COVID-19 pandemic (IIE, 2021). In fall of 2020, the pandemic prevented most first-year

international students from coming to the U.S.A. According to the U.S. Department of Homeland Security, there was a 72% decrease in new international student enrollment in 2020 (Fischer, 2021; ICE, 2021). The pandemic dramatically disrupted IHE delivery of educational experience.

Dreams of IHE were interrupted, put on hold or, worse yet, unexpectedly ended the lives of international students, scholars, and educators. The lasting effects of COVID-19, on-going grief, decreases in IHE student mobility, and changes in destination selection have yet to be determined. While there are no facts about the future, mobility-based IHE is not likely to continue in the future as it did in the past. The future of international higher education will take place in a world living and dying with COVID-19 and many other wicked problems (e.g., war, poverty, environmental degradation). As COVID-19 becomes endemic globally, it will continue to shape international higher education futures, and it may not be the worst pandemic humanity faces.

This article explores current issues and trends in IHE on the national and institutional level. The troubling state of IHE before the pandemic is also explored, along with the dilemmas faced during the pandemic. The vexing state of IHE in the U.S. highlights the need to amplify international student voices through new methodological possibilities in the process of transforming IHE. Design justice (Costanza-Chock, 2020) and participatory action approaches frame these possibilities. Critical Futures (e.g., Anderson & Jones, 2015; Anderson, 2016; Brown, 2017; Dillon, 2012; IFTF, 2019; James, 2016; Kember, 2012; Re, 2009; Tester, 2020; Womack, 2013; Yekani et al.,

2016), also called responsible foresights practice, is explored as one possibility. How foresights practice works, select frameworks and toolkits are outlined. A second possibility, Arts Based Research (ABR; e.g., Barone & Eisner, 2012; Cahnmann-Taylor & Siegesmund, 2008, 2018; Leavy, 2017, 2018, 2019; Rolling, 2013), combines particularly well with critical futures because it is a pluralistic, culturally responsive, and at once expansive and nuanced form of public scholarship. ABR is artistic practice and inquiry that promotes new understandings of the world by embracing epistemological diversity and honoring the aesthetic nature of research; it seeks to promote, provoke, and evoke a deeper, more complex understanding of human experience (Cahnmann-Taylor & Siegesmund, 2008). The author proposes applying ABR to responsible foresights practice in order to explore equitable, human-centric transformation in IHE Futures by design justice principles. Four arts and futures based approaches to rethinking international student belonging, growth and learning via human-centric transformation of IHE are considered. These approaches can help us re-envision and re-learn how we engage with IHE. As the COVID-19 pandemic continues to evolve globally, it will continue to shape international higher education futures, and it may not be the worst pandemic humanity faces.

Vexing State of IHE

Internationalization is generally viewed as indispensable to HE functions and strategies (Deardorff & Charles, 2018). Around the world, the demand for cross-cultural knowledge, global awareness, and intercultural mindsets/skill sets has increased; these

skills and strategies are commonly considered prerequisites for today's highly interconnected global society (National Association of Foreign Student Advisors [NAFSA], n.d.c). They are frequently referenced in HE institutional mission and values. Historically, IHE rationale is typically addressed in terms of globalization, international relations, and intercultural connections (Conway, 2021; Gidley, 2016). However, fiscal rationale often overshadows IHE narratives nationally and institutionally. Simply put, not having international students enroll could mean financial catastrophe for postsecondary institutions in globalized HE (Whatley & Castiello-Gutierrez, 2021). The NAFSA (n.d.a) is big business; it has 10,000 members, representing 150 countries and many more IHE functions and roles than student advising. Lee (2021) called for acknowledgement of the role power plays in IHE. Commonly referred to as a process, internationalization of HE is hardly neutral (Lee, 2021). U.S.-Euro-centric IHE is the dominant form of IHE.

Due to on-going English language dominance, its prevalence in IHE is not neutral either. Globalization and internationalization have both become synonyms for Westernization (Mok, 2007; Yang, 2002). The use of English as a medium of instruction in globalized HE has increased around the world (IIE, 2021). Globally, internationalization of HE is frequently interpreted as English as medium of instruction in non-English speaking countries. Often little consideration of teaching/learning classroom cultures and andragogy is given when instituting these shifts in HE language of instruction. This happens because of the linguistic privilege English carries and its dominant relationship with Social Science Indexed (SSCI) journals located in the global

North (Chou, 2014). English and English language learners are privileged by the colonial geopolitics of knowledge underpinning globalization of HE (Shahjahan, 2016).

The effects of globalization on HE have been well documented (see Brown et al., 2011; Cantwell & Kauppinen, 2014; King et al., 2011; Mok & Welch, 2003; Shahjahan & Kezar, 2013; Sidhu, 2006; Smallman & Brown, 2020; Unterhalter & Carpentier, 2010). IHE's focus spans the global knowledge economy, increased student mobility, technological changes, transnational actors, and internationalization of students, partnerships, and curricula. Much attention has been paid to discrete, visible aspects of the geopolitics of IHE (i.e., global curriculum, institutional partnerships, international student and scholar mobility) with little regard for the "in/visibles" in the globalization of HE, those intangible, interconnected experiences of globalized HE as a lived reality (i.e., alternative ways of knowing/being; Shahjahan, 2019, p. 282). Historically, international students have been drawn to the high quality of U.S. higher education because of its value on the international labor market and access to job opportunities in the United States after graduation (Altbach, 2016; NAFSA, n.d.a).

The U.S. has long been the number one ranked host of international students. Thus far, obtaining an international student visa and traveling to a host country to study has been the most common form of IHE, which is referred to as international student mobility within IHE discourse. In the U.S., it was long-assumed that mobility-based IHE would remain the dominant form of IHE. Now, there are new concerns that IHE is entering an uncharted era in which crossing borders to engage in IHE is not the dominant

form of IHE (i.e., a post-mobility world of IHE; White & Lee, 2020). Lee (2021) and other prominent academics caution: U.S.-dominance as number one receiving country of mobility-based IHE is waning. There are new forms of competition in the global IHE market.

For instance, Korea Advanced Institute of Science and Technology (KAIST), a leading South Korean university, is exploring opening a satellite campus of its own in NYC in order to pursue what it calls its global twin policy (Lem, 2021). The new KAIST satellite campus will target global markets and provide South Korean college students a seamless study abroad educational experience–without the need to translate transcripts or transfer credits between university systems. Questions regarding the regulatory oversight and market viability of the new model are still being evaluated at the time of this writing (Lem, 2021).

Within the U.S. IHE market, affordability is a big factor driving competition and innovation. U.S. international tuition increased approximately 42% over the last decade and is still climbing (Kong, 2018). KAIST's proposed model is a strategic response that will likely serve as a litmus test for other universities in South Korea and around the world. Globally, there are clear regional differences in wealth distribution (Credit Suisse, 2019); these wealth disparities are culturally replicated within IHE institutionally, via international partnerships, and by reproducing coloniality/Western norms (Lee, 2021). In the future, Western norms in IHE may be replicated by transnational actors seeking

power and profit in novel ways yet to be considered; IHE dominance might shift to the global East,

Long before the global effects of a novel airborne virus on IHE could be widely imagined, there were several notable trends in the pre-COVID-19 state of U.S. IHE. Competition for international students has increased across institutions and nations (IIE, 2021). New public-private IHE partnerships have emerged (NAFSA, n.d.a). International student tuition increased steeply over the last decade and shows no sign of slowing down (Kong, 2018). Consequently, the value proposition of U.S.-based IHE is eroding because many prospective international students are priced out without sponsored scholarships (e.g., Fulbright). IHE is becoming even more elite, and U.S. admissions trends are starting to reflect this trend.

Declines in U.S. first-time international student enrollment preceded the global COVID-19 crisis; in 2016 they dipped for the first time in a decade amid fears about the exclusionary rhetoric and discriminatory policies of President Trump (Redden, 2017). Per IIE data, International student growth has been sluggish in recent years, with a .05% increase for the 2018-2019 academic year and a 1.8% decline for 2019-2020 (IIE, 2021). This year marks the first time that the U.S. saw international enrollment decline in consecutive years since 2005-2006 (IIE, 2021). Mobility-based IHE is no longer the given it once was for decades. After three years of flat or falling international student admissions, the 2021 uptick in international student applications was dubbed the Biden bump or bounce (Nietzel, 2021). Compared to the 2019-2020 academic year, there was a

9% increase in international student applications as confidence in U.S. higher education returned (Yale-Loehr, 2021). However, these increases were not evenly distributed. Larger, more selective institutions saw stronger increases in IHE numbers. Even more concerning, the types of international student applying included 3% fewer first-generation students with 2% fewer requests for fee waivers (Rickard, 2021). The pandemic-driven waiving of SAT/ACT scores from the admissions process partially explains the increase in international student applications to prestigious schools (Rickard, 2021). The online common application was another factor in the admissions trend (Rickard, 2021). Growing global disparities intensified by COVID-19 is yet another (Centers for Disease Control and Prevention, 2022; World Health Organization, 2022).

It remains to be seen if U.S. safety and stability continue to make it attractive to international students in the coming decade. International perceptions of safety in the U.S. are constantly changing because international student lived experience of safety in the U.S. is variable. In NYC, an international doctoral student at Columbia University became the victim of a random stabbing event (Olding & Latza Nadeau, 2021). In March 2021, gun violence directed at Asian women during a recent lone shooter attack on spas in Atlanta was particularly harmful to the Korean diaspora. During the attack a Georgia man killed 8 women, 6 of Asian descent, 4 of Korean heritage (Kim-Constantino, 2021). The anti-Asian/Asian-American violence that has increased during the COVID-19 pandemic has resulted in a chilly national climate for many international students, of whom around 70% are from Asian countries (IIE, 2021).

After anti-Asian incidents, colleges seek to reassure fearful international students and their families but concerns about personal safety persist (Fischer, 2021). Since the start of the pandemic, the nearly 3,800 incidents of anti-Asian discrimination in the U.S., including violent attacks on Asian/Asian-American elders, have led to a climate of fear that extends beyond national borders (Saw et al., n.d.). Increases in anti-Asian harassment and other hate and random crimes continue to affect international students, their families, and transnational communities. In turn, international students have joined anti-racism activism and community organizing as part of the larger on-going global Black and Indigenous lives matter civil rights struggle that went viral internationally with the police killing of George Floyd in May 2020 (Cheng, 2020; López-Medina, 2020; SEVIS Savvy, 2020). More recently, the events of January 6, 2021 have served to shift the focus from primarily acts of violence by police or lone active shooters to include mass gun violence highly coordinated by multiple armed groups. These attacks make headlines and circulate via social media in India, South Korea, and China, the three largest sources of international students on U.S. campuses (IIE, 2021). Globally, there is growing concern about the increased risk of political instability, domestic terrorism, and mass violence the closer the U.S. gets to the 2024 presidential election.

Although IHE Futures are uncertain, it is certain IHE international student lived educational experience will continue to be affected by our brittle, anxious, non-linear, incomprehensible (BANI) world–a term coined by Casico, 2020. COVID-19 profoundly changed U.S. international student lived educational experience. There have been many

consequences for international students. With the scramble to shift to remote operations en masse in March 2020, came the loss of most on-campus employment and extracurricular activities for international students. The loss of on-campus employment, as well as other forms of unauthorized employment, increased the risk of international student food insecurity. A recent study found that international students were more likely to have their food security status worsen during the pandemic compared with non-international students (Soldavini et al., 2021). International student death by suicide during post-COVID-19 times is another alarming trend being reported internationally (Arora, 2022; Arvizu, 2021; Garcha, 2021). COVID-19 exacerbated international student personal safety, wellbeing, and health in addition to limiting opportunities for connection, growth, and learning in IHE. Critically, more attention to international student health and wellbeing also emerged from lived COVID-19 educational experience (IIE, 2021; NAFSA, n.d.b).

Unsurprisingly, international students began reconsidering their educational options during the global COVID-19 pandemic. During 2020, significant numbers of international students transferred or withdrew from degree programs at their own or their parents' wishes (ICE, 2021). Prospective international students deferred admissions, put plans on hold, or abruptly ended them altogether (Fischer, 2021). For those who chose to remain abroad, the challenges were physical, spiritual, and mental. In 2020, the prevalence of major depressive and generalized anxiety disorders were, respectively, 2 times and 1.5 times higher among international students during the pandemic, compared

to the previous year (Mbous et al., 2022). COVID-19-driven anxiety, depression, illness, and grief over friends and family lost while far away from home were and continue to be significant burdens on international students. The closing of national borders and travel bans stranded many international students between countries. It separated families navigating unexpected COVID-19 illnesses, deaths, and grief long-distance. Navigating COVID-19 restrictions and regulations as interpreted by multiple nations/regions of the world remains unprecedented and complex. Access to adequate vaccinations and testing continues to be a global social justice struggle. The COVID-19 pandemic has and continues to exacerbate many of the issues international students experience with real world implications for the future of IHE.

IHE Futures and Design Justice via ABR

COVID-19 quietly demands we acknowledge we are inter-beings because we breathe and share this planet's air (Shahjahan, 2019). Yet, the urge to return to normal is echoed around the world despite the fact it may not have been serving transnational individuals and international communities in IHE as well as globalized HE institutions. Growing need for critical futures thinking and design justice in and around IHE persists precisely because a return to normal is not possible. Other IHE disruptions and innovations are already on the horizon.

The evolving IHE narrative has shifted from IHE has lost its way to IHE needs to transform itself in innovative human-centric and planetary-sustaining ways. As Lee (2021) and others suggest, values-driven transformation of IHE will likely require wider

recognition of internationalization as hardly neutral. By acknowledging the role power plays in IHE systems, processes, and complex lived realities we can attempt to mitigate the future risk of dehumanizing aspects of IHE (Stein, 2018). IHE educators are collectively challenged–by the on-going COVID crisis–to think, see, and imagine beyond short-term, institutional priorities that lack an integrated futures perspective and boundaries of disciplines and countries (Bussey, 2022). Navigating complex new and unexpected issues in an attempt to survive and thrive requires a well-rounded, transdisciplinary, international education because no single lens, discipline, or national viewpoint can diagnose such complex, inter-related global issues; the same is true of futures-focused, international educational leaders, policy makers, and students alike during the evolving, global COVID-19 pandemic.

Design Justice

In order to seek humanizing and planetary sustaining change in IHE, we need to amplify international, multilingual student voices to know what we need to do to transform IHE in human-centric ways in an increasingly complex world. New methodologies that amplify student voices in IHE are a form of design justice that invite us to build a better world in which many worlds fit (Costanza-Chock, 2020). Design Justice in IHE re-thinks educational design processes, centers multilingual, transnational people who are normally marginalized by higher education design, and uses collaborative, creative practices to address the deepest challenges our global learning/teaching communities face (Design Justice Network Principles, 2018). If one

agrees with Giroux (2010) that globalized HE plays a role in addressing societal issues and these issues are reflected in lived experience, then IHE should address societal ills through understanding people's experience. It is through seeing, hearing, and understanding lived experiences that we can understand how IHE can be transformed. Design justice (Costanza-Chock, 2020) explores the relationship between, in this case, IHE educational design, power, and social justice by centering the lived experience of those burdened by what Patricia Hill-Collins (1990) calls the matrix of domination (i.e., closely linked to intersectionality, the term refers to interlocking systems of oppression) in order to co-create a world where many worlds fit (see Bisht, 2017; Costanza-Chock, 2020; Escobar, 2018; Zaidi, 2017, 2018, 2019, 2020). Central to this process is the power of narratives to extend our imagination farther into the future and simultaneously make the inconceivable conceivable (McGonigal, 2022). In the process, not only are narratives, experiences, and social locations, which were once in/visibles to some in globalized HE amplified and rendered more visible, but also, IHE ecosystems and systems themselves, and, importantly, power dynamics within IHE.

I propose an IHE Design Futures framework, which is a combination of participatory futures and ABR into alternative, internationalized HE futures, and will provide possible outlines (also called futures toolkits (IFTF, 2019)). The IHE Design Futures framework explores the emerging significance of new forms of critical methodology that are collective, participatory, and pluralistic. Foresights methods are intellectual frameworks and toolkits for praxis that structure and aid the process of

becoming more equipped to navigate the future through collective analytical power (see Higher Education Futures (e.g., Alexander, 2020; Bell, 2003; Bishop, 2018; Fergnani, 2019; Gidley & Milojevic, 2008; Gidley, 2016; Gidley, 2017; Inayatullah & Gidley, 2000; Inayatullah & Gidley, 2002; Inayatullah, 2004; Inayatullah, 2006; Miller, 2015; Miller 2018; Slaughter, 2004). Participatory futures is a foresights framework and participatory method for all ages. Participatory futures practice orders and shapes collaborative, contextual wayfinding and sensemaking through the use of various methods and tools (see Ahvenharjo et al., 2018; Bishop, 2018; Krishnan, 2021; Sarpong et al., 2013)–many of which are arts and game based. A critical futures lens on foresights methods centers social and environmental justice throughout the process. Critical strategic foresights thinking, also called critical or responsible futures studies, is an umbrella term for many different types of futures frameworks that inform the proposed IHE Design Futures framework: Equity (Brown, 2017; Institute for the Future, 2019); Afrofuturism (Anderson & Jones, 2015; Anderson, 2016; Womack, 2013) Afrofuturism 2.0 (Brooks et al., 2019); Indigenous Futurism (Dillon, 2012; James, 2016); Crip Futures (Kafer, 2013); Black Futures, (Drew & Wortham, 2020); Feminist Futurism (Kember, 2012; Re, 2009); Queer Futurism (Jones, 2013; Tester, 2020; Yekani et al., 2016); Nature Futures Framework (Hamann et al., 2020). Critical future studies and ABR (see Barone & Eisner, 2012; Cahnmann-Taylor & Siegesmund, 2008, 2018; Leavy, 2017, 2018, 2019; Rolling, 2013) into IHE Design Futures could provide researchers and educators the possibility to understand and support international, transnational, and multilingual

students. Furthermore, the IHE Design Futures framework and toolkits could help us leverage IHE assets (e.g., cross-cultural knowledge, global awareness, intercultural mindset/skill set, international relations, transnational connections) serving our collective humanity and planetary survival in the transformation of globalized HE.

ABR

Moreover, AABR has long had a liminal place in education research (Barone & Eisner, 2012). ABR is artistic practice and inquiry that promotes new understandings of the world by embracing epistemological diversity and honoring the aesthetic nature of research; it seeks to promote, provoke, and evoke a deeper, more complex understanding of human experience (e.g., Leavy, 2015; Leavy, 2017; Leavy, 2018; Eisner, 2008; Barone & Eisner, 2012; Rolling, 2013; hooks, 1995). ABR is a form of public scholarship with the potential to democratize inclusive preferred futures in IHE via its open access, multilingual, and transcultural approaches. From its inception as one of its core tenets ABR considers different constituent participant-audiences, their linguistic, cultural, and technological preferences around open-source communication.

The potential of ABR in IHE to amplify international student transnational, multilingual voices can inform, guide, and shape futures-focused transformation in globalized HE through IHE Design Futures. These viewpoints can provide educational leaders opportunities to explore and advance new ways of viewing and influencing our changing world through collective participatory processes and pluralistic perspectives as an ethical stance, which acknowledges lived experience as legitimate forms of knowledge

that are complex, continuously negotiated, and in need of greater understanding of experienced power dynamics (Ackerly, 2008; Hesse-Biber, 2014). Exploring IHE Design Futures, through participatory futures and ABR, offers IHE new models of inquiry and forms of knowledge creation in the face of accelerated change and uncertainty in a post-COVID-19 world. In our BANI world, arts-based teaching and learning practices must acknowledge that futures for all cannot be imagined by a few in order to transform those engaged in deeply futures-facing ways (Bisht, 2017).

IHE Design Futures Framework

When people strategically make collective decisions, the weight of the past, push of the present, and pull of the future influence the process. These three different drivers of change operate simultaneously and with varying intensity on the participants and the process (Inayatullah, 1997; see Futures Triangle). These conflicting forces guide our decisions and actions every day. “A person who cannot imagine the future is a person who cannot contemplate the results of . . . [their] actions. Some are thus paralyzed into inaction" (Lightman, 1993, p. 57). Pozzi (2022) argues that all students, and I would add educators, need to be equipped with three things in order to build a better world; we are challenged to improve futures literacy for all, build hope to create change, and embrace fraternity for the collective good–a.k.a. planetary survival. Benjamin (2019) cautions that we must imagine and craft the worlds we can’t live without as we dismantle the worlds we can’t live within.

Like the pandemic, futures thinking makes what was unthinkable before now possible. Arts-based approaches can move what is now imaginable out of academe into public discourse. As Dunagan and Candy (2016) claim, "it is better to be surprised by a simulation, rather than blindsided by reality," as was the case for most in IHE during the on-going COVID-19 pandemic (IFTF Design Futures Toolkit, 2020, p. 20). Once insights are won through experiential IHE Design Futures learning and teaching–guided by the proposed framework, they will likely be harder to unsee or unthink. Creating sustainable, human-centric change will require completing the foresight to insight to action cycle. Four participatory IHE Design Futures methodologies for use in internationalized HE are outlined here. Four IHE Design Futures toolkits are also included; these are practical, arts based tools to explore, experience, and execute the future in international education and other educational possibilities.

Futures thinking and ABR work well together for the following reasons: both are collective, participatory, pluralistic; create cultural responsiveness; provoke critical thinking; and are expansive and nuanced. These possibilities in IHE Design Futures are directly informed and shaped by Design Futures (IFTF, 2020; Bisht, 2017; Costanza-Chock, 2020; Escobar, 2018; Zaidi, 2017, 2019, 2020), Scenario Building (Dator, 1998; Fergnani & Song, 2020), EXF (Candy & Dunagan, 2016, 2017; Candy & Kornet, 2017, 2019) and Poetic Inquiry (Jones, 2010; Pillay et al., 2017; Prendergast, 2009, 2017; Reilly, 2013; Richardson, 1992, 2003). All four of these participatory methodologies are hybrid forms of responsible participatory foresights methods and ABR.

These activities could be used with international students to provide educational leaders opportunities to explore and advance new ways of viewing and influencing our changing world in more equitable ways. Not only could these methodologies provide more authentic research results, but they can also provide rich learning experiences for participants, helping them learn about approaching their own futures. The four IHE Design Futures models with associated tools outlined here are examples of emerging possibilities for engaging transnational, multilingual students in speculative futures processes and teaching futures perspectives to IHE students–and educators–via critical and creative, arts-based methods and approaches.

IHE Design Futures Toolkit One: 100 Ways Anything in IHE Could be Different

Rational: One possibility would be to host a 100 Ways Anything in IHE Could be Different (i.e., an IHE application of (McGonigal, 2019); see 100 Ways Anything Could be Different) workshop with international students in a higher education setting. Rather than seeking reform incrementally, Design Justice can be applied to an issue in educational praxis such as international student safety/wellbeing and quality education (UNESCO SDG4). Within a local educational ecosystem with global reach, any given IHE community can center any combination of cultures and identities. From this basis of belonging, mutual growth and learning/teaching are possible. Alternative IHE design futures can be initially explored by considering 100 ways anything in internationalized HE could be different (McGonigal, 2019). First-person future simulations (e.g., imagining, writing/telling speculative narratives about alternative futures) have been

shown in scientific studies to improve strategy and increase motivation and hope for the future (McGonigal, 2019).

Background: Thinking more creatively and strategically about the plurality of futures can help people unstick their thinking and provide a more informed view of the future. Inspired by Krishnan's (2021) emerging work in Humanitarian Futures, the big question yet to be practically explored is whether IHE policy and practice can be decolonial. It remains to be seen whether IHE transforms itself in the interest of transnational/international student belonging, growth and learning to the benefit of all learners and educators in globalized HE. Collectively imagining such a transformation is the first step toward design justice in IHE Futures.

Procedure: Here's how. In a group, collaboratively brainstorm and list 100 ways anything related to IHE/international student post-COVID-19 educational experience could be different. Invite the multilingual, transnational collective gathered to help co-create the focus in ways relevant to your local IHE educational ecosystem. Consider multiple rounds or working in smaller groups to consider more than one related topic, moving from general to specific. Possible topics might include: 100 ways international student post-COVID-19 educational experience/campus connections could be different; 100 ways international student sense of mattering/belonging could be different; 100 ways international student food insecurity/poverty could be different; 100 ways international student safety/wellbeing could be different; 100 ways international students could be

better supported by a specific college campus community/via a given degree program/the design of a remote learning program etc. Possibilities are endless.

After defining your topic/s, here are the next steps. With consent, record responses real-time via sticky notes on a jam or miro board etc. This process can be analog or digital. Invite collaborators to directly input their responses and provide a notetaker to help capture, write, record, and reorganize responses alongside participants as themes present themselves. Next, collaboratively discuss participants' emotional responses and reactions to the 100 ways anything in IHE could be different generated. Record these responses if wished.

Following which, pick a particularly salient, sticky or compelling example or two and entertain speculative futures narratives that might nudge these alternative IHE Futures along. What type of thinking/action would be necessary to approach the alternative IHE future concept being considered? How could it be reverse engineered? Who would need to be involved? How? Who might be excluded? Why? Further critical/cultural considerations? Expected/unexpected outcomes? Wildcard events? Descriptions? Possible scenarios? Make it playful. Try out different narratives. Tap into the shared assets of our story-telling/-collecting habits and cultures. Consider capturing both spoken and written word.

Finally, invite participants to co-/author their own first-person speculative design future narratives. Consider trans-lingual/-cultural opportunities for participant-collaborators to express themselves in whichever languages and storytelling formats

appeal to them and best match their respective transnational/international or local audiences.

Proposed Outcome: Design fiction narratives re-/imagining IHE and international lived IHE educational experience as otherwise 10+ years in the future are a form of foresight with a designed future narrative text, or in some cases a future artifact (art object/installation), as a deliverable. When openly shared through public art and scholarship, imagine how they could inform transformation in IHE futures.

IHE Design Futures Toolkit Two: IHE Scenario Building

Rationale: As mentioned, other IHE future disruptions and innovations are already here; they just aren't evenly distributed (Gibson, 2019). Signals of change are events or trends in the future that could disrupt or influence a market or a sector; they are the raw materials of futures and form the foundation of scenario building (McGonigal, 2019). Each signal of change will have varying degrees of likelihood, impact, and urgency, depending how fast it's approaching (Webb, 2016). That is why regular environmental scanning for signals of change, which indicate emerging or developing trends, is such an integral part of sensemaking and forecasting across sectors globally. Internationalized HE is no exception.

Background: However, around the world institutional forms of postsecondary strategic planning have faltered because the HE systems stability they require is no longer available in our BANI world (Alexander, 2020). Due to the rapidly approaching effects of climate crisis and other complex socio-/geo-political factors in flux (Zaidi, 2020),

globalized HE systems might not become more stable in the near future either. Beginning with signals of change, scenario building can help IHE prepare, recover, and invent as complex changes happen.

For example, the Russian invasion of Ukraine is a disturbing signal related to mobility-based IHE. Hundreds of international students trapped underground at Sumy University, while Russia's active warfare on Ukraine ranged all around campus, serve as a strong, cautionary signal about the importance of institutional/community collective strategic thinking/acting, emergency planning/preparedness/responsiveness, and global social media use.

The international students were subsequently evacuated thanks to coordinated international diplomacy/humanitarian action (Busari & Nasinde, 2022; Akinwotu, Borger & O'Carroll, 2022; Niazi, 2022; Waruru, 2022). More environmental and geopolitical challenges with consequences for IHE, mobility-based and otherwise, are on the horizon.

Calls for human-centric transformation in IHE must include uncomfortable conversations and shocking scenarios based on real world signals in order to be more effective than traditional approaches to institutional strategic planning that are failing to address our increasingly volatile, uncertain, complex, and ambiguous world (Dator, 1998; Fergnani & Song, 2020). Signals form the basis of scenarios, which enable many aspects of alternative futures to be considered before elements of any of them manifest in the present.

Procedure: Alternative IHE Futures should include preferable, probable, projected, plausible, possible, and preposterous scenarios (Voros, 2017). They can help us explore complex, systemic implications of change. IHE scenario building can describe a nuanced vision of the future of IHE by revealing crises, issues, and opportunities for transformation across disciplines/domains (IFTF, 2020). In combination with futures wheels, first, second, and third order consequences of change scenarios can be collectively considered. The futures wheel is a method for graphical visualization of direct and indirect future consequences of a particular change or development (Glenn & Gordon, 2009). IHE Scenario Building can help us consider how a novelty (signal) that powerfully defines a setting (scenario/world; e.g., COVID in IHE) affects first, second, and third order implications in the future of globalized HE.

When building IHE Design Futures Scenarios there is some preparation involved. A catalog of signals of change should be considered and drafted. I have included some examples of powerful changes with implications for the future of IHE. They consider climate disruption, social innovation, geo-political power shifts and more.

> In an alternative IHE Future . . . in the year . . .
>
> . . . global extreme weather patterns/storms make air travel more expensive, less convenient, comfortable, and safe.
>
> . . . nuclear power plants have been weaponized in war and the threat of world war looms large.
>
> . . . the eroding democratic status of the U.S. republic and AI-driven splintering of truth around the 2020 election results make mass gun violence more likely during the 2024 presidential election.

> . . . rising U.S. nationalism threatens international student visas and employment opportunities (i.e., SEVIS F-1 international student, Optional Practical Training (OPT), and H1-B1 visa policies) and HE institutions/activists take action.
>
> . . . international student/scholar activism around coded bias in digital educational platforms prompts human-centric innovation and drives competition in virtual IHE spaces.
>
> . . . transnational activism around international student death by suicide drives transformation in IHE holistic care/culturally-responsive support structures.
>
> . . . the global COVID-19 pandemic is not the worst pandemic humanity faces; a new, even deadlier global pandemic emerges.

Challenge version, individually, as a small group or larger collective identify IHE signals/trends and write your own IHE Futures scenarios. Then place each scenario at the center of a Futures Wheel and play/work through first, second, and third order expected and unexpected consequences/outcomes. Futures Wheel templates are readily available; arranging sticky notes in concentric circles or using a white board/pen and paper to mind map the process will work just as well (e.g., open–source Future Wheel). See Figure 1.

Proposed Outcome: Following analysis of the completed futures wheel describe the world in one paragraph, guided by insights from third-order implications. Spotlight a few of the emerging problems, dilemmas, and opportunities. Consider how they might form the core of a more elaborate IHE alternative future scenario or narrative. While collective intelligent concern about the future has always been a human capacity, systematic exploration of medium to long-term alternative futures is a relatively recent evolution in futures thinking.

Figure 1

Future Wheel Template

IHE Design Futures Toolkit Three: IHE EXF

Rationale: EXF is a design-driven, hybrid approach to foresight "to increase accessibility, variety, and depth of available images of the future" (Candy & Kornet, 2017, p. 1). Its application to IHE Futures is rich with potential transnational, multilingual, and educational possibilities for transformative, experiential learning. EXF generates new insights into alternative futures, which aid the envisioning of previously

unseen/unheard aspects of IHE educational experiences through arts-based experiential learning. EXF makes alternative cultural futures even more relevant by enhancing experiential learning/teaching possibilities through futures artifacts (art objects) and arts-based experiences (art installations).

Background: EXF has roots as deep as the inception of formalized Futures Studies, also called Futures Research, by virtue of its relationship with Ethnographic Futures Research (EFR). EXF (Candy & Kornet, 2017, 2019) can be considered a design-driven complementary offspring of its ancestor EFR (Textor, 1979a, 1979b):

> EFR is at once both a research and an educational undertaking, and the educational results of my having taught or co-taught EFR to several cohorts of students at my university, both graduate and undergraduate . . . Suffice here to say that these results have been highly encouraging. EFR produces enthusiastic student-ethnographers, and also enthusiastic interviewees. EFR clearly serves to stimulate the clarification of values and goals, and the development of a proactive attitude toward "taking charge" of the future. And the inculcation of an informed proactivity is, ultimately, the goal of all Futures Research and all Futures Education. (Textor, 1980, p. 9)

In his Guide to EFR, Textor (1980) attributed the Alternative Cultural Futures approach to Margaret Mead–whom he described as “a student and propounder of alternative cultural futures” (p. 2).

Procedure: During the EXF planning phase, it’s advisable to consider choice, whether to work with an individual or group, and scale. The scale could vary from personal to large groups such as a campus community, neighborhood, institution or country. Particularly because discussing certain aspects of the immediate future may be risky for some individuals and groups given their geopolitical contexts, it’s important to

select a suitable future time horizon for inquiry. Candy and Kornet (2017) recommend a time horizon of 10 to 50 years in the future.

To conduct an EXF cycle (Candy & Kornet, 2017), the following people/ materials are needed: (1) An individual, group, or culture(s) whose images of the future you are interested in understanding, surfacing, and deepening; (2) Media for the creation of rapid and/or high-fidelity prototypes; (3) This may be 2D (video; animation; digital images; print matter; even pen and paper), 3D (basic construction materials; found products/objects to hack), or 4D (live performance). There are four phases of the EXF process that may be cycled through as many times as desired or practical: (1) Map, (2) Multiply, (3) Mediate, and (4) Mount.

MAP: The purpose of the initial mapping process is to inquire into and record people's actual or existing images of the future. Alternative futures surfaced could include possible, probable, and preferred futures in addition to combinations of them and others. There are many ways to elicit images of the future during the mapping phase. Unstructured interviews, group discussions, and direct observation are less formal processes. A more formal way to elicit images of the future is via Textor's (1979b) EFR interviews.

MULTIPLY: During the second step, called multiply, alternative images and scenarios to challenge or extend existing thinking are generated collaboratively. During the multiply phase, you may choose to diversify the researched images of the future through generating alternatives, considering unexpected and expected images and

scenarios. Alternatively, this step can be omitted if primary research into deepening existing futures is the goal.

MEDIATE: In EXF phase three, these ideas about alternative futures are translated, or mediated, into experiences, which are tangible, immersive, visual or interactive representations of the alternative future scenarios and images generated by the collective. The mediate phase is all about moving from vague ideas about the future to more specific ones. One option is to serve as a facilitator such that participants produce their own materials. Alternatively, co-creating future artifacts (art objects and installations), or prototypes with participant/s is another option (e.g., postcards/text notices/travel documents/signage from alternative IHE Futures with a future date noted on each item for clarity). A tool called the Experiential Futures Ladder (Dunagan & Candy, 2016) can be used to get from setting (scenario concept) to a scenario (particular hypothetical), and onward to ideas for 1:1 scale situations or objects (artifacts).

MOUNT: The purpose of the mounting process is to stage experiential scenarios to encounter for the original subjects, others, or both. In steps 3 and 4, Candy and Kornet recommend considering impact. What realism and polish is needed during the mount stage for fidelity to the hypothetical? How would this scene or thing really look and feel if this alternative IHE future were happening? Experiential scenarios may be shared in scripted environments like public exhibitions, performances, or workshops. They can also be staged on an unsolicited basis. Guerrilla futures are found futures installed in city streets and public spaces without formal arrangements. Other approaches include posting

future artifacts online, via mail, or distributing them through some other means to facilitate mixed contexts of encounter, which cause those who engage to consider if and when this ethnographic experiential future is happening.

MAP AGAIN: Finally, another round of mapping is required to inquire into and record responses to the experiential scenarios and future artifacts. The second iteration of the mapping stage completes an EXF cycle. During this step the purpose of the mapping is to inquire into and record responses to the experiential scenario/s. The responses and reactions to the design outcomes are to be recorded. This might take the form of a formal interview that engages those people whose images were originally mapped in stage one of the EXF cycle. More informal options for mapping responses and reactions include direct observations of people encountering the experiential scenarios and online conversations/responses.

Proposed Outcome: Creating IHE Futures artifacts in the form of art objects and installations is a new approach to applying ABR in education to transnational transformation in globalized HE. ABR is artistic practice and inquiry that promotes new understandings of the world by embracing epistemological diversity and honoring the aesthetic nature of research (e.g., Barone & Eisner, 2012; Eisner, 2008; hooks, 1995; Leavy, 2015, 2017, 2018; Rolling, 2013).

IHE Design Futures Toolkit Four: Poetic Inquiry into IHE Design Futures

Rationale: The potential of ABR in IHE to amplify international, transnational, multilingual voices is abundant (e.g., Cahnmann-Taylor, & Siegesmund, 2018; Chilton

& Leavy, 2014; Cole & Knowles, 2008; Glesne, 1997). ABR emphasizes subjective and intersubjective knowledge as co-constructed and contextual and communicates the ineffable through multisensory ways of knowing (e.g., theater, dance, music, visuals, numbers, poetry, installation, performance art).

Background: ABR seeks to promote, provoke, and evoke a deeper, more complex understanding of human experience (Cahnmann-Taylor & Siegesmund, 2008). Specifically, poetic inquiry (poetic inquiry (e.g., Prendergast, 2009; James, 2017; Vincent, 2018; Prendergast et al., 2009; Richardson, 1992; Reilly, 2013) is one way that researchers/educators have begun to explore complex educational (see poetic inquiry in HE; Jones 2010; Pillay et al., 2017) and societal problems that have no easy answers. ABR explores the role creativity can play in illuminating vulnerable moments, inviting empathetic witnessing of each other's experiences, and provoking critical reflection. ABR is perhaps one of few heuristics both expansive and nuanced enough to help us synthesize and integrate IHE lived experience in a BANI world–full of grief, experiencing the effects of COVID, and seeking new planetary-and-life sustaining worlds for all. Inspired by Reilly's (2013) participant-voiced found poetry, the following is a model for Poetic Inquiry into IHE Design Futures. It, too, uses participant-voiced (i.e., only the participants' own words, no other language is added when composing) poetic inquiry into those intangible, interconnected experiences of globalized HE as a lived reality (i.e., alternative ways of knowing/being).

Procedure: To start, ask multilingual, transnational participant-collaborators to consider both complex lived IHE educational experiences they wish their friends/family at home could better understand as well as those lived realities they recommend/demand local connections/globalized HE institutions gain more insight into. Then invite individual international students or small groups to tell their international student story in written or spoken form. Record the narratives in some form. Encourage reflection and provide processing time. During an approximately 2-week break, transcribe all of the narratives that aren't already available in text. Enough time, but not too much, should pass so that participants don't recall international student narratives verbatim but instead approach the transcriptions with fresh perspectives and sustained interest. In a follow-up meeting/workshop, present participants with their personal/group transcripts. Ask participants to highlight all the words/phrases that are most important to them. Using the highlighted participant-voiced text, invite participants to individually/ collaboratively form Found Poems. Invite participants to practice translingualism when constructing/writing found poems by deciding which transnational audiences they are speaking to and the most appropriate language/format for each audience.

Proposed Outcome: Similar to EXF, collaboratively deciding how best to share the poetic inquiry generated in jargon-free, open source, culturally/linguistically responsible ways is necessary for the form of public, arts-based scholarship to affect change in international students, educators, and IHE Futures. Not only could these four IHE Design Futures methodologies provide more authentic research results, but they can

also provide rich learning experiences for participants, helping them learn about approaching their own futures. In our BANI world, arts-based teaching and learning practices must acknowledge that futures for all cannot be imagined by a few in order to transform those engaged in deeply futures-facing ways (Bisht, 2021).

Call to Action

COVID-19 experience necessitates new thinking, toolkits, and the development of new social capacities to see beyond the current cannon of ideas and approaches in IHE in a BANI world. As global challenges exponentially evolve, so must IHE if it is to remain relevant and become more equitable. Mobility-based IHE is no longer the given it once was. There is more need to transform IHE in the U.S. and transnationally. ABR, pedagogy, and methodology can expand engagement of new possibilities in critical new ways of hearing transnational, multilingual voices, amplifying international student voices, and thinking about the future of IHE. IHE transformation will require deeply listening to international students. We need alternative ways to make that happen to gain insight into preferred IHE Futures. Foresights Thinking frameworks and methods can expand the canon of ideas and tools. Foresights praxis is a form of collective sensemaking and wayfinding IHE stands to benefit from during this time of great upheaval and transformation in globalized HE. The model proposed here, IHE Design Futures, can be used to energize and deepen collective efforts to build a sense of purpose, focus, and agency among multilingual, transnational groups committed to the role IHE

plays in addressing societal issues around the world and seeking human-centric, planetary-sustaining transformation in globalized HE. Bussey (2022) wrote,

> COVID is here to open up spaces for enacting the "often unnamed, unrecognized, unarticulated and forgotten task" of education on behalf of the marginalised. This means reaffirming tradition, allowing rather than enforcing learning and doing the inner work that new patterning calls for. This inner work is essential! One of the things about presence is that we must be able to be still, to sit with, share and contemplate. I of course, am stretching Dillard's intention to include as presencing with the planet and all of humankind, as Morton understands this state (2017)." (p. 118)

ABR circumvents a hierarchical and elitist approach to the inquiry enterprise by creating cultural attention, responsiveness, and sensitivity among those engaged in this form of public art and scholarship. When applied to international education during the on-going, global COVID-19 pandemic, it creates plural potentialities for more just and sustainable social orders in global and transnational HE. "Our radical imagination is a tool for decolonization, for reclaiming our right to shape our lived reality" (Brown, 2019, p. 10). Moving forward, IHE can better equip educators and students around the world to do so. Applying equity-focused, critical foresights thinking and arts-based approaches to responsible futures praxis in global HE is a promising path because collaborative, place-based, community-led practices bring with them the opportunity to build the worlds we need to sustain life on Earth. IHE Design Futures facilitate exploration of futures-facing, arts-based methodologies, which are a jargon-free, open-access form of public scholarship that enhances democratizing inclusive preferred IHE futures in multilingual, transnational contexts seeking human-centric and planetary-sustaining transformation.

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Conclusion and Implications to the Dissertation

Our institutional approaches to problems in the changing global landscape of internationalized HE are being challenged, and many scholars call for new approaches for understanding and addressing the complex problems we face (e.g., la paperson, 2017; Lee, 2021; Patel, 2016; Stein, 2019, 2020). The COVID-19 pandemic has sped up the need to make changes in how we approach our evolving problems and possibilities for human-centric transformation. This multi-paper dissertation is a call to action and proposes the use of new approaches to research and educational practice—specifically, critical futures studies (see Equity Futures; Brown, 2017; Institute for the Future, 2019)) and ABR (see Barone & Eisner, 2012; Cahnmann-Taylor & Siegesmund, 2008). Design justice principles and participatory action approaches frame and motivate these possibilities. Foresights frameworks and arts-based approaches are considered in papers 1 and 2, respectively. In paper 3, this multi-paper dissertation outlines four futures-facing, arts-based, participatory methodologies that could be used in international HE and other educational settings to amplify student voices: design futures (Costanza-Chock, 2020), scenario building (Dator, 1998; Fergnani & Song, 2020), EXF (Candy & Kornet, 2017), and poetic inquiry (Prendergast, 2009; Reilly, 2013). The International HE Design Futures Framework I propose is outlined in paper 3 and toolkits intended for use in international HE are included. These participatory, critical, and creative methodologies are a form of jargon-free, open-access, public scholarship. They could help us re-envision

and re-learn how we engage with internationalized HE in a post-COVID world by amplifying transnational, multilingual voices through design justice principles in order to re-imagine globalized HE as otherwise.

This multi-paper format dissertation contains three separate but related papers, focused on the use of new approaches to research and educational practice. They are critical futures studies, also called responsible foresights thinking and practice, and ABR. This dissertation imagines the potential of critical foresights and ABR to support equity-driven transformation in internationalized HE during the on-going global COVID-19 pandemic. These viewpoints can provide educational leaders opportunities to explore and advance new ways of viewing and influencing our changing world. This transformative dialogue would take place through collective participatory processes and pluralistic perspectives as an ethical stance, which acknowledges lived experience as legitimate forms of knowledge that are complex, continuously negotiated, and in need of greater understanding of experienced power dynamics (Ackerly, 2008; Hesse-Biber, 2014). They provide students, researchers, and practitioners in HE values-based ways to process and address the rapidly changing landscape of academia in the public interest of planning, preparation, and responsiveness.

One way critical futures and arts-based methodologies can do so is by creating cross-sector, transdisciplinary communities focused on educational justice and human-centric transformation in globalized HE during the active COVID-19 pandemic. By framing the future as plural, they also help those engaged creatively consider how

anything in the future could be different. As world story-telling/-collecting cultures have undoubtedly always known, first-person future simulations (e.g., imagining/telling/ hearing speculative narratives about alternative futures) have been shown in scientific studies to improve strategy and increase motivation and hope for the future (McGonigal, 2019). Building a better world in globalized HE, one in which there is room for many worlds, will take futures literacy, critical hope to create change, and collective approaches because post-COVID HE futures for all cannot be imagined by a few. Critical hope is not something you have but rather something you do (Grain, 2022). Furthermore, foresights methods (i.e., intellectual frameworks and toolkits for praxis) structure and aid the process of becoming more equipped to navigate alternative futures through collective analytical power; as Nissen (2020; Nissen et al., 2020) is fond of saying, futuring is not something that can be done alone. Hence, these are the three papers included in this transdisciplinary, multi-paper doctoral dissertation in educational leadership and policy in our BANI world:

Paper 1:

> Nissen, L., Appleyard, M. M., Enders, J., Gómez, C. C., Guzman, A., Mudiamu, S. S., & Mullooly, S. (2020). A public university futures collaboratory: A case study in building foresightfulness and community. *World Futures Review, 12*(4), 337-350.

Paper 2:

> Mullooly, S. C. (2022). "Art and documentaries in climate communication": A Review and participant-voiced poetic inquiry. *Art/Research International: A Transdisciplinary Journal, 7*(1), 298-313.

Paper 3:

Mullooly, S. C. (in press). Transforming international higher education in a post-COVID world: Using the methodologies of futures thinking and arts-based research to amplify students' voices. *Transformative Dialogues: Teaching and Learning Journal.*

Summary of Included Papers

Paper 1

In paper 1, a group of Portland State University Futures Fellows engages in participatory action research and co-authorship, describing our lived experience of the work of the interdisciplinary, cross-sector Futures Collaboratory. In 2020, our paper was published in World Futures Review. Paper 1 is a case study in building foresightfulness and community co-authored by a group of the initial 2019-2020 PSU Futures Collaboratory Fellows and our founder public-interest futurist Laura Nissen. The PSU Futures Collaboratory was created to spark and grow cross-sector, interdisciplinary, social capacity for the foresight-insight-action process through a series of games, conversations, master classes with thought leaders in Futures Studies, grassroots action research projects, intergenerational mentorship, and much more. The article is co-written by Laura Nissen, Melissa M. Appleyard, Jeanne Enders, Cynthia Carmina Gomez, Andres Guzman, Sally Strand Mudiamu, and myself. This article is about building social capacity for critical foresights praxis at an urban-serving, public university in the Pacific North- West during unprecedented times in HE. Slaughter's (1996) five-level social foresight model is the theoretical framework of the case study. It illuminates the developmental process whereby societies, and in our case collectives, move from past-

driven to future-responsive cultures. In this instance, Slaughter's model is applied to our Collaboratory's growth in this dimension and the role Futures Collaboratory continues to play in PSU's willingness and ability to practice, cultivate, and contribute to future-responsive HE cultures.

Paper 2

Paper 2 is both a review of another study and a poetic inquiry into the use of arts-based climate communication. The second paper is a review of Roosen and Klockner's (2020) ABR study considering the effectiveness of art and documentaries about Earth in triggering pro-environmental concern and pro-social action. Paper 2 includes a participant-voiced (i.e., solely in the participant's voice–no other language added) poetic inquiry (Jones, 2010; Pillay et al., 2017) into the study's secondary data and offers commentary on the study, "Art and Documentaries in Climate Communication: Experiencing the Reality of Climate Change and Leading the Way to Change." The second paper is a two-fold example of ABR. The ABR paradigm recognizes art as a form of knowledge and considers art and science as branches on the same ancient tree of human discovery. ABR offers "an opening to new becomings" (Cahnmann-Taylor & Siegesmund, 2018, p. 9). ABR is public scholarship often created through participatory action approaches. Art is by nature resistive, generative, and healing. It may reveal, conceal or distill essences of lived experiences. Arts-based approaches

> addresses complex and often subtle interactions and . . . provide an image of those interactions in a way that makes them noticeable. In a sense arts-based research and pedagogy is a heuristic through which we deepen and make more complex our understanding of the world. (Barone & Eisner, 2012, p. 3)

ABR is perhaps one of few heuristics both expansive and nuanced enough to help us synthesize and integrate lived experience in a BANI world, full of grief seeking new planetary-and-life sustaining worlds for all.

Paper 3

Around the world, there is tension between globalized HE as a highly conventional, past-centric field and the evolving unconventional, futures-focused approaches needed to re-/consider what could be in international HE futures. The final paper in this multi-paper EdD dissertation series combines responsible foresights frameworks, ABR methods, and my extensive experience in international education. The third paper contextualizes and analyzes the COVID-19-driven disruption of mobility-based international HE. It addresses international student lived experience of international HE structures, conditions, traditions, and values experienced in a BANI world. The future of international HE in a world still experiencing an on-going global pandemic is explored through evolving trends. A critical foresights lens on ABR in international HE is one such possibility for collectively considering what could be (i.e., alternative futures) in international HE through participatory action research and pedagogy. More specifically, it explores the future of international HE during pandemic times through the International HE Design Justice Framework I propose as well as four arts-based toolkits (e.g., for use in international HE and other learning/teaching settings) outlined in paper 3.

Implications for Praxis

COVID-19 has reminded us education is a moral and political activity. As Dewey (1989), Freire (2018), hooks (1995, 2003), la paperson (2017), and countless others have taught us, HE and its practitioners cannot liberate themselves from moral nor political considerations. In that capacity, a reflexive stance is required to actively take present structures, conditions, traditions, and values in globalized HE into account. In a world struggling through an evolving global pandemic, globalized HE plays a role in addressing societal issues reflected in lived experience (Giroux, 2010). In our BANI world, issues faced are becoming increasingly complex and global (Alexander, 2020; Barnett, 2000). They demand critical approaches, creative responses, and collective solutions to preparation, innovation, and responsiveness in the face of accelerating change. The transformative potential of educational work and internationalized HE research necessitates practical and theoretical dimensions. Through HE research, practitioners can seek social justice through responsible foresights praxis; enhance the capacity of people to express agency via ABR; and increase the possibilities provided by society at large to its members through transformative learning and teaching. International HE Design Futures praxis is both a theoretical position and a form of active engagement, which could better aid us in preparing, innovating, and responding to complex expected and unexpected change in the interest of the public in a globalized world seeking transdisciplinary, international education and humanizing futures.

Futures studies and arts-based pedagogy provide new frameworks and toolkits for the emerging planetary-and-humanity-centric paradigm shift from knowledge-based societies to wisdom-based societies (see Neohumanism/Neohumanist Educational Futures (Bussey, 2006). Around the world, there is a widespread–yet delicate–acknowledgement that there is no going back to pre-COVID times. Our lens on our experiential, social, health, environmental, economic, educational, and political spheres has been challenged. In response to the COVID-19 pandemic, we are called to challenge our capacity toward ways of being and doing that are deeply attuned to each other, justice, and the Earth (Costanza-Chock, 2020; Escobar, 2018). There is a new-ancient acknowledgement re-/emerging: facing the omni-crisis on Earth will require transdisciplinary, collaborative, flexible, and agile approaches to trans-national/-cultural learning and teaching. New, equitable forms of collective transformative design are being seeded; they are growing inside and beyond the boundaries of today's educational institutions.

ABR via a critical futures lens creates possibilities for transformative and responsive internationalized HE by re-/imagining how things could be otherwise. In order to push at the boundaries of what is, it is necessary to both sustain spaces of possibility and center those deeply versed in globalized HE lived experience in these spaces of possibility. ABR in internationalized HE through a critical futures lens can potentially expand what is imaginable, knowable, and doable by stretching those engaged, asking different questions, and growing the social foresights capacity to consider alternative

futures in internationalized HE. Critical foresights thinking and ABR praxis present opportunities to amplify and deepen the transnational, multilingual, moral imagination, and strategic effectiveness of global HE as an ethical imperative (i.e., social contract related to our shared humanity). Nevertheless, as Roy (2004) famously cautioned, we must recognize, “There's really no such thing as the 'voiceless.' There are only the deliberately silenced, or the preferably unheard” (para. 5). Beyond doubt, human-centric transformation in globalized HE will require hearing, understanding, and being alongside transnational, multilingual students in new ways.

Critical futures studies and praxis seeks to inclusively democratize reimagined futures by enhancing personal and collective empowerment, agency, and voice to co-create a world with room for many worlds in it as a matter of ethics. Actively attending to ethics demands transparency around possible instrumentalization of imaginaries by bureaucracies in any given context. Reimagining systems and ecosystems as otherwise requires cultivating collective radical hope in purpose-driven communities of care and consent. It’s helpful if collectives grow at the speed of trust and attend to complex emotions before engaging in strategic foresights thinking. Radical hope within liminal spaces makes it possible to intentionally welcome and hold space for discomfort and complexity in ecosystems. Ecosystems of relationships can seek life-and- planet-sustaining transformation at the same time that they experience and grieve our BANI world. Imagining significant equitable transformation in systems and structures in transition necessitates a new collective praxis of investigating and shedding privilege as a

means of reclaiming connection and seeding trauma-informed relationships. Cultivating community while growing social capacity for collective foresightfulness can become a group process infused with radical imagination, trained intuition, and critical creativity. Guided by ancestral intelligence and pluralistic perspectives, radical imagination can lead to speculative futures thinking and alternative ways of being and knowing informed by contextualized design justice. Similar to appreciative inquiry and gratitude practices, along the way responsible foresights praxis may involve forgiveness of self and others, which can potentially trigger a shift out of collapse despair and into critical hope. Imagine the future as plural and now.

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