

Facetiming Common Worlds

Provocation Studio



Collaborators

Educators and researchers at University of Victoria Child Care Services (Victoria, Canada), researchers from the College of Arts and Education at Victoria University (Melbourne, Australia) and early childhood teachers from Clare Court Children's Service (Melbourne, Australia) created the *Facetiming Common Worlds Provocation Studio*.

Acknowledging Country + Territory

We acknowledge and pay our respects to unceded Lekwungen territory in Victoria, Canada, and Wurundjeri country in Melbourne, Australia where our inquiry work unfolds. We emphasize that our work toward becoming accountable for our presence in Haro Woods and Cruickshank Park is not complete by acknowledging territory, especially as we continue to inhabit and think with stolen land in our Facetiming inquiry. We hope that, as we Facetime with children, we might collectively work toward becoming accountable to the complexities, demands, and active ethical and political responsibilities of living with settler colonial spaces.

Sharing Provocations

The *Provocation Studio* shares stories, images, and questions from an international early childhood education inquiry project and invites participants to view and contribute to digital arts-informed installations inspired by digital storytelling practices created by children and educators. In May 2018, concurrent studios were held in Melbourne and Victoria.

#FacetimingCommonWorlds Pedagogical Inquiry

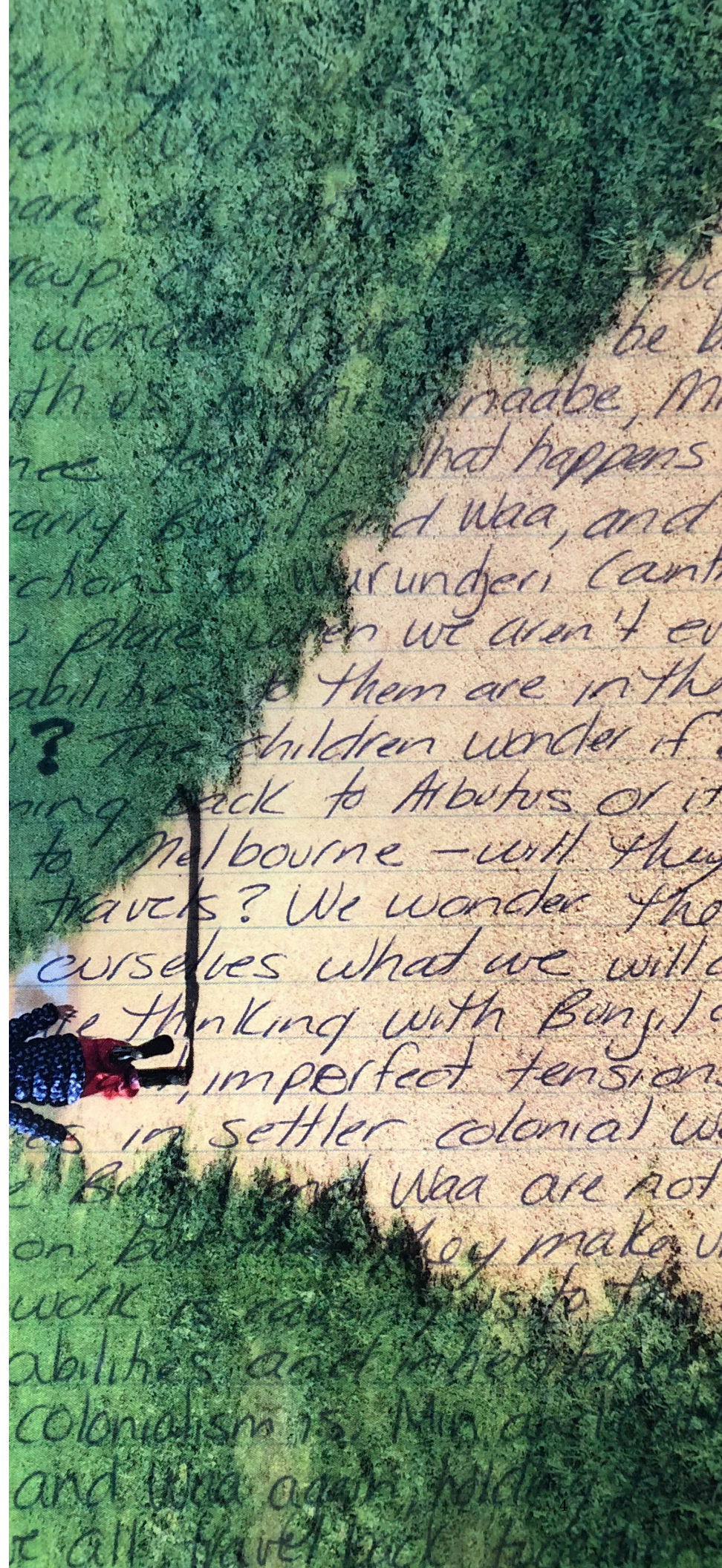
For the past year, the Koala Group in Melbourne, and Arbutus Place in Victoria have been connecting via Facetime on iPhone and with other digital methods to generate and share small, momentary stories that complexify our common and uncommon engagements with the places we live with - Cruickshank Park and Haro Woods. We began our project curious about how connecting digitally with children while thinking with children's place-specific encounters across continents might generate novel possibilities for thinking collectively in settler colonial lifeworlds.

Facetime is a live web-conferencing program that lives in our iPhones. From the forest and park, the children gather around our iPhones as we walk together with rain and sun, slugs and snakes, and polluted creeks. As we weather time changes and unseasonably hot or snowy days, we also integrate video, sound, and photograph recordings into our exchanges.

In our work, we wonder how we might share our connections with colonized places in ways that contest notions of any readily-shared investment in the future between children continents apart. We are not interested in 'easy' collaborations or in sharing 'perfect' digital videos. Rather, we consider how we can create a Facetiming ethic that refuses any neoliberal conception of a 'global citizen' and orients toward a collective thinking with place, politics, and pedagogy that is concerned with inheriting the complex politics of contemporary common worlds.

The *Facetiming Common Worlds Provocation Studio* in Victoria was crafted by Sherri-Lynn Yazbeck and Ildikó Danis in collaboration with Narda Nelson and B. Denise Hodgins. In Melbourne, the studio was created by Nicole Land, Catherine Hamm, and Mim Brown, and shares contributions from Ella Callaway and Teresa Malec.

Photographs of the Victoria studio were taken by Lauchlan Irish. Unless indicated by citation, all content in this booklet was created by Land, Hamm, Yazbeck, Danis, Brown, and Nelson. Please do not reproduce without permission.



Throughout our inquiry, we work to share stories that make public, and force us to grapple with, the tensions of living and working with place. We use technologies to weave our thinking and storytelling into different knots. We foreground process in our Facetime inquiry, as we consider how collective digital storytelling holds us differently accountable and how we might generate connections that matter as they complexify our pedagogical relationships.



Cruickshank Park and Haro Woods

In our inquiry, we Facetime with Cruickshank Park and Haro Woods.

Cruickshank Park is located on Wurundjeri country, on the edge of the great basalt plain that stretches thousands of kilometres across what is currently known as Victoria and South Australia. Cruickshank Park follows a section of Stony Creek just before it joins the junction of Melbourne's major rivers, the Birrarung or the Yarra and the Maribyrnong. The park was once a flourishing grassland and mangrove swamp. The last 150 years have seen the land quarried for bluestone and the creek serve as a drain for noxious industry. The disused quarry was filled in and converted to community parkland in the 1990s. Today the park forms a greenbelt through a rapidly gentrifying suburb. A designated dog off leash park, the area also serves as habitat to a range of native animals, including possums, frogs, yabbies, and many birds. Older plantings of European and exotic trees, grasses and shrubs are gradually being replaced with Indigenous species. The creek remains one of Victoria's most



polluted, and yet is healthy enough to host a fluctuating population of pobblebonk frogs.

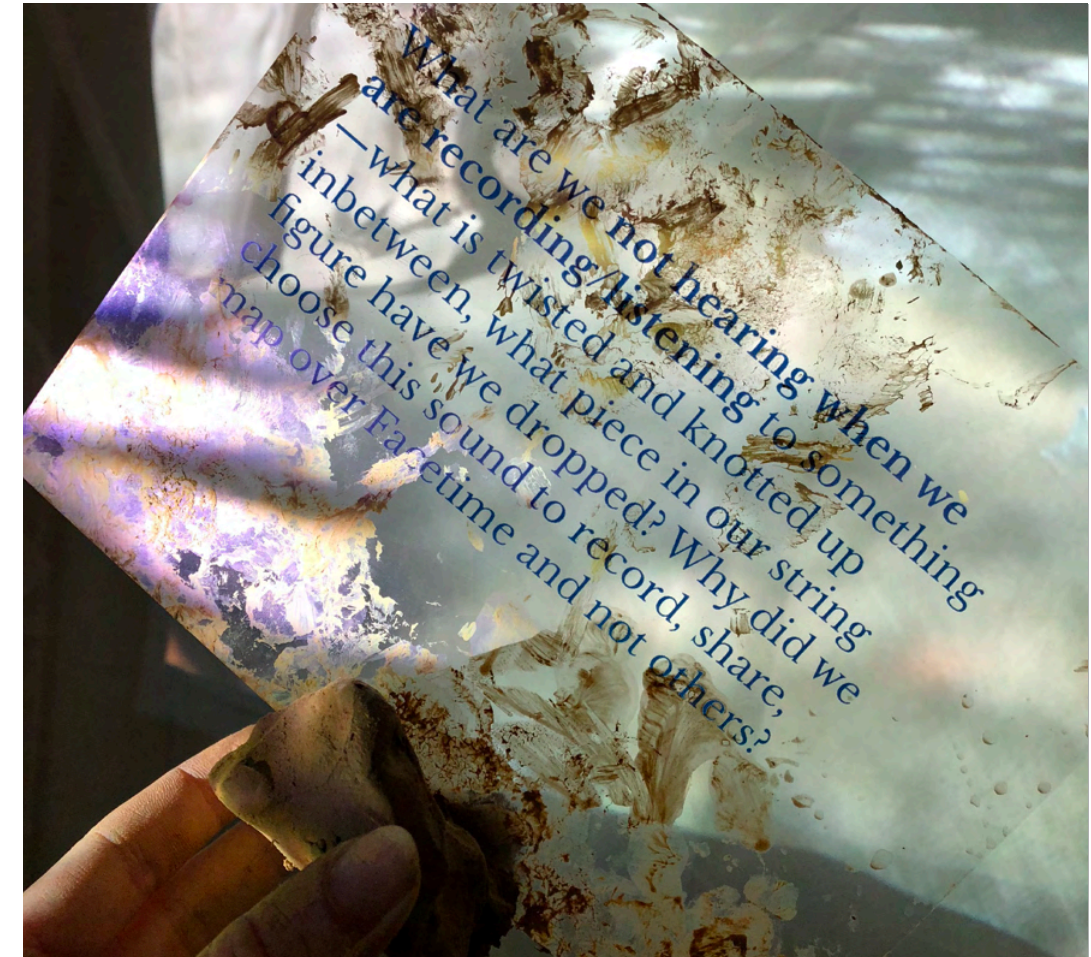
Haro Woods is an urban second growth forest. The woods are situated on unceded, traditional and ancestral Coast and Strait Salish territories in what is currently known as Victoria, British Columbia, Canada. Through a complicated history that includes colonization, the land is now considered jointly "owned" by local government and a university. The forest is an assemblage of Douglas fir, hemlock, arbutus, maple and cottonwood trees, intertwined with invasive, non-native plant species such as English ivy, Himalayan blackberry and spurge laurel. Finnerty Creek, a shallow, urban influenced drainage to shoreline waterway, cuts through the forest. The woods are home to black tailed deer, chestnut-backed chickadees, barred owls, banana slugs, and a many other species who feed, find shelter, and migrate with(in) and through the woods. Human impact has caused soil and root disruption, erosion, and some disturbance to wildlife.

Common Worlds



The educators and researchers in this inquiry are members of the *Common Worlds Research Collective*, an international interdisciplinary network of researchers and practitioners with interests in environmental humanities, cultural anthropology, feminist perspectives, Indigenous epistemologies, and materiality. This network of researchers and educators works to generate methodologies and practices that are “concerned with our (human) relations with the more than human world” (Common Worlds Research Collective, 2016).

Bringing a common worlds framework to early childhood education, we understand that children are not the central or most important participants in complex ecological worlds (Blaise, Hamm, & Iorio, 2016; Pacini-Ketchabaw, Taylor, & Blaise, 2016). We take seriously how human lives are deeply entangled with, and accountable to, a multitude of more-than-human others in our everyday worlds: plants, animals, weather, critters, water, soil. Inspired by the work of the *Common Worlds Research Collective*, we position early childhood education as a collective practice of ‘learning with’ others in our worlds, and of mobilizing our accountabilities to entangled multispecies, material, and social justice concerns within the Anthropocene (Iorio, Hamm, Parnell, & Quintero, 2017; Pacini-Ketchabaw & Nxumalo, 2015; Taylor & Pacini-Ketchabaw, 2017).



Extending our common worlds approach, we are greatly inspired by the work of Donna Haraway (2016):

“Playing games of string figures is about giving and receiving patterns, dropping threads and failing but sometimes finding something that works, something consequential and maybe even beautiful, that wasn’t there before, of relaying connections that matter, of telling stories hand upon hand, digit upon digit, attachment site upon attachment site, to craft conditions for finite flourishing on terra, on earth. String figures require holding still in order to receive and pass on. String figures can be played by many on all sorts of limbs, as long as the rhythm of accepting and giving is sustained. Scholarship and politics are like that too - passing on in twists and skeins that require passion and action, holding still and moving, anchoring and launching”
(Haraway, 2016, p. 10)

We have organized our provocations around three invitations - aimed at forcing us to think care-fully with our common worlds - offered by Donna Haraway (2016): **staying with the trouble**, **stories of urgency**, and **giving and receiving**.

For each provocation, we present our understanding of the theoretical invitation offered by Haraway, share stories of how we grapple with this in our inquiry, and advance a question to carry beyond the provocation studio.



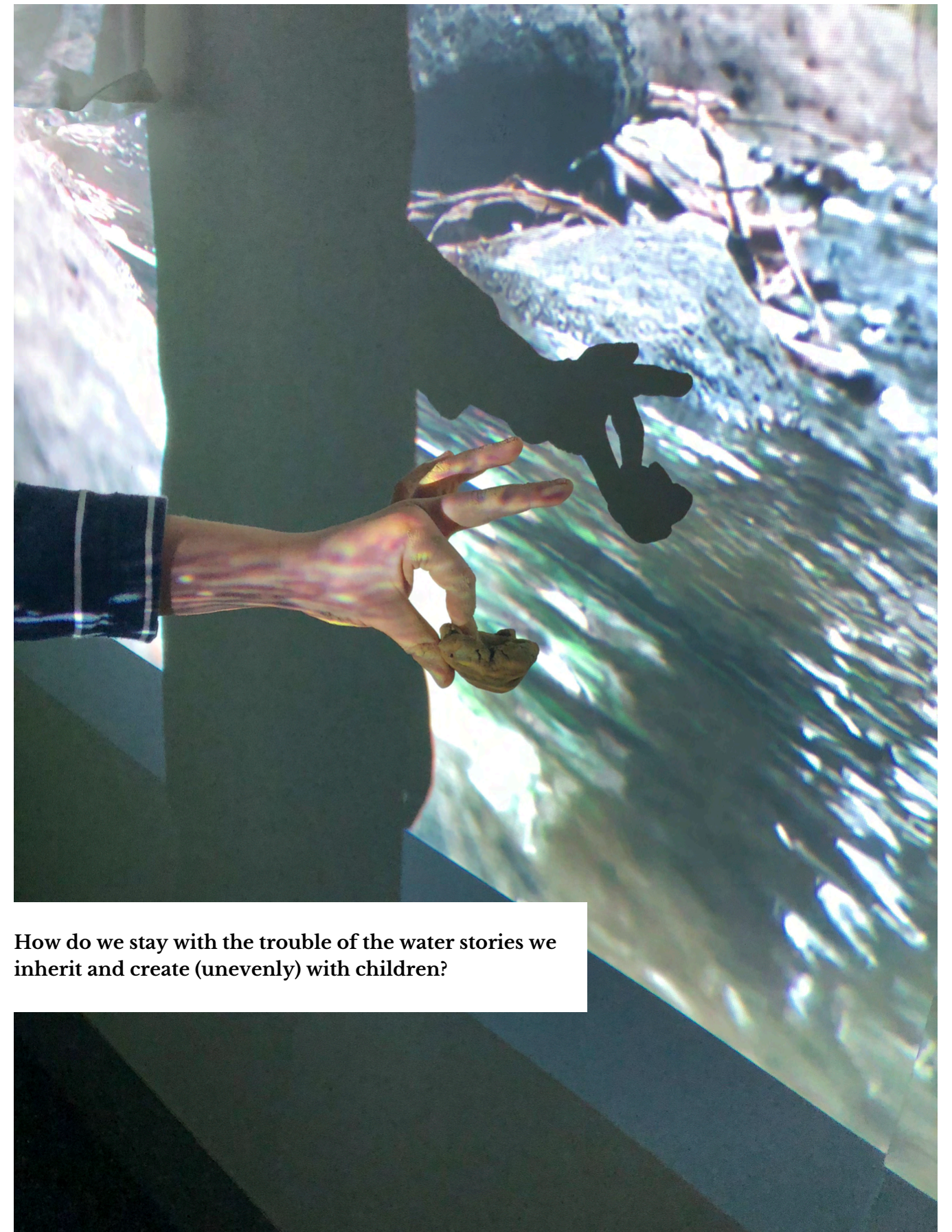
Staying with the Trouble

Our Facetime inquiry is concerned with sharing and responding to the pressing, vital, and complex realities of living with the the park and forest right now.

Haraway (2016) shares an ethic of ‘staying with the trouble’, where, rather than focusing on how we might resolve ecological precarity or uncertainty in order to create not-yet-real futures, we might focus instead on how we are implicated in, respond to, and inherit current complex worlds with children. As Haraway details, “our task is to make trouble, to stir up potent response to devastating events, as well as to settle troubled waters and rebuild quiet places... staying with the trouble requires learning to be truly present” (p. 1).

We see staying with the trouble as a method for thinking together with children about how we can care with the park and forest right now. This involves shifting from traditional understandings of environmental sustainability, which understand children’s relationships with more-than-human others primarily in terms of children’s future stewardship and often absolve adults of responsibility, toward a commitment to collectively inheriting the messy realities of the park and forest with children (Nxumalo & Cedillo, 2017; Taylor, 2017; Taylor & Pacini-Ketchabaw, 2015). We work hard to exchange digital place stories that matter today, with this place - stories that help us to attend and attune (Rautio, 2017) to the park and forest; stories that are not easy or pretty or solveable; stories that stay with park and forest troubles.

Urban creeks run through both Haro Woods and Cruickshank Park. These creeks are a mix of rain runoff, lively fish and critters, city drainage, drinking water for deer and dogs, and muddy turbid currents. The children often Facetime creek and water stories with one another. Together, we listen to the sounds the pobblebonk frogs make in Cruickshank Park and tune into the trickle of the water over the stones in Haro Woods. Our stories share creeks that are far from perfect. We notice when the creek is so saturated with sediment that it is opaque and we wonder where the water has gone when it runs dry during certain seasons. We wonder how the water moved, and the stories it told, before it became entangled with settler colonialism. We question where the water comes from, try to trace where it travels, and debate how different lives are differently impacted by the changing water. Our water stories are not worried about saving or rescuing the water; rather, they are about what might be required to carefully and collectively stay with the troubles made visible with polluted creeks in urban nature spaces.



How do we stay with the trouble of the water stories we inherit and create (unevenly) with children?

Stories of Urgency

We take seriously that how, why, and with whom we tell stories as we Facetime matters.

We constantly ask ourselves questions about why we are exchanging the stories we are sharing and how the stories that we make visible concurrently make other stories invisible. We are inspired by Haraway's (2016) contention that "it matters what we use to think other matters with; it matters what stories we tell to tell other stories with...It matters what stories make worlds, what worlds make stories" (p. 35). Where children unevenly inherit environmental precarities, we know that some stories are more urgent - more timely, more confronting, more risky - than others. Certain stories demand our attention, especially when they are difficult, unresolvable, and unsettle our familiar relationships with Cruickshank Park and Haro Woods. We also know that our methods for telling stories are always imperfect. We cannot notice all stories, not all stories are ours to share, and each child, educator, and researcher connects differently to different stories (Nxumalo, 2015, 2016; Tsing, 2015). What matters, in our inquiry, is that we work to be accountable to our practices of generating and exchanging urgent digital place stories.

How do we listen to, create, and share stories of urgency - of life and death, of borders and boundaries - with children?



In Cruickshank Park, we understand our encounters with dead and dying birds as stories of urgency. The birds make present the realities of life and death for multispecies others, as well as our responsibilities toward how we live and die with others in the park. It is difficult to meet with dead birds in the park. With the children, we are unsure how to respond to decaying bird carcasses, uncertain how we should move our bodies around their bodies, and unclear how near we can get to deceased birds while being respectful, curious, and safe. Trying to respond to the urgency the dead birds make present, we have begun to think about how we create borders and boundaries with the birds: how do our emotional connections to the dead and alive birds influence where we do and do not travel? How do we hold our curiosity about the dead birds alongside our concerns for swirling wasps that surround decomposing birds? How do alive and dead birds reciprocally share and create boundaries with the children in the park?



In Haro Woods, we understand our encounters with bike jumps (sanctioned or not) as stories of urgency. For years bikers have come into Haro Woods to dig, build and create low mounds for trail riding and large jumps for BMX biking. The creation of these forms cut and expose roots, cause erosion, disrupt worms and suffocate moss and squish wood bugs. These jumps make present the realities of life and death for multispecies others, as well as our responsibilities toward how we live and die with others in the woods. It is difficult to meet with bike jumps in the woods. The jumps both draw us in and push away, they bring us joy and sadness. We desire to climb and slide these forms one day and deconstruct, rebury roots, and 'rescue' the more-than-human-others the next. This continuous, non-linear tug-o-war also exists outside, in-between, and alongside our presence with(in) the woods as the current municipal government leans toward a sanctioned BMX park in what they describe a 'dead-zone'. With the children, we stand suspended in the confusion of being in a 'dead zone' that feels very much alive—Bigleaf Maple, Arbutus, moss, woodpeckers, owls and deer are entangled with broken concrete, van seats, lawn chairs and jumps. Trying to respond to the urgency the bike jumps make present, we have begun to think about how we create boundaries with the jumps: how do our emotional connections to both jumps and more-than-human-others influence where we do and do not travel? How do we hold our curiosity about the jumps alongside our concerns for the inhabitants of Haro Woods? How do the bike jumps reciprocally share and create boundaries with the children and the more-than-human others in the forest?



Giving and Receiving

We see giving and receiving - storytelling and exchanging - as ethical and political practices that draw us into different relationships with place, multispecies others, people, and technologies.

When we began our Facetiming connection, we were conscious that our inquiry could be considered within popular frames of children as 'global citizens' who should learn about different people, places, landscapes, and cultures in order to gain the skills necessary to succeed in an increasingly globalized world. We thought that such an approach might focus on exchanging 'facts' and 'figures' about Haro Woods and Cruickshank Park; had we adopted this image of the child, we might have looked at maps and followed the different seasons that happen in different hemispheres. Rather than comparing and contrasting the landscapes that we see through the camera lens of the iPhone in a superficial, technical, or formulaic way, we are inspired by Haraway's (2016) practice of "passing patterns back and forth, giving and receiving, patterning, holding the unasked-for pattern in one's hands, response-ability" (p. 12). We work to engage with the consequences that come from making "messy" connections through Facetiming.



The Bunjil and Waa transit story resonates deeply with our intentions to "relay connections that matter" (Haraway, 2016, p. 10). In Melbourne, Bunjil and Waa signify deep engagement with the ethics and politics of living on unceded land. Having Bunjil and Waa with us is an intentional practice to respectfully foreground local Aboriginal knowledges in everyday teaching and learning. In Victoria, the arrival of Bunjil and Waa raise questions and tensions that their transit has caused. Together, with Bunjil and Waa and iPhones and place, we ask what our (settler) accountabilities to Indigenous knowledges on unceded land might entail: what uncertainties and 'sticky knots' are raised when Bunjil and Waa are shared in Victoria? What is required to care with stories, presences, histories, and connections that we share across oceans and that live in the places we learn with everyday?



Bunjil, the Wurundjeri creator spirit and Waa, protector of the waterways, have begun to accompany our mornings out about. Bunjil & Waa are handpuppets that come as part of a kit designed to foreground local, Aboriginal knowledges. Over the past few years, the presence of Bunjil & Waa have become an important part of the ritual of going out about with Wurundjeri Country. As we connect with children & educators at Arbutus Place in Canada, we want to share our connections to our place by sharing Bunjil & Waa with them.

Catherine bundles Bunjil & Waa along with the 'Welcome to Country' book by Auntie Joy Murphy and Lisa Kennedy, a book written by the children about Bunjil & Waa, and tea-tree and eucalyptus oil - in her luggage on a flight from Melbourne to California to Texas, where she will be meeting up with Nicole.

Nicole carries Bunjil & Waa from Texas to Victoria, where she gives Arbutus the package from the Koala Group. With Sherri-Lyn, the children take turns pulling things out of the envelope. Bunjil arrives first, then Waa next, next 'Welcome to Country' book, the tea-tree and eucalyptus oil and lastly the story of Bunjil told by the Koala group. With puppets on hand, we spend some time reading the books and smelling the oils. The next day, Hadiké brings the package that the Koalas had sent into Haro Woods. We sit at the gathering log at the entrance to the woods and open the envelope, pulling out the Bunjil & Waa puppets, the 'welcome to Country' book and the handwritten story first, we read the handwritten story first, trying to learn more about Bunjil & Waa, and how they might fit with the forest in our place. Then, we start to read 'welcome to Country' and talk about the Coast and Straits Salish land that we live on in Haro Woods.

When Bunjil and Waa arrive in Arbutus Place, they do something different than the books and oils. We ask, what is it to have Bunjil and Waa in territories of the Coast and Straits Salish people while also attending to Bunjil and Waa, and the Country that Cruickshank Park is on? What is required for us to receive Bunjil and Waa here? With Koalas, we struggle to figure out what it is to have Bunjil and Waa in Victoria, with us as settlers on Coast Salish land, in a way that is respectful and without appropriating or as an act of tokenism (of both Bunjil and Waa and Coast Salish territories.) Should we send Bunjil and Waa back to koalas? How can we think together about how unsettled and uncertain our practices of caring with Bunjil and Waa are, and stay with not knowing exactly what it means for us to welcome them here, in this Place? The children also question Bunjil and Waa's presence... are they lonely? Do they miss where they live? What do they do? Also, why are we so worried about them - aren't they just puppets?

Over the next months, Bunjil and Waa live, differently, in the Koala Room and in Arbutus Place. With carefully collected sticks from the park and forest, children build nests and cubbies for Bunjil and Waa. These nests and cubbies are not the same - they're crafted with different places, with different accountabilities, with different practices of caring. Koalas read 'Welcome to Country' with Bunjil and Waa while sitting on the Wurundjeri Country's mussel-filled creek shore with Bobblebank frogs and very friendly dogs. Arbutus reads 'Welcome to Country' to learn more about Bunjil and Waa's knowledges while wondering how Bunjil and Waa's feel about the slips and snow on Lekwungen territory. These reading practices are not the same - they're crafted with different places, with different accountabilities, with different practices of caring. We Facetime with Bunjil and Waa. In Haro Woods we watch as Bunjil and Waa are placed into cubbies built of bright green leafy tree branches knocked down by the strong wind as we hold the phone with our mitten-clad hands while the rain trickles down. In Cruickshank Park, we watch Bunjil and Waa as they are carried up a massive rock covered in a thin coat of fuzzy dark green moss as we adjust our sun hats and huddle together in the shade. These Facetime practices are not the same - they're crafted with different places, with different accountabilities, with different practices of care.

How do we give and receive consequential stories with place with children?

How? Why? did get the book 'Welcome to Country' book selected?

Why this story (the book and bird puppets) and not another? The readings began about Bunjil and Waa instantly after their arrival. Maybe the authors are well-known and well-respected artists, accepted by, acknowledged by the Wurundjeri people in Australia?

Reading the book to children at Arbutus place. Struggling with the pronunciation of word, such as 'Wurundjeri' and 'Djari', even wondering about if we sound out 'Bunjil and Waa' in appropriate ways? We are definitely wish to be welcoming with and for all that Bunjil and Waa bring to us, but How?

We do wish to connect, learn about about and with the story of Bunjil and Waa. Wondering if we are searching to find something 'valid', 'allowed' to do to show our respect to the traditional lands and histories of our spaces at both locations; on the lands of the Coast and Straits Salish people and Lekwungen people. From the book:

"We invite you to take a leaf from the white man gum. If you accept a leaf, and we hope you do, it means you are welcome to everything, from the tops of the trees to the roots of earth. But you must only take from this land, what you give back."

These are questions we do not know how to answer. We do not know, with either Cruickshank Park or Haro Woods, what is required to care with stories, presences, histories, and connections that we share across oceans and that live in the places we learn with everyday. We know that intentionally thinking with Bunjil and Waa in Cruickshank Park, Haro Woods, and in our Facetime has consequences - it knots us up in the tensions of disrupting settler colonial relations with place and pedagogy. Refiguring Indigenous presences within a Euro-Western education system, and giving and receiving stories that matter with accountability and care in contemporary worlds it's messy. It's uncertain. Across 13168 kilometers, countless gigabytes of cellular data, and 16 months of thinking together, we answer to the tensions entailed in the transit that we have created with Bunjil and Waa. We've carried Bunjil and Waa with our hands, our luggage, and our iPhones and we've held Bunjil & Waa with our stick nests, our concerns for their happiness and safety, and our grateful discomfort. What do these methods of giving and receiving generate? What do they ignore or obscure? How do we, with children, answer to the complicated relationships we have created while working to think collectively with place across two different settler colonial spaces? How do we craft pedagogies and ethics that respond to the knots we've woven with children, with Bunjil and Waa, with Wurundjeri Country and Lekwungen territory, with Facetime?

In October, Sherri-Lyn carries Bunjil and Waa in a different suitcase from Victoria to Toronto, Ontario. We are headed to share our Facetime stories and our tensions with a group of international educators and scholars. We wonder if we should be bringing Bunjil and Waa with us to Anishinaabe, Mississauga and Haudenosaunee territory: what happens when we, as settlers, carry Bunjil and Waa, and their stories and connections to Wurundjeri Country, across Canada to a new place, when we aren't even sure what our accountabilities to them are in the place we are in right now? The children wonder if Bunjil and Waa are coming back to Arbutus or if they are going back to Melbourne - will they be alright on their travels? We wonder the same thing, and ask ourselves what we will do to ensure that we are thinking with Bunjil and Waa to share our important, imperfect tensions about exchanging stories in settler colonial worlds. We want to ensure Bunjil and Waa are not a prop in our presentation, but that they make visible how messy our work is, causing us to think together about our accountabilities and inheritances in places of ongoing settler colonialism is. Min and Catherine meet these Bunjil and Waa again, holding them for our presentation, before we all travel back together to Victoria.

In October, Min and Catherine visit Arbutus Place in Victoria. Fall comes late this year and the salmon are running upstream in the forests of Lekwungen territory, the conditions feel very like what we have left behind in Australia. And yet, it is crisp, the light is different. The forest is a sharp contrast to our familiar places in Cruickshank Park. Bunjil and Waa are perched on top of a nest the children have constructed from their chairs and blocks on the morning we arrive. They are familiar and yet unfamiliar in this new space. Their presence with the Koala Group is embedded in our daily routines and conversations, but we are not sure how they fit in here.

In February, in Melbourne, Nicole and Catherine sit with a different group of children, a group who have Facetimed with Arbutus only a handful of times and who were not part of the decision to share Bunjil and Waa with Arbutus a year earlier. We flip through images of Bunjil and Waa in the Park and in Haro Woods. We notice how Bunjil and Waa look the same in both places, but the places feel very different - long green grasses change into muddy coastal rainforest floor. Instead of being carried through Manna Gum trees on Wurundjeri Country, Bunjil and Waa meet tall Douglas fir trees on Coast and Straits Salish land. The water weaving through both places seems murky and polluted, but the colour of the soil and the shape of the stones help us notice where Bunjil and Waa are.

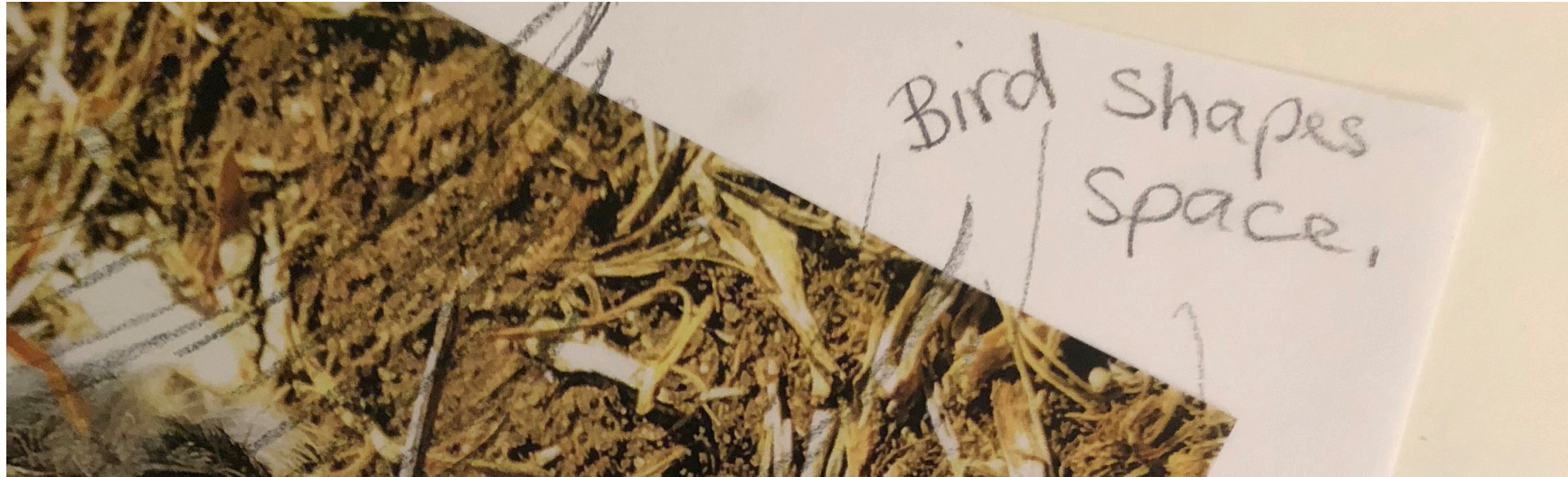
We talk about the trip Bunjil and Waa have taken, from Melbourne to Texas to Victoria to Toronto and back to Haro Woods. The children wonder: are Bunjil and Waa happy in Canada? Do they like Canada better than Australia? Are they coming back?



Thinking Collectively with Questions + Tensions

As participants - children, families, educators, pre-service teachers, and university and community members - visited the studio, we engaged together with multiple questions. These questions come from the research blog we shared between Melbourne and Victoria, and echo the curiosities and complexities that we have held throughout our Facetiming inquiry.

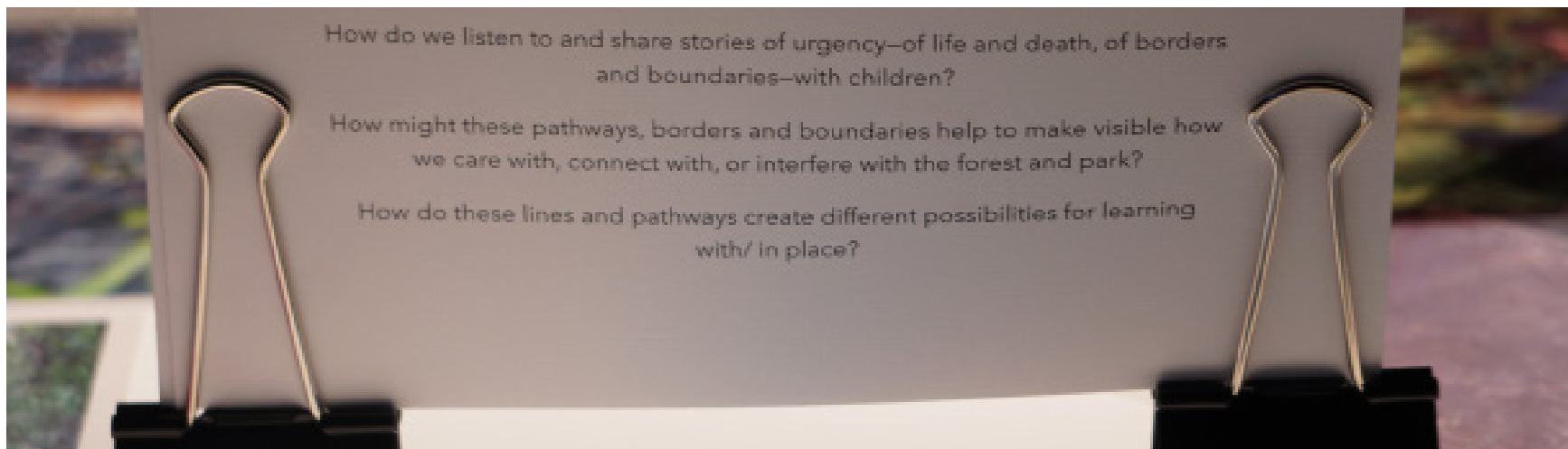
We worked collectively to respond to and extend these questions, taking the practice of generating timely and tense hard-to-answer questions as an ethical and political intention for early childhood education. Together, we debated how we might develop unfamiliar pedagogical relationships when we put our ideas into conversation, when we make visible our everyday uncertainties, and when we put our work at risk in order to create space for dialogue about the borders of our own thinking with children, place, more-than-human others, and technologies.



These are stories of relationship and relatedness that never shy away from the tensions of telling stories with place and technologies as settlers: **what does it mean to story place when it is already storied?**



How can we care for a Facetiming ethic that refuses any neoliberal conception of a 'global citizen', and orients toward a **collective thinking with place, politics and pedagogy** concerned with inheriting the complex politics of contemporary common worlds?



How might we **tell stories of pedagogies with technology**, with more-than-human others, and with a deeply felt accountability to ongoing settler colonialism?

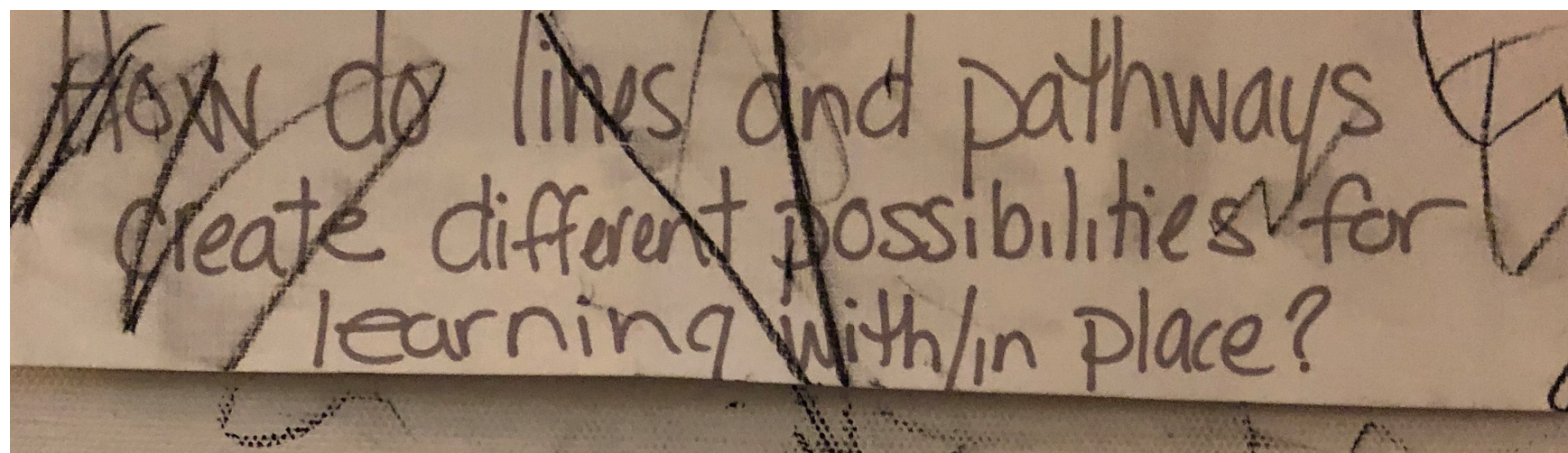
How do Bunjil and Waa push us to think about our connections to land and place, and inheriting the complexities of more-than-human common worlds in this place?



How is hearing with iPhones a practice of involvement with Haro Woods and Cruickshank Park - and how do we need to hear differently to be involved in ways that are caring, complex, and responsible?



What are we not hearing when we are recording or listening to something; what is twisted and knotted up inbetween? What piece in our string figure have we dropped? Why did we choose this sound to record, share, map over Facetime and not others?



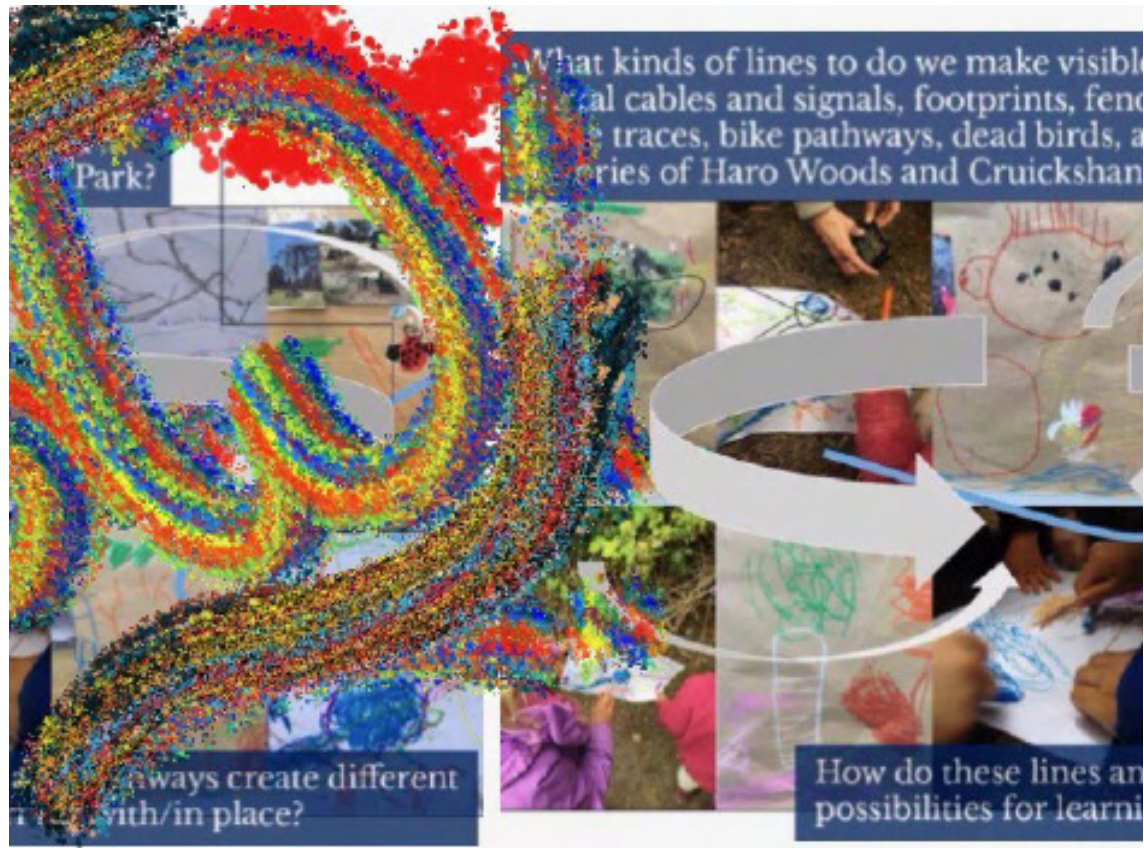
Tracing + Mapping Collectively within the Studio(s)

As we created our studios in Victoria and Melbourne, we grappled with how we might echo our digital Facetiming practices with studio visitors - *how can we do Facetiming within the studio(s)?* We knew that time changes and everyday commitments made a 'live' Facetiming connection difficult, and we also acknowledge that our practices of Facetiming with Haro Woods and Cruickshank Park are situated in our forest and park relations, and necessarily resist 'easy' translation to the rooms where our studios live.

Holding to our pedagogical intentions to stay with the trouble, share stories of urgency, and foreground our practices of care-fully giving and receiving, we wanted to create practices of exchange that were mobile, that lingered, and that made present the tangible technological relations that complexify our inquiry.

In the studios, we experimented with collective digital drawing practices, where participants used iPad and computer applications to exchange responses - lines, words, symbols - with one another. These collective tracing and mapping documentation practices evolved throughout the duration of the studios.







Questions + Reflections Shared by Visitors in Victoria

I am reminded to close my eyes and listen.

How do we shift pedagogies in order to create new worlds? Worlds that are relational and livable for all.

For me the provocation studio shows me ways to connect and reflect with communities which are away from each other.

I am curious how children learn to reflect.

I love the idea of educators as needing to 'make trouble'. As well as what we 'take' should equal what we 'give back'.

Being
Being lost
Lost with
Not enough
Time

The idea of 'giving and receiving' makes it easier to 'stay with the trouble'.

So neat to see as it shows children we are one in the world with different perspectives, lands, languages, culture and life!!

Thank you for sharing the path of your inquiry thus far—how entangled and intertwined our relationship with place is.

Connecting with another place and sharing our worlds through a lens that recognizes Indigenous lands is so very important.

How do you find balance between children's need to engage and respecting the land?

As a past downhill biker I find the disregard for the forest baffling. How can you enjoy the forest and the sport at the same time?

Thinking outside [readings] the early childhood realm is new for me, I like the idea of coming at things from different disciplines, but I struggle where to start.

You are thinking about changing the narrative, and that is how transformative change comes about.

Recognizing the importance of listening to the silences feels necessary in this time of climate change.





Questions + Reflections Shared by Visitors in Melbourne

Are the relationships with the technology or the people?

How do we practice holding onto staying with uncomfortable feelings surrounding death?

How we Facetime in real-time: face to face, with?

How we we move with/through layers of time/space/place together?

"Connections that matter" = questions of what matters to whom, now, in what context?

Giving and receiving as a Korean immigrant, how would this entanglement look like?

The practice of listening in everyday moments - what we choose to listen to and why? How do we listen differently, and accountably, with children?

What stories can Facetime not tell?

How does sharing and exchanging different stories from different cultures, places, and lives help children learn with common worlds?

Connection enabling technology or technology enabling connections?

Do connections that matter have to be tangible? Do we have to hold them in our hands?

How can we have pedagogical discussions or do pedagogical collaborations differently, to complexify our practices in meaningful ways?

Thinking with layers of relationships with place - human relationships, creek relationships, inheritances and inhabitants.

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For more information and to see documentation from the inquiry, please visit
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