

Cellphilm production as posthuman research method to explore injustice with queer youth in New Brunswick, Canada

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Abstract

Posthuman research methodologies center nonhuman actors and spaces. In this paper, we argue that technological mediation is a key component in a move toward the exploration of posthuman subjectivity in research and the restructuring of dominant understandings of gender and sexualized difference. Drawing on a cellphilm (cellphone + film production) based project with queer, trans, and non-binary youth in New Brunswick, Canada, we seek to center queer stories and experiences to speak back to their erasures in school spaces and landscapes. We argue that in researching with queer, trans, and non-binary youth in the Anthropocene, cellphilm method offers us the opportunity to think critically and creatively about environments, inclusions, and queering environmental futures (Lebel, 2019) within schooling structures.

Keywords: Cellphilms, LGBTQ+ Youth, Participatory Visual Research, Posthumanism.

Introduction

Research methodologies wrestling with the posthuman turn seek to center “materiality, vitalism, ecologies, flora, fauna, climate, elements, things and interconnections [which] has created openings across academic fields regarding who and what has the capacity to know” (Ulmer, 2017, p. 832). Technological mediation is a key component in this move toward a new posthuman subjectivity and the restructuring of dominant understandings of racialized and sexualized difference. Rosi Braidotti cites the

importance of emerging “techno-culture” as a vital and powerful force to “destabilize the categorical axes of difference” (2014, p. 97). In this article, we seek to explore how queer youth can utilize cellphilm method (cellphone + film production, see Dockney & Tomaselli, 2010; MacEntee, Burkholder & Schwab-Cartas, 2016; Mitchell, De Lange & Moletsane, 2017) to destabilize the gender binary and respond to the ongoing erasure of queer bodies and experiences in schools in New Brunswick, Canada. Elliot Eisner (1985) referred to these erasures that happen within curricula and schools as the null curriculum; we take this theorizing and turn it toward a New Brunswick context—a rural and conservative province in Eastern Canada. This idea of erasures and otherness is particularly salient when discussing sexual and gender minorities, as the historic pathologisation of sexually and gender diverse persons has labelled LGBTQ+ people as deviant, broken, or less than human. Foucault’s (1975/1995) discourse on sex shows how many identities are defined in opposition to each other, thus stigmatizing deviance. The prevalent cisgender identity far outweighs all other forms of gender identification, and all others are understood primarily through opposition. They are, therefore, the ‘other’. Through history, Foucault explains that early on, sexual “irregularity” was attributed to mental illness (p. 36). The modern concept of gender dysphoria has been similarly medicalized. Nowhere is this clearer than in the binary understanding of gender, which is reified through physical spaces within schools (e.g. washrooms and gender segregation within classroom practices).

In this study, we are influenced by research in posthumanism and education, including researchers like Jaqueline Ulmer (2017), who adopts “a more-than-human approach to posthumanism (as opposed to a strictly non-human or anti-human stance)” (p. 834). Carol Taylor (2016) has likewise argued that posthumanist research methodologies in education should decenter the human through a recentering of objects, landscapes, and beings beyond the human. In this paper, we situate cellphilm method as a posthuman educational research practice. We explore the process of working with three fourteen-year-old queer, trans, and non-binary New Brunswick youth who have created and widely disseminated cellphilms that describe their existing and desired experiences in their schools and how these cellphilms can create space and meaning in both material and non-material realms. Drawing on the production of one cellphilm, *Nackawic Needs a GSA Now!!*, we argue that cellphilming as posthuman methodology disrupts gender binaries and queer erasures. Cellphilm production entails DIY techno-crafting—the practice of obscuring the distinctions between “technology and art, designer and user or subject and object” (Ehlers, 2010, para. 2)—which centers human and nonhuman actors together. We highlight how school spaces (e.g. washrooms and GSAs¹) as nonhuman actors can be harmful or provide safety and belonging for queer students and how cellphilming shows this and offers spaces for interruption. We provide examples from *Nackawic Needs a GSA Now!!* that support our claims—to demonstrate how cellphilm method is posthuman.

¹ Previously called “Gay-Straight Alliances,” Gender-Sexuality Alliance clubs (GSAs) are meant to be safe spaces for queer, trans, non-binary youth and their allies to gather within schools.

By cellphilm with queer, trans, and non-binary youth as a posthuman research practice, centering school spaces as key actors in the research, we seek to deconstruct the tendency to dehumanize the experiences of queer youth by highlighting “power relations of inequality and “otherness”...which define some as fully human...while the Others...are relegated to the status of partially human, subhuman, or nonhuman “animals” who have no rights and therefore may be exploited and oppressed” (Snaza & Weaver, 2015, p. ix). In the article, we ask: how might cellphilm production by and for queer, trans, and non-binary youth be conceptualized as a posthuman materialist methodological practice? How might these cellphils be shared across material and non-material spaces to work toward queering social futures by and for queer, trans, and non-binary youth?

Context

Queer, trans, and non-binary youth have diverse lived histories and myriad experiences of the human and nonhuman actors that inhabit schooling spaces (Temple, 2005). Posthumanism asks us to consider and center the nonhuman. Sarah Truman (2019), for instance, argues that “researchers need to attend to the more-than-human and the liveliness of matter without abandoning attention to subject formation, speculation, and mass political organizing” (p. 2). This politicized approach is important for us as we are using cellphilm method as a process of documenting the experiences of queer, trans, and non-binary young people who are consistently othered, decentered, and de-humanized in the context of New Brunswick schools.

Dehumanization is a direct consequence of colonialism and its humanist project. In this way, to reject humanism as a theoretical framework is to also reject dehumanization:

posthumanism is, first of all, about realizing the democratic possibilities and limits of humanism in a new globalized age, in relation to global interactions between former colonial masters and subjects, and between gendered subjects (no longer reducible to two neat types). (Snaza, Appelbaum, Bayne, Carlson et al., 2014, p. 48)

Although humanism has been critiqued within educational studies (Tuck & Gaztambide-Fernandez, 2013; Snaza et al., 2014) and even though youth resistance (Tuck & Yang, 2014), activism, and civic engagement have been researched extensively (Buckingham & Willet, 2013; Collin & Burns, 2009; Goldman, Booker & McDermott, 2008; Rheingold, 2008; Stald, 2008), the ways that queer, trans, and non-binary youth engage politically and resist erasure through activism have been understudied, especially in relation to schooling (Crocco, 2001; Mayo, 2013; Schmidt, 2010; 2012; Sheppard & Mayo, 2013). These erasures of queer, trans, and non-binary activism, political engagement, and civic contributions, in addition to the absence of LGBTQ+ lives and experiences broadly, serve to marginalize queer histories in both the public sphere and in public schooling. This sets up citizens to ignore the ways in which queer, trans, and non-binary persons have always been a part of our communities, rendering them invisible and less than human. Drawing on the personal and intimate nature of cellphilm, we seek to analyze the creation, and digital dissemination of cellphils (on YouTube) in response to the

absence of the stories and experiences of queer people in New Brunswick schools and the ways in which the discursive intra-action between human actors and the space, objects, and landscape of the institution both shapes and oppresses sexual and gender minority students (Barad, 2003). Further, we seek to explore how cellphilms themselves, when screened and shared in digital spaces, can make meaning across spaces, and both material and digital worlds. How might digital archiving of these young people's cellphilms—through the production of a YouTube Channel—provide a digital space for queer, trans and non-binary youth to queer social futures while re-framing and re-imagining the material spaces and landscapes they inhabit in their daily school and social lives?

Exploring Posthuman Research Methodologies

Our context—New Brunswick schools—provides a rural and conservative landscape that our participants traverse, and we seek to make the school as a nonhuman actor visible through our engagement with cellphilm method. Cellphilm method, as a participatory visual research methodology (Mitchell & de Lange, 2013), can provide a way of paying attention to “the differential becoming of the event. Open [research] problems are invented through such emergent methods and are generative of alternative temporalities” (de Freitas, 2017, p. 41). Karen Malone (2016), for example, challenges anthropocentrism and human exceptionalism in her work with children and environments, and how children situate themselves within landscapes offers an opportunity to reimagine relationships between material and non-material. Of course, as Carol Taylor (2016) notes, feminisms and poststructuralism have:

long been interested in the politics of knowledge production but a posthumanist approach includes the ‘others’ that feminism, post-structuralism and postmodernism routinely excluded: nonhumans, other-than-humans and more-than-humans. Posthumanism, therefore, offers a ‘theoretical rapprochement with material realism’ (Coole and Frost, 2010, p. 6) to find new ways to engage with the immanent vitality of matter. (Taylor, 2016, p. 6).

How does posthumanist theorizing work in relation to researching with personal technologies and sharing the research projects in the digital realm? In *A Cyborg Manifesto*, Donna Haraway (1991) argues that technological proliferation has led to a “leaky distinction” (p. 152) between people and machines, the material and non-material. Almost thirty years later, Haraway's suggestion that people are now so entangled with technology that, “it is not clear who makes and who is made in the relation between human and machine” (p. 178) remains prescient. Posthumanism seeks to cultivate “alternative ways of conceptualizing the human subject” (Braidotti, 2014, p. 37), which works to contextualize the splintering of the self through the proliferation of technology. In response to the humanist dialectics of otherness, which serves to reinforce the historical subjugation of ‘othered’ modes of embodiment, posthumanism seeks to shift these longstanding markers of difference to allow for the realization of alternative modes of intersectional, transversal subjectivity (Braidotti, 2014). Stefan Herbrechter (2012) discusses the ways in which technological innovation has contributed to the advancement of posthuman theorizing,

situating the development and transcendence of the human within the Anthropocene and highlighting the role of technological mediation in human history. He argues, “since technology is what makes us human and since “anthropotechnics” [...] is virtually synonymous with hominization, technological innovation must by definition be the motor of history” (p. 329). This understanding encourages us to consider the importance of technology and innovation in the development of the posthuman and the creation of new social realities.

In their work on youth produced sexualized images (selfies) through networked publics, Emma Renold and Jessica Ringrose (2017, p. 1076) argue that teens, “navigate multiple versions of posthuman networked digital relationalities” by exploring how digital tagging works to reinscribe power and control of youth sexualities. Drawing on the work of Renold and Ringrose (2017), Pedersen and de Pini describe the ways that youth creating media in the digital realm may be theorized in complex ways through posthumanist analysis, as the digital artifacts (images and videos) may themselves be seen as “actants, [which allow the practice of uploading and sharing images in digital spaces to] morph from victimizing to queering and joking, thus shifting power relations in indeterminate directions” (2017, p. 1052). We will argue that cellphilm methodology—a participatory visual research method of short film production captured on mobile technologies (MacEntee, Burkholder & Schwab-Cartas, 2016; Mitchell, de Lange & Moletsane, 2017)—centers human and nonhuman actors together through DIY techno-craft which allows for an exploration of posthuman subjectivity and the restructuring of dominant understandings of gender and sexualized difference. Engaging youth in cellphilm method as DIY techno-craft makes visible and allows for an exploration of school landscapes and nonhuman actors, which encourages a spatial, institutional and material deconstruction of existing power dynamics and longstanding structures that erase and oppress queer, trans, and non-binary peoples.

Cellphilm as a Posthuman Research Methodology

Posthuman research methodologies seek to acknowledge and hold space for the agential power of not only humans, but partial humans, more than the humans, objects, and other nonhuman actors. In his discussion of object-oriented ontology, Graham Harman (2015) posits that objects do not lose their inherent being due to interaction with humans. Nathan Snaza and John Weaver (2015) apply this understanding to objects used by humans, advancing the idea that a tool retains its being even when being used for a purpose which brings it into contact with humans and other nonhuman objects. They write, “all objects inhabit a realm in which they interact sometimes with humans, but not necessarily always, and with other objects. The acknowledgement that an object has an existence of its own independence from humans and other objects undermines an anthropocentric perspective” (Snaza & Weaver, 2015, p. 185). This understanding encourages us to critically consider the role of the cellphone in cellphilm method and the interaction between the participants and the tools they use to make meaning in this context. Cellphilm production can be conceptualized as a posthuman materialist methodological practice as it centers personal technologies—the cellphone—as an actor in critical participatory research creation. The cellphone’s ubiquity and everyday-ness allows for humans to

engage in DIY techno-craft, the blurring between subject and object, art and technology (Ehlers, 2010). Cellphones—as digital devices—incorporated within visual research processes allow for DIY techno-craft as they mediate the encounters between the media producer, the narratives put forward, and the nonhuman actors captured in the films.

Elizabeth De Freitas suggests that new digital media-based research methods offer the ability to “queer time” as “method becomes method when it is framed by a larger temporal scale, separated off from the undifferentiated indeterminacy and heterogeneous rhythms of temporality. The rhythm of an action – its technicity – reverberates and feeds-forward into the differential system, structuring that which is near at hand with its methodical repetition” (p. 30). Cellphilm method reframes the rhythm of the action of recording cellphone video—a digital practice that many participants already engage in their everyday lives—and offers participants a way to “queer time” but also to “queer” spaces, both experienced and imagined. Cellphils have an inherently different materiality than print, physical media, or even film. The digital has an immaterial quality, different than older film technologies like vinyl, celluloid. In editing celluloid film, and splicing to make edits, there was an expertise required, where an editor had to do this work in particular material conditions (in a dark room, with specific equipment) as a part of the authenticity of the work practice. Cellphils are an entirely different digital genre with specific political and economic—DIY—expectations. A cellphilm can be edited in-phone, on a computer, or shot in one take with no editing required. With cellphils production, the work is inherently DIY as anyone can take and manoeuvre cellphone video footage to create a story about their experiences, and the spaces they inhabit, foregrounding both human and nonhuman actors.

Cellphilm is a participatory visual research methodology in the tradition of photovoice, digital storytelling, and participatory video. Cellphilm reframes people’s everyday digital media making practices (taking cellphone videos) and turns the practice toward a specific prompt or community-identified problem (MacEntee, Burkholder & Schwab-Cartas, 2016). Cellphilm method emerged in South Africa (Dockney, Tomaselli & Hart, 2010; Mitchell & de Lange, 2013), and which has been used to address diverse issues, including: gender-based violence in South Africa (MacEntee, 2015), HIV&AIDS and sexual health education (MacEntee, 2015), cellphilm screenings and ethical research (MacEntee, 2016; MacEntee & Mandrona, 2016), dissemination and archiving (Burkholder, 2016; 2017; Burkholder & MacEntee, 2016), identity (Watson, 2013; Watson, Barnabas & Tomaselli, 2016) digital memory work and reflexivity (Schleser, 2014). Cellphils depart from participatory video as a methodology as participant ownership over the tools of production and the products produced are essential in a conception of the method (MacEntee, Burkholder & Schwab-Cartas, 2016). Schleser (2014) argues that cellphones act as a “personal and intimate medium, [and] allows an immediate formation of subjective expression. The performance of subjectivity in the first-person autobiographical texts implies a self-referential or a self-reflexive modality” (p. 154). Ethics are at the fore of research with cellphilm method, building from young people’s everyday media-making practices, and extending to consent processes developed through brainstorming, storyboarding, filming, editing, screening, and archiving. We see cellphilm as a posthuman research method as the process of cellphilm production encourages

producers to “grappl[e] with, rather than generalizing, from, the ordinary” (Haraway, 2013, p. 3). The opportunity to grapple with the ordinary is foregrounded in the cellphilm production process, providing data for analysis at each stage of production: brainstorming, storyboarding, filming, editing, screening, and disseminating in communities and online. Cellphilm engages the practice of combining “research, activism, art and writing [and making], through new feminist assemblages [which], might enable new transversal flashes and disruptions” (Ringrose, 2015, p. 406). Drawing on Karen Barad, Donna Haraway (2013) argues that thinking about the ways in which the human and nonhuman “become with” or alongside can open up space to reimagine, and in our case, queer social futures. We suggest that through an examination of a queer youth-produced, *Nackawic Needs a GSA Now!!* cellphilm method offers a way for producers to reimagine spaces, to become with or alongside, in an effort to queer school spaces.

In our inquiry, we ask: how might queer, trans, and non-binary young people’s cellphilm be shared across material and non-material spaces to work toward social change in the context of New Brunswick? What does it mean to do critical research with queer, trans, and non-binary participants from the standpoint of education in the age of the Anthropocene?² We take the notion of cellphilm as a posthuman research method—centering the affordances of the digital and the ways that spaces, landscapes and the potential for nonhuman actors to be foregrounded within the cellphilm themselves—and revisit the case of a workshop that we held with three fourteen year old queer, non-binary and trans youth to address spaces of inclusion and exclusion within schools. We begin by describing the landscapes of the workshop spaces themselves before examining the case of stencils, 1” buttons and a cellphilm that emerged in the workshop.

Theorizing the Cellphilm Workshop

We sought queer, trans, and non-binary youth participants for the study through social networks (both digital and personal), and in December 2018, we came together to create stencils, 1” buttons and short cellphilm. We engaged in DIY material production—buttons and stencil making—as posthuman method building from radical, feminist and queer art traditions (Wark, 2006). In theorizing the production of buttons and stencils as posthuman, and central to the brainstorming process in cellphilm method, we draw on the work of Anna Hickey-Moody (2016) who argues:

The affect of art extends beyond the products of human labour. A dance piece, or a painting, is created by humans, but its impact on culture, the pedagogical work it undertakes in inviting new ways of seeing and relating, in effecting economies of

² We understand the Anthropocene in this work to refer to the current epoch, following the Holocene. This transition into the Anthropocene marks a fundamental shift in the ways in which human actors both interact with and impact their environment, due to the changing relationship between humans and the natural world as humankind has begun to exert greater force over nature, impacting the global climate (Ulmer, 2017).

exchange, cannot be confined to the labour of one artist or the perspective of one beholder. This affective pedagogy of aesthetics is a spatial, temporal assemblage in which historicized practices of art production, ways of seeing, spaces and places of viewing are plugged into one another and augmented. (pp. 258-259)

The stencils and buttons themselves—nestled within other materialities in the workshop (Figure 1) and as actors within the research space—prompted reflection on the participants’ experiences as queer, trans, and non-binary youth who inhabit school spaces. As participants pinned the buttons to their bags and coats and left the workshop, the buttons take on a “spatial, temporal assemblage” (Hickey-Moody, 2016, p. 259) to affect communities and cultures they interact with over time.



Figure 1. Materiality of the Workshop Space: Pens, Magazines, Buttons, Pizza

Participants also produced stencils about the ways that gender and sexuality are experienced and often erased as landscapes within school spaces. One participant created a stencil that read, “Gender Dysphoric Teens Matter,” while another participant created a stencil that said, “Not Everyone is Male or Female.” The stencils produced in the workshop were disseminated on paper, t-shirts, and through images which we shared through digital networks (Twitter, Facebook, and Instagram). Stencil production and their dissemination on paper and through the digital realm can be seen as a way of trying to affect change at a number of levels. Again, we draw on the work of Anna Hickey-Moody (2016) who argues that “subjective change is part of a broader assemblage of social change, activated by the production of new aesthetic milieus” (p. 259).

After we created, transferred, and discussed the stencils, we engaged in semi-structured group interviews, highlighting the experiences that the youth participants had in common: the ways in which Gender Sexuality Alliances (GSAs) were perceived as a safe space for LGBTQ+ youth in schools as well as experiences of dating, gender-based violence, and ways that schools offered differing levels of support and inclusion. Participants highlighted washrooms as actors and as landscapes that queer, trans, and non-binary students endure in their school lives. One participant, in particular, highlighted that her school did not have a GSA, and how she sought to advocate for the creation of one for herself and her fellow students. Drawing on the work of Jessica Ringrose and Victoria Rawlings (2015), we advocate for the participant's school experience—not having a GSA—to be viewed through posthumanist performativity by:

shift[ing] attention away from the rational human intentional actor to a wider posthuman field of power relations. The approach grants agency to matter and nature in ways devalued through humanist logics...in order to explore a range of intra-acting agents, materialities and spacetime contexts through which events designated as bullying emerge. (p. 11)

We argue that cellphilm method provides a posthuman recentering and visibility through DIY technocraft. We elaborate on cellphilm production and posthumanist performativity through the example of a collaborative cellphilm calling for the creation of a GSA at a school, [Nackawic Needs a GSA Now!!](#)



Video 1. Nackawic Needs a GSA Now!!

We began the cellphilm's production by drawing set pieces—emphasizing school landscapes that are both welcoming and oppressive. Throughout the cellphilm production process, Casey and Amelia—as facilitators—highlighted the ways that school spaces are themselves actors that queer youth contend with in schools (Figure 2).



Figure 2. A still from the cellphilm, *Nackawic Needs a GSA Now!!*

Nackawic Needs a GSA Now!! highlights a number of material agents that queer youth engage within their in-school and out-of-school lives. Hallways and lockers were connected to participants' experiences of isolation and gender-based violence—the spaces must be viewed in relation to the phenomena of queer exclusion and erasure in schools (see also Ringrose & Rawlings, 2015). We highlight how *Nackawic Needs a GSA Now!!* shows the ways that teachers gender classroom spaces, including separating learners into gender binaries, where “boys go here, and girls go there.” We also explored the potentials of GSAs—and the physical rooms that GSAs inhabit—as actors that can positively affect young people's experiences within schools. The intra-actions between nonhuman objects and agentic matter pictured within hallways, classrooms, kitchens, and walls, and the queer, trans, and non-binary youth that inhabit these spaces, are made visible throughout the cellphilm.

After we created *Nackawic Needs a GSA Now!!*, Casey and Amelia engaged the participants in a post-production speaking-back group discussion, where we analyzed the cellphilm collaboratively to learn more about the landscapes of inclusion and exclusion within school spaces through the intra-action of nonhuman objects, space, and the gendering of bodies that continually affect participants' experiences in schools. *Nackawic Needs a GSA Now!!* was screened on the final day of the workshop, and later screened at the 2019 *Pink Lobster LGBTQ+ Film Festival* and the 2019 *Fredericton Feminist Film Collective Cellphilm Festival*. Building from Casey's experiences creating participatory archives of

cellfilms on YouTube (Burkholder, 2016; Burkholder & MacEntee, 2016), we co-created a digital archive of the youth-produced cellfilms that were accessible to the general public. As a group, we decided that we wanted to share the cellfilms produced beyond the workshop space. We decided to create a YouTube Channel, [Queer Cellfilms NB](#) (Figure 3), where we could archive the cellfilms digitally, share the password, and co-manage the channel. We put forth the practice of digital archiving on YouTube as an opportunity to disseminate the cellfilm broadly where multiple “ways of seeing, spaces and places of viewing [can be] plugged into one another and augmented (Hickey-Moody, 2016, p. 259). We see the development of a YouTube Channel to disseminate the cellfilms as a posthuman digital dissemination strategy where we facilitate the “leaky distinction” (Haraway, 1991, p. 152) between people and machines, the material and non-material, as well as space and time (Barad, 2003).

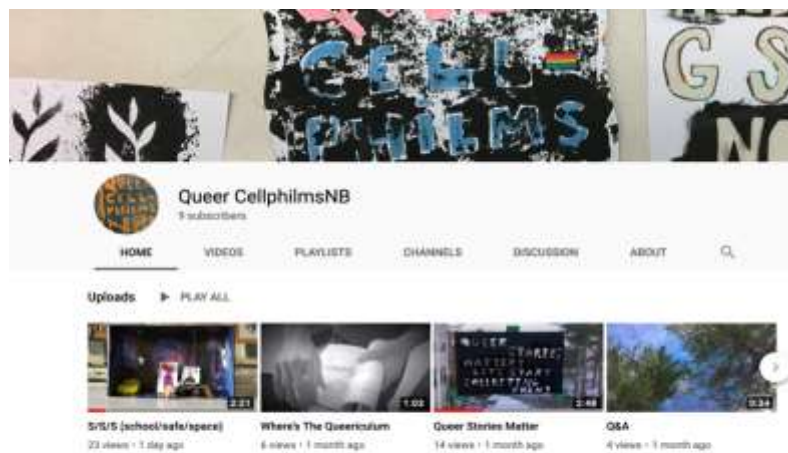


Figure 3. Queer Cellfilms NB YouTube Channel

Discussion

By creating and disseminating cellfilms that foreground the material and discursive intra-actions (Barad, 2003) within schools, and the ways that queer, trans, and non-binary youth navigate these landscapes, the *Queer Cellfilms NB* YouTube Channel seeks to create opportunities for young people to speak knowledgeably about their experiences, challenges, and work together to pave a way toward making real change in schools. Cellfilming as a posthuman research method makes visible the relations between humans and nonhumans, a “new kind of materialism that aims to study the imbrication (intricate interlocking) of matter and meaning in new ways.” (de Freitas & Curinga, 2015, p. 250). In our production and discussion of *Nackawic Needs a GSA Now!!*, we highlight specific nonhuman actors (e.g. lockers, posters), school spaces (e.g. binary washrooms, the room where a GSA is held) and

temporalities (e.g. existing conditions and imagined queer futures), as key factors that affect the wellbeing of queer, trans, and non-binary youth in school. Cellphilm method highlights the opportunities of the production of short videos that are easily shared online—becoming digital actors themselves—through participant phones, organized screenings, and through the YouTube-based digital archive.

Central to cellphilm production as a posthuman research method is the importance of the facilitator within the production process to emphasize and foreground nonhuman actors, including intra-actions between materialities, temporalities, landscapes and physical spaces. Studying this imbrication is inevitably tied to the intersectional nature of identity, being, and becoming and as such we argue that cellphilm can be conceived of as a critical posthumanist method as it, “rejects racialized, sexualized, and gendered exclusions from humanity and prioritizes Indigenous and other forms of marginalised knowledge and meaning making (Tallbear, 2015; Weheliye, 2014)” (Renold & Ringrose, 2019, pp. 1-2). Cellphilm with queer, trans, and non-binary youth in our project encouraged the participants to reframe their everyday digital media production practices through an accessible medium in order to make visible the intra-actions between “spacetime matters” that they engage with in their everyday lives (Barad, 2007). Taking the cellphilm *Nackawic Needs a GSA Now!!* as a case study, we see the ways that meaning is created that centers the experiences of queer, non-binary and trans youth, highlights the material conditions, physical landscapes, and temporalities experienced within schools (as simultaneously existing and future, as generative and oppressive) and seeks to make connections with other online communities through the *Queer Cellphilms NB* YouTube Channel.

The cellphilms that the youth created themselves, when screened and shared in digital spaces, can make meaning across spaces, in both material and digital worlds. Phematerialism seeks to center artistic and creative ways of undertaking and disseminating research, which calls into question what we consider educational data, disrupting longstanding structures and binaries perpetuated by more standard positivist and humanist methodologies. Emma Renold and Jessica Ringrose (2019) argue that mobile methodologies, among other creative practices, provide space for “a range of edu-activisms which are mining the politics of matter in educational/community engagement and queer-feminist public pedagogy (p. 3). In the cellphilm production workshops, we worked with queer, trans, and non-binary youth participants to consider the intra-actions between space, time, and materiality. As Ringrose and Victoria Rawlings (2015) suggest, “without a material lens we miss the embodied and reduce dynamics to the purely psychological” (p. 18). *Nackawic Needs a GSA Now!!* took a collaborative approach to addressing the systemic erasure and the ways that spaces within schools are violent for gender and sexuality minority students in New Brunswick schools. By disseminating *Nackawic Needs a GSA Now!!* online on our YouTube Channel, from a posthumanist standpoint, the cellphilm as a digital text and material actor takes on a life of its own online. We see the production of *Nackawic Needs a GSA Now!!* and its dissemination online as forms of edu-activism, and a form of youth solidarity building across schools and experiences, that invites “new ways of seeing and relating, in effecting economies of exchange [that] cannot be confined to the labour of one artist or the perspective of one beholder”

(Hickey-Moody, 2016, pp. 258-259). Cellphilms take on new meanings when received in digital spaces by other audiences—creating new meanings across temporality and space.

New material research seeks to center “object oriented ontology” which provides ethical opportunities in working with marginalized populations (Weaver & Snaza, 2017, p. 1057). As a posthuman research method, cellphilm production allows participants to speak back, center nonhuman actors, highlight landscapes and temporalities, deconstruct old and oppressive knowledges, and explore creative and generative ways of doing research by and for research participants and community members (both online and in our physical contexts). By decentering what Emma Renold and Jessica Ringrose (2019) term “‘mankind’ exceptionalism,” cellphilm as a posthuman approach to research seeks to reassess what constitutes data as well as the role agent(s) take in producing and disseminating it (p. 1). The agential power of being able to create space (online and through fictional worlds), make meaning, and have a hand in one’s own becoming is paramount and must remain central to any posthuman research endeavour, something that is drawn out through cellphilm production. The ways that we organized the facilitation of the workshop space itself, including the material production of stencils and buttons in the brainstorming phase, the markers and popsicle sticks that were central in the filming of the cellphilm, and the ways that we highlighted school spaces as actors in *Nackawic Needs a GSA Now!!* oriented and affected the research setting. Still, we wonder: how do the oppressive spaces within schools make the research possible—and how might they be remade through a queering of the physical and social worlds that participants have identified, and those they have not yet imagined?

Conclusion and Lingering Thoughts

Following the initial cellphilm production workshops, participants asked if we could meet again to engage in new and different art practices as ways to continue our collaboration and continue to make relationships across schools. Since December 2018, we have continued to meet monthly to create artworks to address school and social realities for queer, trans, and non-binary youth. We see the spaces that we have created in the workshop as useful to counter the landscapes and experiences of violence and dehumanization within schools. Our research seeks to utilize cellphilm as a posthuman research practice with queer, trans, and non-binary youth to both challenge and deconstruct the ongoing erasure of their experiences and the power dynamics which effectively other them, and render them less than human. While cellphilm can push back against anthropocentric views of methods, at the same time, as one of our reviewers pointed out, it may also re-inscribe the human experience through the narratives shared as the dissemination of the participants’ stories encourage empathy and solidarities across geographies—connecting humans through stories. While the human subject may be unproblematically re-inscribed through cellphilm method, we argue that cellphilms enable DIY technocraft which centers human and nonhuman actors together. Cellphilms provide the opportunity to see school spaces (e.g. washrooms and GSAs) as nonhuman actors that can be experienced as both generative and oppressive. The cellphilm production process in the example of *Nackawic Needs a GSA Now!!* disrupts gender binaries and queer erasures by making visible the intra-actions between objects

and nonhuman agentic matter pictured within hallways, classrooms, kitchens, and walls, and the queer, trans, and non-binary youth that inhabit these spaces. We suggest posthuman performativity (Barad, 2003; Ringrose & Rawlings, 2015) provides a way of understanding school as a space where binaries are re-inscribed through the intra-actions between human and nonhuman actors over time and through space. As Ulmer (2017) drawing on Braidotti (2013) suggests, posthumanism “‘urges us to think critically and creatively about who and what we are actually in the process of becoming’ (p. 12)” (p. 845). In engaging with cellphilm method with queer, trans, and non-binary youth in the Anthropocene, we argue that cellphilm method offers us the opportunity to think critically and creatively about environments, about inclusions, and about queer environmental (Lebel, 2019) and social futures both within and outside schooling structures.

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