

1) Site (e.g. edge, watershed, clinic, landfill, street corner, town, city)

2) Scale (e.g. micro - planetary)

3) Flows (e.g. supply chain, bioeconomy, migration, river)

WHERE IT UNFOLDS?

SPATIAL

1) Epoch (e.g. deep past,
near future)

2) Rhythm (e.g. seasonal,
tidal, shift-work)

3) Duration (e.g. flash,
episodic, legacy)



WHEN IT HAPPENS?

TEMPORAL

affective

Admiration

Joy

Dignity

how ti feels?

HOW IT FEELS?

AFFECTIVE: (TONE,
ATMOSPHERE, ENERGY)

affective

Amazement

Excitement

Anticipation

how ti feels?

HOW IT FEELS?

AFFECTIVE: (TONE,
ATMOSPHERE, ENERGY)

affective

Respect

Satisfaction

Pride

how ti feels?

HOW IT FEELS?

AFFECTIVE: (TONE,
ATMOSPHERE, ENERGY)

affective

Curiosity

Well-being

Zen

how ti feels?

HOW IT FEELS?

AFFECTIVE: (TONE,
ATMOSPHERE, ENERGY)

affective

Delight

Surprise

Optimism

how ti feels?

HOW IT FEELS?

AFFECTIVE: (TONE,
ATMOSPHERE, ENERGY)

affective

Ambition

Courage

Fervor

how ti feels?

HOW IT FEELS?

AFFECTIVE: (TONE,
ATMOSPHERE, ENERGY)

affective

Celebration

Cheer

Happiness

how ti feels?

HOW IT FEELS?

AFFECTIVE: (TONE,
ATMOSPHERE, ENERGY)

affective

Inspiration

Fascination

Wonder

how ti feels?

HOW IT FEELS?

AFFECTIVE: (TONE,
ATMOSPHERE, ENERGY)

affective

Innovation

Confidence

Determination

how ti feels?

HOW IT FEELS?

AFFECTIVE: (TONE,
ATMOSPHERE, ENERGY)

affective

Hope

Calm

Serenity

how ti feels?

HOW IT FEELS?

AFFECTIVE: (TONE,
ATMOSPHERE, ENERGY)

affective

Amusement

Exhilaration

Playfulness

how ti feels?

HOW IT FEELS?

AFFECTIVE: (TONE,
ATMOSPHERE, ENERGY)

affective

Gratitude

Charm

Relief

how ti feels?

HOW IT FEELS?

AFFECTIVE: (TONE,
ATMOSPHERE, ENERGY)

Adventure

Urgency (we must!)

Empowerment

HOW IT FEELS?

AFFECTIVE: (TONE,
ATMOSPHERE, ENERGY)

affective

Nostalgia

Warmth

Contentment

how ti feels?

HOW IT FEELS?

AFFECTIVE: (TONE,
ATMOSPHERE, ENERGY)

narrative: pont of view

Tell as:

Wind POV — restless,
carrying voices.

Satellite POV — distant,
orbiting, always
watching.

who tells the stories?

WHAT STORIES ARE POSSIBLE AND WHO TELLS THEM?

NARRATIVE: POVS (POINT OF VIEWS)

Tell as:

Mycelium POV — plural,
networked, whispering
underground.

Algorithm POV —
pattern-seeking,
learning, indifferent.

WHAT STORIES ARE POSSIBLE AND WHO TELLS THEM?

NARRATIVE: POVS (POINT OF VIEWS)

narrative: pont of view

Tell as:

Caregiver Log — daily
notes as story.

River POV — moving,
remembering,
reshaping.

who tells the stories?

WHAT STORIES ARE POSSIBLE AND WHO TELLS THEM?

NARRATIVE: POVS (POINT OF VIEWS)

narrative: pont of view

Tell as:

Elder / Ancestor —
remembers what was
lost.

Child Voice — literal,
playful, nonlinear logic.

who tells the stories?

WHAT STORIES ARE POSSIBLE AND WHO TELLS THEM?

NARRATIVE: POVS (POINT OF VIEWS)

narrative: pont of view

Tell as:

Witness / Testimony —
sworn statement,
recounting what was
seen.

Future Descendant —
speaks back from 2125.

who tells the stories?

WHAT STORIES ARE POSSIBLE AND WHO TELLS THEM?

NARRATIVE: POVS (POINT OF VIEWS)

narrative: point of view

Tell as:

“You...” — second
person, directive,
intimate.

Unreliable Narrator —
confident, partly wrong.

who tells the stories?

WHAT STORIES ARE POSSIBLE AND WHO TELLS THEM?

NARRATIVE: POVS (POINT OF VIEWS)

Tell as:

"I..." — singular voice,
subjective, embodied.

"We..." — a choir, a
union, a collective.

WHAT STORIES ARE POSSIBLE AND WHO TELLS THEM?

NARRATIVE: POVS (POINT OF VIEWS)

narrative: constructions

Podcast Episode

Flag

Dream

what stories are possible?

**WHAT STORIES ARE
POSSIBLE AND WHO
TELLS THEM?**

NARRATIVE: CONSTRUCTIONS

narrative: constructions

Home

Monument

Kit

what stories are possible?

**WHAT STORIES ARE
POSSIBLE AND WHO
TELLS THEM?**

NARRATIVE: CONSTRUCTIONS

Ritual

Restaurant

Social Media

Campaign

**WHAT STORIES ARE
POSSIBLE AND WHO
TELLS THEM?**

NARRATIVE: CONSTRUCTIONS

narrative: constructions

County Fair

Postcard

Device

what stories are possible?

**WHAT STORIES ARE
POSSIBLE AND WHO
TELLS THEM?**

NARRATIVE: CONSTRUCTIONS

narrative: constructions

Event

Material

Echo

what stories are possible?

**WHAT STORIES ARE
POSSIBLE AND WHO
TELLS THEM?**

NARRATIVE: CONSTRUCTIONS

narrative: constructions

Coffee House

Headline

Plant

what stories are possible?

**WHAT STORIES ARE
POSSIBLE AND WHO
TELLS THEM?**

NARRATIVE: CONSTRUCTIONS

narrative: constructions

Recipe

Classroom

TikTok/YouTube
Challenge

what stories are possible?

**WHAT STORIES ARE
POSSIBLE AND WHO
TELLS THEM?**

NARRATIVE: CONSTRUCTIONS

narrative: constructions

Art Mural

Airport Display

Instructions

what stories are possible?

**WHAT STORIES ARE
POSSIBLE AND WHO
TELLS THEM?**

NARRATIVE: CONSTRUCTIONS

narrative: constructions

Ceremony

Radio

Mobile App

what stories are possible?

**WHAT STORIES ARE
POSSIBLE AND WHO
TELLS THEM?**

NARRATIVE: CONSTRUCTIONS

narrative: constructions

Policy

Statue

Game

what stories are possible?

**WHAT STORIES ARE
POSSIBLE AND WHO
TELLS THEM?**

NARRATIVE: CONSTRUCTIONS

Food Truck

Vehicle / Transportation
System

Clothing

**WHAT STORIES ARE
POSSIBLE AND WHO
TELLS THEM?**

NARRATIVE: CONSTRUCTIONS

narrative: constructions

Prayer

Building

Gift

what stories are possible?

**WHAT STORIES ARE
POSSIBLE AND WHO
TELLS THEM?**

NARRATIVE: CONSTRUCTIONS

narrative: constructions

Business

Logo

Satellite

what stories are possible?

**WHAT STORIES ARE
POSSIBLE AND WHO
TELLS THEM?**

NARRATIVE: CONSTRUCTIONS

narrative: constructions

Documentary Film

Souvenir

T-shirt

what stories are possible?

**WHAT STORIES ARE
POSSIBLE AND WHO
TELLS THEM?**

NARRATIVE: CONSTRUCTIONS

narrative: constructions

Toy

Habitat

Transmission

what stories are possible?

**WHAT STORIES ARE
POSSIBLE AND WHO
TELLS THEM?**

NARRATIVE: CONSTRUCTIONS

Startup Pitch

Music Concert

Compost / Detritus /
Trash

**WHAT STORIES ARE
POSSIBLE AND WHO
TELLS THEM?**

NARRATIVE: CONSTRUCTIONS

narrative: constructions

Magazine Cover

Law

Rumor

what stories are possible?

**WHAT STORIES ARE
POSSIBLE AND WHO
TELLS THEM?**

NARRATIVE: CONSTRUCTIONS

narrative: constructions

Code

Heirloom

Festival

what stories are possible?

**WHAT STORIES ARE
POSSIBLE AND WHO
TELLS THEM?**

NARRATIVE: CONSTRUCTIONS

narrative: constructions

Dream
Public Service
Announcement
Field Guide

what stories are possible?

**WHAT STORIES ARE
POSSIBLE AND WHO
TELLS THEM?**

NARRATIVE: CONSTRUCTIONS

narrative: constructions

Advertisement
Museum Exhibit
Drone

what stories are possible?

**WHAT STORIES ARE
POSSIBLE AND WHO
TELLS THEM?**

NARRATIVE: CONSTRUCTIONS

Being* that:

Exists outside the world
it serves

Is indifferent, but still
essential



WHO OR WHAT IS CONNECTED AND HOW?

RELATIONAL + ONTOLOGICAL:
MORE-THAN-HUMAN
COLLABORATOR

relational + ontological

Being* that:

Thrives in networks

Is both host and guest

who/what is connected & how?

WHO OR WHAT IS CONNECTED AND HOW?

RELATIONAL + ONTOLOGICAL:
MORE-THAN-HUMAN
COLLABORATOR

Being* that:

Becomes something
new through pressure

Acts before
understanding

WHO OR WHAT IS CONNECTED AND HOW?

RELATIONAL + ONTOLOGICAL:
MORE-THAN-HUMAN
COLLABORATOR

Being* that:

Is shaped by others, but
acts on its own

Connects through
convenience

WHO OR WHAT IS CONNECTED AND HOW?

RELATIONAL + ONTOLOGICAL:
MORE-THAN-HUMAN
COLLABORATOR

Being* that:

Carries what others
leave behind

Clears the way for
something new

WHO OR WHAT IS CONNECTED AND HOW?

RELATIONAL + ONTOLOGICAL:
MORE-THAN-HUMAN
COLLABORATOR

relational + ontological

Being* that:

Thrives in messy
relationships

Holds memories in
layers

who/what is connected & how?

WHO OR WHAT IS CONNECTED AND HOW?

RELATIONAL + ONTOLOGICAL:
MORE-THAN-HUMAN
COLLABORATOR

Being* that:

Builds without being
asked

Exists in a system you
can't fully see

WHO OR WHAT IS CONNECTED AND HOW?

RELATIONAL + ONTOLOGICAL:
MORE-THAN-HUMAN
COLLABORATOR

Being* that:
Is always responding
Is often mistaken as a
nuisance, but is
essential

WHO OR WHAT IS CONNECTED AND HOW?

RELATIONAL + ONTOLOGICAL:
MORE-THAN-HUMAN
COLLABORATOR

relational + ontological

Being* that:

Translates between
worlds

Survives only through
others

who/what is connected & how?

WHO OR WHAT IS CONNECTED AND HOW?

RELATIONAL + ONTOLOGICAL:
MORE-THAN-HUMAN
COLLABORATOR

relational + ontological

Being* that:

Thrives in networks

Is both host and guest

who/what is connected & how?

WHO OR WHAT IS CONNECTED AND HOW?

RELATIONAL + ONTOLOGICAL:
MORE-THAN-HUMAN
COLLABORATOR

Non-living Collaborator:
Stone/Dirt/Earth, Water,
Fire, Air/Wind, Plastic,
Algorithm, Satellite,
Robot, Built
Environment, Metal,
Concrete



WHO OR WHAT IS CONNECTED AND HOW?

RELATIONAL + ONTOLOGICAL:
MORE-THAN-HUMAN
COLLABORATOR

relational + ontological

Protist: Algae, Amoeba,
Plankton

who/what is connected & how?

WHO OR WHAT IS CONNECTED AND HOW?

RELATIONAL + ONTOLOGICAL:
MORE-THAN-HUMAN
COLLABORATOR

Bacteria: Gut Microbe,
Soil Bacteria,
Extremophile, Biofilm
Builder



WHO OR WHAT IS CONNECTED AND HOW?

RELATIONAL + ONTOLOGICAL:
MORE-THAN-HUMAN
COLLABORATOR

relational + ontological

Fungi: Mushroom,
Lichen, Yeast, Mold,
Mycelium

who/what is connected & how?

WHO OR WHAT IS CONNECTED AND HOW?

RELATIONAL + ONTOLOGICAL:
MORE-THAN-HUMAN
COLLABORATOR

relational + ontological

Plant: Flowering Plant,
Tree, Grass, Moss, Fern,
Aquatic Plant

who/what is connected & how?

WHO OR WHAT IS CONNECTED AND HOW?

RELATIONAL + ONTOLOGICAL:
MORE-THAN-HUMAN
COLLABORATOR

Animal: Mammal, Bird,
Reptile, Amphibian,
Insect, Arachnid,
Marine Animal,
Micro-animal



WHO OR WHAT IS CONNECTED AND HOW?

RELATIONAL + ONTOLOGICAL:
MORE-THAN-HUMAN
COLLABORATOR

Overheard — story
filtered through gossip
or eavesdropping.

Slow Motion — expand
a brief moment into a
long experience.

**"CHANGE COURSE NOW"
OR MAKE IT DIFFERENT
PIVOT CARDS - "MAKE IT"**

Emotional — center a single, strong feeling.

Minimal — strip to one word, sound, or gesture.

**"CHANGE COURSE NOW"
OR MAKE IT DIFFERENT
PIVOT CARDS - "MAKE IT"**

Layered — multiple
timelines or voices
overlap.

Transformative —
something in the story
changes physically or
metaphorically.

**"CHANGE COURSE NOW"
OR MAKE IT DIFFERENT
PIVOT CARDS - "MAKE IT"**

Unreliable —
deliberately mislead or
contradict.

Silent Witness — told
from the perspective of
an object or element.

**"CHANGE COURSE NOW"
OR MAKE IT DIFFERENT
PIVOT CARDS - "MAKE IT"**

Interactive — the audience chooses the next element.

Hybrid — mix human, animal, and non-living perspectives.

**"CHANGE COURSE NOW"
OR MAKE IT DIFFERENT
PIVOT CARDS - "MAKE IT"**

Abstract — focus on patterns, textures, or shapes instead of plot.

Repetitive — repeat a phrase, image, or action in new contexts.

**"CHANGE COURSE NOW"
OR MAKE IT DIFFERENT
PIVOT CARDS - "MAKE IT"**

Circular — story ends
where it began.

Epistolary — told
through letters, notes, or
messages.

**"CHANGE COURSE NOW"
OR MAKE IT DIFFERENT
PIVOT CARDS - "MAKE IT"**

Accidental — include
something that goes
wrong.

Reflective — told as a
memory or diary entry.

**"CHANGE COURSE NOW"
OR MAKE IT DIFFERENT
PIVOT CARDS - "MAKE IT"**

Secretive — hidden
from most characters.

Collaborative — pass it
between three voices
in real-time.

**"CHANGE COURSE NOW"
OR MAKE IT DIFFERENT
PIVOT CARDS - "MAKE IT"**

Time-Travelling — switch
eras mid-story.

Digital — tell it through
code, screens, or online
forms.

**"CHANGE COURSE NOW"
OR MAKE IT DIFFERENT
PIVOT CARDS - "MAKE IT"**

Invisible — describe
what is usually unseen
or ignored.

Multi-Sensory —
combine at least three
senses.

**"CHANGE COURSE NOW"
OR MAKE IT DIFFERENT
PIVOT CARDS - "MAKE IT"**

Backwards — tell the
story in reverse.

Hyperbolic —
exaggerate every
element.

**"CHANGE COURSE NOW"
OR MAKE IT DIFFERENT
PIVOT CARDS - "MAKE IT"**

Tiny — condense the
story into a single
object or moment.

Gigantic — scale the
story up to epic
proportions.

**"CHANGE COURSE NOW"
OR MAKE IT DIFFERENT
PIVOT CARDS - "MAKE IT"**

Plural: Same scene told
by 3 voices.

Open

Bilingual

**"CHANGE COURSE NOW"
OR MAKE IT DIFFERENT
PIVOT CARDS - "MAKE IT"**

Peer-to-peer

Silent — no words, only
gestures or sound.

Ephemeral

**"CHANGE COURSE NOW"
OR MAKE IT DIFFERENT
PIVOT CARDS - "MAKE IT"**

Micro

Under \$10

Switch Speaker: pick a
nonhuman nearby.

**"CHANGE COURSE NOW"
OR MAKE IT DIFFERENT
PIVOT CARDS - "MAKE IT"**

pivot

Organic

Responsive

Macro

make it...

**"CHANGE COURSE NOW"
OR MAKE IT DIFFERENT
PIVOT CARDS - "MAKE IT"**

pivot

Pleasurable

Scalable

Colorful

make it...

**"CHANGE COURSE NOW"
OR MAKE IT DIFFERENT
PIVOT CARDS - "MAKE IT"**

pivot

Last Forever
Good for you
Biotech

make it...

**"CHANGE COURSE NOW"
OR MAKE IT DIFFERENT
PIVOT CARDS - "MAKE IT"**

pivot

Real-time

Temporary

Embodied

make it...

**"CHANGE COURSE NOW"
OR MAKE IT DIFFERENT
PIVOT CARDS - "MAKE IT"**

Loud

Generational

More-than-human

**"CHANGE COURSE NOW"
OR MAKE IT DIFFERENT
PIVOT CARDS - "MAKE IT"**

pivot

A System

Smell

Biological

make it...

**"CHANGE COURSE NOW"
OR MAKE IT DIFFERENT
PIVOT CARDS - "MAKE IT"**

pivot

Sensory

Edible

Funny

make it...

**"CHANGE COURSE NOW"
OR MAKE IT DIFFERENT
PIVOT CARDS - "MAKE IT"**

What if a critical mass of
economically viable
businesses could thrive in
agricultural communities to
meet local needs for
education, health care,
housing, and child care?

SPECULATION

IMAGINE WHAT IF...

What if remote co-robotic work
increased worker satisfaction
and livelihood?

What if local food systems
could withstand external shocks
(e.g. climate events or supply
chain disruptions) ensuring food
security for residents?

SPECULATION

IMAGINE WHAT IF...

What if technology made
meat/poultry processing jobs
highly desirable?

What if people could see how
ways of producing protein
impact ecosystems,
communities, health, etc. to
visualize costs and benefits?

SPECULATION

IMAGINE WHAT IF...

What if collective confidence and asset-based community development leads to more collaboration among entrepreneurs, community leaders, and educational institutions, creating a supportive ecosystem that fosters innovation and economic resilience?

SPECULATION

IMAGINE WHAT IF...

What if the most profitable methods of producing protein were also the best for human, animal, and ecological health?

What if there were innovation grants to foster entrepreneurship and regional economic resilience through small and medium-sized businesses?

SPECULATION

IMAGINE WHAT IF...

What if the agricultural
leaders helped to
developed food policies?

What if more diversified
protein portfolios allowed
current producers to have
multiple sources of
revenue?

SPECULATION

IMAGINE WHAT IF...

What if VR enabled
co-robotic work enabled
remote meat/poultry
processing jobs?

What if every town had
locally owned and
operated food sources?

SPECULATION

IMAGINE WHAT IF...

What if genetic
modification made
healthier foods?

What if more meals in the
USA were based on beans
and pulses?

SPECULATION

IMAGINE WHAT IF...

What if many people
wanted jobs in food
innovation?

What if impacts for
planetary health indicated
food system success?

SPECULATION

IMAGINE WHAT IF...

What if everyone had
access to healthy,
delicious, affordable food?

What if a food system
matched people's unique
nutritional needs?

SPECULATION

IMAGINE WHAT IF...

Object interrogation —
choose an object and ask
what it knows.

Threshold noticing — observe
transitions, entrances, or
boundaries.

Elemental listening — attend
to wind, water, earth, fire as
teachers.

The background is a solid orange color. On the right side, there is a large, semi-transparent, light-orange circular shape. On the left side, there is a smaller, semi-transparent, light-orange circular shape.

HOW TO USE: *WAYS OF KNOWING*

EPISTEMIC

Pattern noticing — identify
rhythms, repetitions, or
anomalies in your
environment.

Collaborative sketch —
draw or note together to
trace shared knowledge.

The background is a solid orange color. There are several large, semi-transparent, overlapping circles in various shades of orange and yellow, creating a layered, abstract effect. The text is centered and reads:

HOW TO USE:
WAYS OF KNOWING
EPISTEMIC

Memory walk — revisit a place and notice what changes or stays.

Micro-practice — focus on a single sense or gesture for a few minutes.

HOW TO USE:
WAYS OF KNOWING
EPISTEMIC

Layered journaling — write multiple perspectives on a single experience.

Slow observation — sit still and record details over time.

The background is a solid orange color. There are several large, semi-transparent, overlapping circles in various shades of orange and yellow, creating a layered, abstract effect. The text is white and centered.

HOW TO USE: *WAYS OF KNOWING*

EPISTEMIC

Map a journey — chart
physical, emotional, or
temporal paths.

Gesture storytelling — tell a
story without words.

The background is a solid orange color. There are several large, semi-transparent, overlapping circles in various shades of orange and yellow, creating a layered, abstract effect. The text is centered and reads:

HOW TO USE:
WAYS OF KNOWING
EPISTEMIC

Material translation —
convert an idea into an
object or texture.

Collect a story — gather
voices from people, plants,
animals, or places.

HOW TO USE: *WAYS OF KNOWING* EPISTEMIC

Sketch your understanding
— draw, diagram, or mark
what you notice.

Touch exploration —
handle materials or
surfaces to learn through
haptics.

The background is a solid orange color. On the right side, there is a large, semi-transparent, light-orange circular shape. On the left side, there is a smaller, semi-transparent, light-orange circular shape.

HOW TO USE: *WAYS OF KNOWING*

EPISTEMIC

Body memory — recall,
trace, or enact what the
body remembers.

Sound mapping — listen
and map patterns of noise
or rhythm.

The background is a solid orange color. There are several large, semi-transparent, overlapping circles in various shades of orange and yellow, creating a layered, abstract effect. The text is centered and reads:

HOW TO USE:
WAYS OF KNOWING
EPISTEMIC

Photo-voice diary —
capture knowledge
through photographs.

Smell log — track scent as
a guide to experience.

HOW TO USE: *WAYS OF KNOWING* EPISTEMIC

Take a walk and do field
notes — notice, record,
reflect.

Trash audit — investigate
what is discarded and why.

HOW TO USE:
WAYS OF KNOWING
EPISTEMIC

Go outside on a sensory walk
— attend closely to sights,
sounds, smells, textures.

LARP as ethnography —
embody someone or
something else's perspective
to understand it.

HOW TO USE: *WAYS OF KNOWING* EPISTEMIC

Tell it through movement in
your hand — trace,
gesture, or shape the
knowledge.

Tell it through movement in
your body — walk, stretch,
or dance your
understanding.

HOW TO USE: *WAYS OF KNOWING* EPISTEMIC

WELCOME TO

Co-Constructing Multispecies Futures

Have paper and writing utensils ready, and introduce yourself to your co-creators in your group if you haven't already.

INSTRUCTIONS

We're going to do a few rounds of imaging preferable multispecies futures in your groups with the prompts from different cards.

Start by separating each different type of card into individual piles face down.

INSTRUCTIONS

WARM UP EXERCISE

To get you thinking creatively, let's start practicing imagining with writing a memory. Think of a familiar place from your childhood

OR Think of a memory of growing food, harvesting food, or cooking something with someone from your childhood.

Describe in as much detail as you can: what did you see, feel, hear, smell, taste, about that memory.

INSTRUCTIONS

PREFERABLE FUTURES

Collecting visioning is often most useful in “Preferable” futures, futures we *WANT* to see.

Try to avoid going very negative (dystopic) or too perfect (utopic) while still experimenting with wild ideas.

INSTRUCTIONS

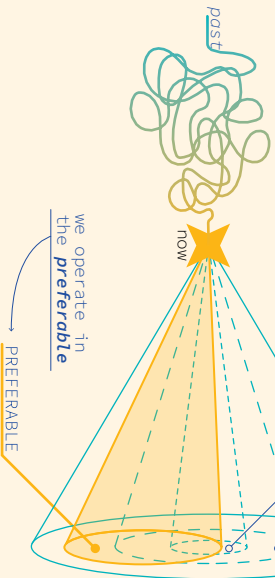
POSSIBLE

PLAUSIBLE

PROBABLE

the *FUTURES CONE*

Charles Taylor, Trevor Hancock,
Clement Bezold, Joseph Voros



INSTRUCTIONS

PREFERABLE FUTURES

Collecting visioning is often most useful in “Preferable” futures, futures we WANT to see

Try to avoid going very negative (dystopic) or too perfect (utopic) while still experimenting with wild ideas

INSTRUCTIONS

GROUND RULES

Build on others: "Yes and ..."

Stay with in the "preferable"

Encourage wild ideas

Stay within the selected time frame

INSTRUCTIONS

WHAT ARE YOU MAKING?⁸

You are co-creating a story based on the cards you pick. There is no right or wrong way to do this.

You will pick **1 card at random** from these decks: Narrative: Constructors,

Narrative: Point of Views,

More-than-human Collaborator,

Affective, and Speculation decks.

INSTRUCTIONS

HOW TO MAKE IT?

If there is more than 1 prompt, you can chose which one to work with or do all of them.

You will co-create and tell a story based on your card combinations and choices.

INSTRUCTIONS

ADDITIONAL DECK

The Pivot Card - “Make it...” deck is not required, but is there to shift, disrupt, or expand your thinking.

Use it when you feel stuck, unimaginative, or ready to challenge your usual approach.

INSTRUCTIONS

SPATIAL AND TEMPORAL CARDS

A facilitator will decide these
cards for the group.

OR

As a group, pick your Spatial and
Temporal prompts, aka the when
and where.

INSTRUCTIONS

NARRATIVE CARDS INSTRUCTIONS

There are 2 narrative cards: Narrative: Constructions (the vessel where your story unfolds) & Narrative: Point of Views (the perspective that speaks, witnesses, or remembers).

INSTRUCTIONS

MORE-THAN-HUMAN COLLABORATOR

This card is a being* that participates, translates, or transforms in your narrative. Use it to explore relational, hybrid, or layered narratives.

*(Each card names or describes a being, which includes entities living, non-living, material, immaterial, algorithmic, and elemental.)

INSTRUCTIONS

SPECULATION CARDS

"What if...?" cards are there as a conversational springboard...wheeeee...
Have fun discussing!

AFFECTIVE CARDS

How it feels? Draw 1 card and pick one to work with. Limitations make us more creative.

INSTRUCTIONS

PUT THEM ALL TOGETHER

! Narrative: Construction (the vessel where your story unfolds)

1 Narrative: Point of View (the perspective that speaks, witnesses, or remembers.

1 More-than-human Collaborator: a being* that participates, translates, or transforms.

1 Affective (tone, atmosphere, energy)

INSTRUCTIONS

YOUR NARRATIVE

Combine the cards to co-create a story. Let each element guide:

- the place or medium where the story takes shape,
- the voice or perspective through which it is told,
- the entity or force that shapes, influences, or responds.
- the tone/feeling conveyed

INSTRUCTIONS

EXAMPLE

Tell as River POV, in the form of a Billboard, about Algorithm, feeling Empowerment.

The river writes its own public warning in code and runoff.

INSTRUCTIONS

WHAT'S NEXT?

After your group is done for the day, **should you want to take this activity further, draw 1 card from the WAYS OF KNOWING deck and pick 1 of the presented options.**

Let it extend, transform, or reflect on something you created or noticed during your session.

INSTRUCTIONS