

**Narratives of Change: The Role of Storytelling, Artefacts and Children's
Literature in Building Communities of Inquiry that Care**

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Xenophobic discourse surrounding migration, resulting in marginalisation of the other is on the rise. This article tracks the formation of a professional community of teacher inquirers who wanted to challenge the prevalent negative discourse by generating narratives of change. Using narrative inquiry methods to capture 'stories of experience' told in response to artefacts of value, the community of inquiry revealed through their storytelling the value of excavating knowledge connected to language, culture and identity. This personal knowledge evoked care and empowered the teachers to confidently select and use children's literature alongside creative response strategies to re-imagine their classrooms as spaces to welcome refugee and new arrival children. The article argues that communities of inquiry provide potential ways forward for educators to pre-figure 'an imperative of mutual care' (Geras, 1998, p. 60).

Keywords: children's literature, artefacts, care, pre-figurative practice, communities of inquiry.

The Need for Care

Migration has been the norm throughout history, as evidenced by the artefactual remains of all societies. Recent patterns of migration have changed considerably, with over 241 million people moving over the last twenty years, marking an era of mass movement and 'super-diversity' (Vertovec, 2010, p. 86). Concepts of identity are in flux as the world continues to change from 'a space of places to a space of flows' (Castells, 1996, p. 378). Political parties on the right have blamed declining social cohesion and growing extremism (Vertovec, 2010, p. 83) on increased diversity and have responded by publicly retreating from multicultural

policy (Gozdecka, Ercan & Kmak, 2014; Kymlicka, 2012; Vertovec, 2010). Public responses, fuelled by the media, have given rise to an emerging binary of ‘deserving and undeserving migrants’ (Dhaliwal & Forkert, 2016). Scapegoating and open hostility towards a range of social groups at the lower end of the socio-economic spectrum have been compounded by the economic crisis and subsequent austerity measures (Gozdecka, Ercan & Kmak, 2014), evidenced by a growing trend of good citizens positioning themselves against failed citizens (Anderson, 2013).

The post-multicultural narrative has gained traction leaving Kymlicka (2010, 2012) to continue arguing for more nuanced understandings and articulations of multiculturalism to accommodate diversity. Others in the field have shifted their hopes and academic attention towards interculturalism (Meer & Modood, 2012) or cosmopolitanism (Stevenson, 2006) as possible ways forward for society. The post-multicultural landscape is troublesome for educators working in the UK, who are required by law to protect their pupils against discrimination (Department for Education, 2014, p. 5) and respond to policy requests to educate for approaches that challenge intolerance, xenophobia and racism within citizenship agendas (McAdam & Arizpe, 2014). When working within neoliberal frameworks that favour meritocratic visions of citizenship (Davison & Shire, 2015, p. 85), many teachers lack confidence, security or knowledge in how to respond meaningfully to policy. This article offers a possible response with research positioned alongside the work of social justice educators (Hackman, 2005; Picower, 2012), who speak of transformative pedagogies that make use of utopian and hopeful thinking (Cote, Day & de Peuter, 2007; Firth, 2013). It examines research generated from a narrative inquiry project called ‘Narratives of Change’, which disrupted and challenged the prevalent negative discourses, evidencing Glasgow as a multilingual, intercultural city that welcomes and cares for refugees and new arrivals.

The starting point is a reflection on a question posed by the socialist philosopher Norman Geras who argued for a vision of society that cares for its most marginalised citizens. Geras situated the question in relation to the post-war writings of Arendt and drew upon her much criticised phrase ‘the banality of evil’ (2006) to explain the actions of Adolf Eichmann. Geras reflected on why so many ordinary citizens had entered into a ‘contract of mutual indifference’ (Geras, 1998, p. 57) failing to act against the atrocities collectively recorded and remembered as the Holocaust. His consideration of the past prompted him to re-imagine an alternative moral and ethical landscape for the future, termed ‘the imperative of mutual care’ (1998, p. 60). His hopes would take shape through a collective social contact that could counter neoliberal thought with its focus on the rights of the individual and indifference towards modern day injustice and atrocities. He asked:

Could one feasibly entertain the vision of a global human community in which an obligation to come to the assistance of others in danger or distress was widely felt as amongst the most powerful of imperatives, moving people to action when the risk of acting were small to non-existent ...? (1998, p. 59)

This article discusses a possible answer to this question posed by Geras, focussing on the pre-figurative work (Fielding, 2007) of a professional community of teacher inquirers (Cox, 2004), working in the city of Glasgow. Scottish teachers are required through their professional standards to place social justice at the core of their values and personal commitment to teaching ‘engage(ing) learners in real world issues ...to encourage learning our way to a better future’ (GTCS, 2012, p. 5). The community of inquiry used arts-based practices that embraced the value of mutual regard, often termed care aesthetics (Thompson, 2015, p. 437) to generate ‘stories of experience’ (Connelly & Clandinin, 1990, p. 2) in response to personal artefacts of value (Agnew, 2005; Miller 2008; Pahl, 2014). Analysis of these stories evidenced the teacher’s awareness of ‘personal, practical knowledge’ (Clandinin

& Connelly, 2000, p. 3) in relation to self, others and care. This new knowledge was applied to the task of carefully selecting children's literature that was used alongside creative response strategies '... to develop wisdom and understanding of the human condition...' (Arizpe, Farrell and McAdam, 2013, p. 245) to nurture an imperative of mutual care within their classrooms, in keeping with the professional standards expected of them.

Developing an Imperative of Mutual Care

Storytelling lies at the heart of this research, for stories provide ways to respond to oppression and marginalisation by providing a voice that can be healing and transformational (Delgado, 1998, p. 2437). Stories can be told orally or can be communicated multimodally using the medium of text, art, music and nature. From a care perspective they provide opportunities for listeners/viewers to become engrossed (Noddings, 2013; Noddings, 2012, p.775), allowing time to question and reflect on the expressed needs and concerns of individuals and their communities as expressed through story. As we listen we determine the needs of the cared for, being mindful not to attribute feelings that we may have under similar conditions, because whilst similar, the conditions are never the same (Noddings, 2013, p.34) Such empathetic accuracy in terms of thinking how the one needing cared for may think and feel within a context is preferable to engaging in self-related empathy, which Bloom (2016) would describe as morally directionless.

One way of evoking personal stories connected to significant moments in our lives is through the everyday cultural objects that surround us. Artefacts of value contribute to an accumulated sense of self as they map out our social relations in an on-going process of identity making, recognition and home-making (Noble, 2004; Miller, 2008, 2009; Pahl & Rowsell, 2014). Our lives become a series of events that involve collecting, keeping and losing objects that represent and define us. Scholars working in diasporic memory studies

value the practice of cultural archiving, preserving artefacts as a means of establishing connections between the past and present, so that communities rather than individuals can ‘explain how we came to be ourselves’ (Agnew, 2005, p. 8). Sharing stories that accompany artefacts of value allows for an excavation of shared values and cultural practices (Pahl, 2014), providing opportunities for cycles of attentive listening. Such a process creates reciprocity and trust, so that the feelings, desires, mental states and future orientations of the storyteller become the concern of the listener, thus approaching Gerasian understandings of mutual care.

Children’s literature is held in high regard as ‘...one of the items that the community provides to young people in the hope of helping them succeed in their journey into adulthood’ (Nilsen and Donelson, 1993, p. 3). They have also been viewed as *safe spaces* for readers to engage in reflection and dialogue, learn, grow and work out who they are (Sargent, 2003, p. 233) in relation to self and others. Authors and illustrators working on texts for children that centre on migration journeys often embed artefacts of value within their stories to illuminate the ways in which the migrant characters maintain connections with family, draw strength from their cultural and linguistic heritage so that they might engage in home-making practices and intercultural negotiations of their new worlds. Tan’s (2007) multi-layered graphic novel *The Arrival* is an excellent example and opens with his unnamed protagonist carefully wrapping and placing a photograph of his family in his suitcase before embarking on a journey to a strange land. This picture accompanies him on his migrant journey, providing a much-needed memory link to his family, but it also serves as a means of ontological proof (Noble, 2004) as he makes friends and negotiates his new environment. Tan draws on the role played by material culture in constructing who we are and uses two domestic kitchen scenes to ‘bookend’ (Banerjee, 2015, p. 54) his protagonist’s journey. The mirroring of the domestic artefacts embedded in the before and after migration illustrations

provide textual anchors for viewers to make intertextual connections to similar artefacts in their own lives. They draw the reader/viewer into a state of ‘dual consciousness’ (McAdam & Farrar, 2014, p.6), enabling engrossment with the character’s emotions and actions. Such texts can easily be understood as ‘the perfect training fields for young people to develop emotional and cognitive empathy’ (Nikolajeva, 2013, p. 254).

Yet, for many teachers, children’s literature is primarily a vehicle for developing literacy skills (Short, 2011, p. 50) and they lack confidence in selecting and using quality texts (Cremin, Mottram, Collins, Powell & Safford, 2009) that guide, shape and probe deeper understandings of what it is to be human. A possible way to develop teachers’ confidence in using children’s literature is to develop collaborative reading research projects that draw on participative methodologies (Cremin et al., 2009; O’Sullivan & McGonigle, 2010).

Establishing professional communities of inquiry is one way of affording teachers the conditions to examine complex issues in depth over extended periods of time (Cox, 2004).

They safeguard the conditions necessary for knowledge production as a collaborative cultural activity (MacKenzie et al., 2010); cement relationships as individuals collectively work towards a shared aim or principle (Dixon & Green, 2009, p. 288/289); and support teachers to be public intellectuals engaged in critical work (Mirra & Morrell, 2011, p. 409). These ways of working and thinking favour social change because communities of inquiry embody ‘...the types of social relations, decision-making, culture and human experiences that articulate mutual care’ (Boggs cited in Fielding, 2007, p. 544). Transformation becomes possible at a local level as the equal, just, and fulfilling society that one would like to be part of (Fielding, 2007, p. 544), becomes pre-figured in the present rather than some imagined future (Fielding & Moss, 2011, p. 149). Teachers engaging in these pre-figured practices understand their *work* as the ability to transform their environment creating a world fit for human use (Arendt, 1998).

When a community of inquiry pays attention to artefactual literacy, they reach a greater consciousness of the role of story in shaping who we are, as well as the ways in which we draw upon material resources to generate storytelling. This understanding can be applied to the analysis of children's literature, enabling readers/viewers to develop a meta-awareness of the roles played by artefacts of value within children's literature, where characters are marginalised and displaced. When teachers become familiar with these aspects of how literature can work, they can make pedagogical choices that include creative response strategies (Arizpe, Bagelman, Devlin, Farrell & McAdam, 2014) to explore the pivotal role of artefacts in texts as a means of prodding the boundaries of otherness to foster care for another in a context that cannot be directly experienced. [Texts used in this way have the potential to move beyond empathy, becoming training fields for developing an imperative of mutual care.](#)

The Research Process

The Narratives of Change project was initiated in the Local Educational Authority of Glasgow. Representatives from the English as an Additional Language (EAL) service, Her Majesty's Inspectorate of Education (HMIE), Glasgow Life (library service) and education officers from the Red Cross and the Scottish Refugee Council supported the research and used their networks to share the aims and scope of the project. Ethical approval was obtained from the Local Authority and the College of Social Sciences (University of Glasgow) to conduct the study. Twelve female teachers working in a range of professional settings from Nursery through to Secondary School agreed to participate in a range of activities that nurtured the aesthetic process through preparation, execution, exhibition and reflection (Thompson, 2015, p. 437). The preparation stage was initiated by inviting the participants to embark on a journey of inquiry, and like the main protagonist in Tan's *The Arrival*, it was suggested that they bring an artefact of value to the first workshop, where space was

dedicated to exploring pre-figurative ways of caring and acting using artefactual literacy and storytelling.

During the execution stage, each teacher selected a set of texts to use with their class and agreed to engage with the researcher through in-situ support visits to discuss their plans and children's responses. The community of inquiry collaboratively curated a public exhibition of the work produced by the children as part of Refugee Week. Following the summer vacation; they attended a final event to reflect on how their Arendtian work could be continued beyond the scope of the project.

Narrative Inquiry: Method

Narrative inquiry as a paradigm is focussed on the ontological primacy of story, with narrative researchers working in collaboration with their participants to capture and record their storied lives as they unfold across time, in varying contexts (Clandinin & Connelly, 2000, p. 20). These stories are sites of new knowledge and can be collected, analysed and interpreted with reference to theory as they are re-storied into research narratives (Clandinin & Connelly, 2000, p. 138). By drawing together the field texts (data) generated from the first workshop with its emphasis on story, the in-situ support visits, the public exhibition and the final reflective event; the emphasis on the initial artefactsⁱ used to generate stories could be tracked across the project. The scope and modality of the data invited a thematic approach to analysis (using Nvivo) which acknowledged the co-constructed nature of the data over time as opposed to Labov's structural approach to analysis which favours event centred individual narratives (Squire, 2008, p. 43). Themes related to artefactual literacy, culture and memory were noted and revised in cycles of distillation and interpretation so that the evoked stories of experience could be interpreted in terms of how they contributed to the pre-figurative caring practices of the community of inquiry. These were re-written as three research narratives that

revealed the artefacts generated new ways of understanding the importance of people in our lives; the value of extended dialogue regarding cultural practices; and the ways in which artefacts move with us through life acting as points of continuity around which our identities can shift. The coda tracks the value of these stories in terms of how they guided a beginning teacher in her subsequent children's literature text selection and classroom practice. The authenticity and relevance of these narratives make them powerful, but to protect the anonymity of participants, pseudonyms that reflect the cultural heritage of the original names have been used.

The Stories of Experience

People Matter

The significance and influence of family members in the lives of the community of inquiry evoked the majority of responses, with an emphasis on individuals who were no longer with us, or from whom we had become separated. Kirsten Naismith remembered that all the nice things in her house had been chosen by her mother, as she showed us a beautiful silver Quaich given to mark her son's christening. Sophie brought along a pen that had belonged to her Dad, who had passed away. Members meeting for the first time opened up and shared intimate and emotional stories of a personal nature. Take Diana who explained why she had brought a bible that she carried on her wedding day:

Well my mum died when I was 12 and when someone dies when you are 12 you don't think a great deal about it better keep that because you have some sort of emotional attachment to it, you don't realise that later on you are grasping to hold onto things that you did not know you would have wanted about twenty or thirty years ago and that is what you do, you grab onto things.

As readers and/or listeners of this story, we may or may not experientially identify with Diana's selected artefact, but her story is engrossing. Her longing to physically and emotionally re-connect with her mother through the object was palpable and allowed listeners to connect (intertextually) with loss in their lives. The possibility of seeing yourself in the other, apprehending their reality as a possibility (Noddings, 2013, p. 35) is the moment in which we start to care.

Boiling relationships down to one or two significant objects has been described by Miller as 'the economy of a relationship' (2008, p. 151). Research involving vulnerable individuals placed in care homes and prisons (Parrot, 2005) highlighted the importance of being able to take these objects when moving from one environment to another. Artefacts ease the pain of the transition from freedom to imprisonment, independence to care, and the past to future. Artefacts evoke memories, and telling the stories of these memories is an active process by which meaning is made (Agnew, 2005, p. 8). This 'memory work' should not be confused with a nostalgic turn towards the past because the future has nothing left to offer (Bauman, 2017) but as significant means of excavating knowledge connected to family, culture, language and ethnic heritage. Collectively understanding the significance of artefacts in constructing an accumulated sense of self (Noble, 2004) as part of a larger historical community (Picower, 2012, p. 2) represents a step towards caring that has the potential to move beyond the immediate needs of the community of inquiry. Consideration of how it would feel to lose personal artefacts of value awakens an imperative of mutual care for all who are in a position of having to leave everything behind.

Intercultural Explanations: This is how we do it

Several artefacts provided opportunities for their owners to give extended explanations of how the objects were used in daily life and promoted further discussion of cultural practices.

Kirsten McCallum brought along a tea set from Japan, which she had kept as a memory of her days teaching there. She explained the tea drinking ceremony and continued to tell us:

I got quite immersed in the culture there, in Japan, there are different levels to a bow, so the more important a person is, the more you bow. When I came back to the UK I went to a job interview and bowed when I left the room (laughter), I brought back quite a lot, not just the tea set.

While Kirsten McCallum's story generated shared laughter, it also demonstrated the ways in which storytelling surrounding artefacts can create spaces for the types of knowledge exchange that are not normally privileged in traditional professional learning spaces. Aisha explained her choice of a shimmery prayer mat from Mecca, which led to further questions from participants on the pragmatics of how to use the prayer mat and undertake Umrahⁱⁱ:

'...you lay it on the carpet, and you have a compass, or you should know what direction you need to pray in, so it's got to be towards this black box, which we call the 'Qabbah' which basically you do that when you move into your house and you need to know which way to pray... And when you go on your pilgrimage you have to go round it (Qabah) seven times, and it actually looks easy, but it's quite difficult because it's a huge place and to even try and touch it...'

(Insert figure 1 near here)

The stories provide safe ways to engage in intercultural dialogue which evokes curiosity in how others construct their lives, breaking down boundaries and building a sense of a global human community. Storytelling allows listeners to take a step across the invisible hyphen separating self from other (Fine, 1998), moving closer towards actively caring for the most marginalised amongst us.

Transformations of Self: what do you take with you?

Many participants shared artefacts that had moved with them over time. Faith and Lucy brought framed photographs of family members which had been given to them as they started University. These artefacts represented the strength of the relationship to the person in the picture, but they also served to connect salient points across time and space in the lives of the storytellers. Kirsten Nixon touched on this when she reflected on the relationship between her life and the brooch she selected:

I was thinking in a way this has come with me as well, through my experiences and life, losing my mum and just different things that have happened to me and different places and sometimes in my life it has not been a great place to be, but it has been with me through thick and thin so to speak.

Storytelling around the artefacts generated reflections on change. Both Kirsten McCallum and Lucy explained that they spoke differently on their return to Scotland, after teaching in Asia and South America, Kirsten McCallum slowed down and enunciated her words, whereas Lucy explained that she returned from South America and re-asserted her Scottish identity by using a stronger Scottish accent than before. Aisha discussed the impact of having gone on Umrah and the desire to go on Haj because:

I would like to change my life then, when I come back, for the better, not that I do anything wrong just now, but there are certain things ... I would quite like to change a few things if I did go on it.

Sophie reflected on the way the world had changed and talked of how she liked to use her father's pen to write, because of 'how things have changed in terms of phones and computers and perhaps because quite often we don't write from day to day very much.' These everyday objects highlight the way in which the 'stuff' that surrounds us constitutes us. They

serve as *artefacts of continuity* around which our multiple identities change, develop and grow. The simple act of storytelling is a form of teacher ‘identity work’ (Clarke, 2009), which facilitates a view of identity as fluid, multiple and complex (Alsup, 2006). This perspective on identity makes it possible for teachers to re-position their thinking and ‘...discover (new) places from which to speak (Hall, 1990, p. 237). When this happens, care can move beyond engrossment towards change, making action possible.

The pre-figurative approach used in the preparation stage of the project provided the teachers with opportunities to become engrossed in each other’s stories, develop mutual regard and begin to imagine the impact of artefactual loss on marginalised others. They crossed cultural boundaries and recognised themselves as ‘encultured’ beings’ (Edgeworth and Santoro, 2015, p. 422) with multiple identities. Transforming their recently gained *personal practical knowledge* into pedagogical repertoires that ‘extend(ed) their students’ reflective capacities about self and others in sensitive and non-confrontational ways’ (Santoro, 2009, p. 43) would be the next step in developing an imperative of mutual care in their classroom communities. The coda to these research narratives provides a brief insight into how the Arendtian work of the community made an impact on text selection and classroom practice.

The Coda: Building Classroom Communities that Care

Two members of the community of inquiry opted to use Tan’s *The Arrival*, whereas a group of early years teachers, Kirsten McCallum, Kirsten Naismith and Faith chose *The Name Jar* by Yangsook Choi (2001). This story opens with intergenerational gift giving in the form of a name stamp from a grandmother to her grand-daughter Unhei, who is departing Korea for the USA. The name stamp functions as a transformational artefact around which Unhei asserts her identity and gains the inner strength to reveal her birth name, thus circumventing the

colonising practices of renaming widely practiced in American schools (Souto-Manning, 2011). They name stamp artefact generated several themes for further exploration connected to family naming practices, multilingual language use, community walks to meet local shopkeepers and transitions into new educational environments. Kirsten McCallum's multilingual five-year olds developed a welcome policy for all new children joining the school, offering practical advice such as: 'The teacher should smile'. They also suggested points for personal action such as: 'We can be friends' and 'I want to tell them language to help them do well in class' (written work, Refugee Week exhibition).

The coda to this research narrative has been drawn from the work of Catherine, a beginning secondary teacher who selected *Give Me Shelter*, an edited collection of short stories by Tony Bradman, who wished to 'bring alive the (migrant) experience' (2007) for his young readers. She steered clear of the multimodal texts selected by her community of inquiry peers and explained her initial reasons for selecting the volume as being grounded in the literacy aim of juxtaposing the structures and emotional impact of using first and second person voices. She asked her class of 13-year-old readers to respond to this extract by Halahmy:

Two months later Uncle Sayeed came to my room and shook me awake. He gave me a plastic carrier bag. 'Put your things in here, Samir, and then you are leaving.' It was the middle of the night and I was so sleepy I could hardly move. I packed my toothbrush but no underwear. I couldn't find my sweater or my shoes, so I left in my socks and a T-shirt and shorts.

(Extract from *Samir Hakim's Healthy Eating Diary*, Halahmy (2007)).

(Insert Figure 2 near here)

Unlike Kirsten McCallum's enthusiastic five-year olds, Catherine noticed that her readers had reached a point in the school year where they had become fatigued and realised

that they had ceased to respond empathetically to the texts they were reading. Catherine invited the children to produce a ‘cultural suitcase’ⁱⁱⁱ and create drawings of the artefacts Samir would take. By drawing on a creative response strategy, she provided them with an additional lens to imagine what they would do if they were in Samir’s shoes. They worked individually and collectively to decide on what they would take, contrasting wishes with needs and reflecting on how their individual choices changed during the group discussion. The table below shows the compiled class responses recorded by function, those in bold were featured multiple times. The pupils clearly understood that looking after physical needs meant ‘*you could last longer than having an emotional need like a teddy bear*’ (written work, Refugee Week exhibition).

(Table one near here)

These tasks were carried out just before the flow of refugees across Europe in the summer of 2015 and accurately resemble many of the photojournals produced by reputable media outlets and NGOs documenting^{iv} the artefacts migrants take and leave behind. This quote from a Scottish female child summarises the collective thinking of these diverse children sitting in safe classrooms in Glasgow, well removed from zones of war and conflict. By drawing on her experience of moving home in conjunction with the cultural suitcase response task, the child can imagine the thoughts of the character in the book, and how it would feel to lose artefacts of value that contribute to the process of home making.

I would regret leaving things behind because, that would have been my home, where my family lived, and friends would have been. ...When I move I always regret leaving place after place ...now we are done moving everywhere. If I had more time, I would have chosen differently and would have taken time to think about things (written work, Refugee Week exhibition).

Catherine's participation in the community of inquiry meant she developed the confidence and knowledge to use pedagogical interventions that engaged the children. She used her understanding of the impact of artefactual loss on one's cumulative sense of self-recognition (Noble, 2004, p. 251) and applied this to creating a response strategy that moved the children beyond a fleeting moment of empathy for Samir. Her class responded by writing a manifesto on the practicalities of welcoming new arrival children to their classroom^v, which they shared with the school community during Refugee Week.

Conclusions

The stories of experience told by the community of inquiry members about their artefacts of value revealed the ways, in which they listened, cared, trusted and respected themselves and each other. It is in the act of caring for oneself that one can begin to imagine what it thinks and feels to be someone other than yourself, making it possible to move beyond empathy and engage in *a contract of mutual care*. When such a contract has been created, a new ethical landscape becomes a possibility rather than a vision. By pre-figuratively enacting these values, teachers gained the confidence to implement pedagogies of care within their classrooms. In turn, their classrooms became spaces for building communities of learners who were willing to engage in discourses of hope and transformative change. Storytelling is an essential component in developing collective understandings of care, shunning indifference and turning towards action. Well crafted children's literature, carefully selected and used by confident teachers (and parents) can contribute significantly to this process. Teachers at all stages of the profession working in different contexts need professional development opportunities that afford them time, space, academic support and resources so that they can pre-figure values of care, trust and respect. Communities of inquiry that make use of care aesthetics provide viable ways of working with teachers to transform their pedagogical practices and create classroom spaces where mutual care is experienced by all.

Well selected children's literature used alongside culturally appropriate pedagogies can be used to support all children, but they are of particular value to children and families emerging from contexts of forced displacement (homelessness, domestic violence, poverty, war, violence, environmental disaster), who have lost connections to their artefacts of value. Using children's literature can act as a stimulus for children and their families to re-tell their stories of value, incorporating re-creations of their artefacts of continuity within the stories. Arts-based mediums such as drama, collage, graphic art, photography, and music can facilitate the process.

The initial question posed by Geras was one that he devoted his academic life to answering. He argued until his death in 2013 for a vision of minimum socialist utopia that presupposes mutual aid (2000, p.50). Socialism has taken a battering, utopianism has been linked to notions of totalitarian blue-prints, and we continue to live in a world that marginalises the most precarious members of society. Collective visions of what could be are important, but action is necessary to counter indifference and create a contract of mutual care. I would argue that the foundations of such action lie within our understanding that 'stories humanise us' (Delgado, 1993, p.2440) allowing us to be inspired and nurture concern for others. This means caring enough to act and protect the spaces where stories (in multiple modes and formats) are valued, created, told and shared.

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ⁱ The artefacts shared at the workshop ranged from a cheap bracelet from Portugal, a sample of Bulgarian folkloric music, a tea set from Japan, a Scottish Quaich, photographs of family members, a hand drawn charcoal picture, a bible, a prayer mat, a pen and a tea cosy. One participant also discussed how she should have brought her mobile phone because this contained all her memories, music and photographs.

ⁱⁱ Umrah is a pilgrimage to Mecca undertaken at any time of year and is distinct from Hajj which can only take place during the month of Zil Hajj.

ⁱⁱⁱ The cultural suitcases were first encountered during a visit to a Citizen's Theatre, Glasgow workshop on Migration drawing on an exhibition of work from a local FE college that used a similar arts based visual task with unaccompanied minors.

^{iv} Reputable examples include: <https://www.mercycorps.org.uk/photoessays/jordan-syria/we-asked-refugees-what-did-you-bring-you> June 2015; <http://time.com/4062180/james-mollison-the-things-they-carried/> October 2015; <https://medium.com/uprooted/what-s-in-my-bag-758d435f6e62#.9fs0wku6p> September 2015

^v From Nel Nodding's perspective this could be critiqued as an example of verbal care which can occur without subsequent action. The use of the word manifesto has been used to convey the sense that these ideas are actions in waiting.