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Hanging Out in *The Studio* to Challenge Xenophobia: Consolidating Identities as Community Writers

Abstract

This article examines findings from a Scottish Social Innovation Fund project carried out in an after-school club known as *The Studio*. Researchers worked alongside artists to engage young people situated within their communities to challenge xenophobic discourses through the creation of positive narratives developed through story and arts-based activities. The work used 'deep hang out theory' to generate a complex account of how the participants mediated the cultural tools surrounding them to produce a community text. Through engaging in an arts-based process the young writers and illustrators developed a sense of belonging within their communities, taking an active, engaged stance as literacy producers of texts that challenged xenophobic discourses. The lessons learned in this informal space are of relevance across contexts where young people wish to engage in creating positive narratives of community cohesion.

Keywords: aesthetic process, xenophobia, children's literature, text producers.

This article examines work emerging from an after-school club in Glasgow for children and young people, *The Studio*, a welcoming space for developing self-confidence and pursuing creative interests. Central to the work emerging from this community space was the role played by arts-based practices, which have been shown to encourage not only social and cognitive development but also to generate initiatives that benefit the community (Heath & Wolf, 2005; Walmsley, 2018). As language and literacy researchers working alongside artists, we were drawn to the ways in which children's literature used alongside arts-based methods offered a metaphorical safe space for children and young people to understand the role they could play in creating positive narratives in collaboration with their community that would challenge xenophobia.

This research was situated within a need to disrupt and challenge the pervasive narrative that normalises xenophobic attitudes and behaviours in society (SG, 2016:4). In Scotland, the extended 2009 legislation on hate crime, has made it an offence to engage in aggravated harassment based on race, religion, disability and sexual orientation (Bracadale, 2018). The Crown Office and Procurator Fiscal Service of Scotland have reported that race hate crimes still account for the highest number of crimes reported, standing at 3249 in 2017, continuing a downward trend since a peak of 4547 in 2011/12 (COPFS, 2018). The Scottish Government response to hate crime, prejudice and community cohesion has acknowledged the need for educators to address issues connected to the increased use of pejorative language used in the media to report on matters connected to migration and the need to be aware that the reporting of international events (especially those related to terror) often creates a backlash of hate targeted randomly across communities, with perpetrators conflating religion and race (SG, 2016: 11). It has also been noted that the term hate crime obscures more prevalent types of prejudice and prevents perpetrators addressing their behaviours and attitudes, since they often do not consider themselves capable of having committed a crime (ibid).

An obvious place to situate research that responds to these issues would be within a school context, especially since Scottish educational policy on *Promoting*

Equality and Diversity explicitly calls for teachers to ‘develop children who know discrimination is unacceptable’ but more importantly that ‘they know how to challenge it’ (Education Scotland, online). The teaching profession in Scotland places social justice at the heart of its values and asks teachers to personally commit to ‘engage(ing) learners in real world issues ... (in order) to encourage learning our way to a better future’ (GTCS, 2012:5). While schools actively work towards addressing racist incidents through published programmes such as *Show Racism the Red Card* (<https://www.theredcard.org/scotland>), many expressed concerns regarding the confidence to tackle sensitive issues and determine the best ways to incorporate anti-racist education into a busy curriculum at a local level (SG, 2016:14). Many teachers feel they are working within a ‘bind of instrumentality’ (Scott, 2010:2), restricted by measurable outcomes, pre-determined outputs and testing. Our perspective as researchers was that *The Studio* provided an alternative space that would be conducive to exploring the complex issue of xenophobia through arts-based methods thereby encouraging narratives that explored the complexity of difference. . Insights learned in this informal space would provide valuable insights for tackling racism in formal educational spaces.

The children attending *The Studio* engaged with an aesthetic process (Thompson, 2015) that enabled them to transition from being readers and users of children’s literature to producers of community texts (Serafini, 2012) and that offered new perspectives and insights into their community identities. To research the process, we chose to immerse ourselves in the everyday experiences (Walmsley, 2018:277) of *The Studio* drawing upon the work of Clifford Geertz (1998) and his notion of ‘deep hanging out’ to generate a complex account of how the participants mediated the cultural tools (including children’s literature) surrounding them. In this instance, hangout theory captured the day to day moments, the conversations, the storytelling, the artwork, the starts and the stops, as the children engaged in an aesthetic process that propelled their work as text producers forward.

The fact that the researchers and the artist created the process together, guided to some extent by the participants, marks this research process as different from a more traditional ethnographic approach. We were not looking to follow a specific

path or reach a specific aim but to open a space for different ways of talking, creating and thinking. In other words, the lines between methodology and practice became blurred as the research process, mediation strategies and text production all became part of capturing ways of knowing and understanding. In a process that was similar to the research intervention around the issue of xenophobia carried out by Macarena García-González, Soledad Véliz and Claudia Matus (2019), where a challenging picturebook and arts-based practices afforded opportunities to ‘think-through and become-with aesthetic encounters’, we used the ‘aesthetic agentic forces’ of the books as a ‘provocation’ (García-González, Véliz & Matus 2019: 3-4). In our case, the children’s movement through the aesthetic process first involved responding as readers and then as members of a community. Key to initiating the aesthetic process was our collective understanding of the potential of children’s literature to generate multimodal responses on issues that were of importance to the children (Author 2, Others and Author 3).

Using Children’s Literature Within an Aesthetic Process to Challenge Xenophobia

Xenophobia results from unfounded fears and misinformation about others that leads to a reduced view of the world. It can imply that where we are, is ‘here’, as opposed to strangers or foreigners who are from ‘somewhere else’ and should not be ‘here’. These perceptions create serious social problems that impact on community cohesion, mental and physical health, and the educational futures of marginalised groups. The sensitivities surrounding xenophobia make it a challenging term for children to broach; therefore, we drew upon Sargent’s (2003: 233) notion of children’s literature acting as a safe space for readers/viewers to engage in reflection, dialogue, growth and development. The multimodal affordances of children’s literature provided a range of entries into this space because they allowed engagement -often with complex topics- through aural, visual, digital and other modes which may be more comfortable for certain reader/viewers.

As researchers immersed in the field of children’s literature we were aware of the potential of children’s literature to reduce prejudice and educate about diversity (Smith- D’Arezzo 2003); promote cultural concepts (St Amour, 2003); reflect life as

we know it (Strehle, 1999); develop empathy (Cress and Holm 1998; Nikolajeva 2013) and confront global issues of injustice (Short, 2011). We understood reading as an active process where texts can function as mirrors, windows and doors (Sims Bishop 1997; Bothelo and Rudman, 2009; Author 3, Another and Author 2), allowing children to see representations of themselves within the text, or alternative world views through the characters, their contexts and their actions. When children are able to see elements of a text that directly relate to their own lives they can develop a sense of 'belonging', thinking themselves into the book, exploring the values revealed in the text, understanding aspects of self that may have previously been concealed (Meek, 1988:35). Surrounding children with such texts can lead to an empowered sense of self and a greater understanding of one's own culture (Gopalakrishnan, 2011). Texts that pose alternative views allow opportunities for children to contrast what they see out of the window with what they see in the mirror. This process of juxtaposition allows young people opportunities to shift and reframe readers views of the world, allowing them to confront truths and falsehoods, trusts and betrayals (Meek, 1998:29). This is akin to crossing the threshold of a door; once the reader has metaphorically crossed, they are propelled forwards towards personal or collective change, conceptually moving readers to become active citizens in the world (Nieto, 2009:xi).

Our approach to the aesthetic process follows James Thompson's understanding of relational aesthetics based on the work of Nicolas Bourriaud (2002) where the focus is on artistic practice as being social and public rather than independent and private (Thompson, 2015: 436). It is a deep, extended process that is carried forward through stages of preparation, execution and exhibition (Thompson, 2015: 437). Preparation should be approached openly, honestly and ethically with the stance against xenophobia being clearly articulated. During the execution stage it is important to remember that the aesthetic value is in the co-created moments of 'significance and affect' rather than the final outcome of the public exhibition, for it is the process that models the more mutually sympathetic world that is sought (ibid: 439); extending the safe space provided by the texts for participants to listen and respond with attentiveness and patience, to all engaged in the process. The exhibition offers opportunities for knowledge production during its curation, as the narratives are reframed and clarified for public engagement and critique.

The Research Context and Implementation of the Aesthetic Process

The study took place at the after-school club known as *The Studio*, based in the Partick and Anderston areas of Glasgow. Both areas consist of culturally diverse communities with Partick to the Northern part of Dumbarton Road and Anderston to the South, near the City Centre. The linguistic make-up of the groups reflected the cultural diversity of the areas, with a total of six languages spoken including English, Arabic, Icelandic, Persian, Urdu and Chinese. There were four groups, three of which were at primary school level of education and one at the secondary school level. One group consisted of homeschoolers coming from different parts of the city, while the other three included participants from local schools. Some of the participants were already participating in *The Studio's* activities and some were recruited through word of mouth and leaflets that were handed to local Primary schools. Sara Pinto, a resident artist, ran the activities with the help of volunteers from the MEd in Children's Literature and Literacies at the University of Glasgow. As researchers, we helped, took notes and contributed ideas, with Osman Coban doing most of the 'hanging out' at *The Studio*.

During the preparation stage, Sara Pinto worked closely with the research team to discuss and plan the approaches to be used whilst working with the children. Memos were kept and used to reflect on the process, highlighting points for intervention or a change in approach during the execution stage, such as the opening of two further groups or the use of specific children's literature texts. A range of books were used to generate responses and demonstrate to the children the range of mediums and styles used by authors and illustrators. These included: *Apples & Oranges: Going Bananas with Pairs* by Sara Pinto (the resident artist), *Little Mouse's Big Book of Fears*, by Emily Gravett, *The Arrival*, by Shaun Tan, *Wishtree* by Katherine Applegate (See Appendix for the descriptions of the books and the rationale for choosing them).

One of the outcomes of the project was an exhibition. The purpose of holding an exhibition was threefold: first, it acted as a testament to collaborative creation (Thompson, 2015:439) between the young authors and illustrators and the communities where they lived; second, it provided a space and opportunity for the attendees to engage and experience the work of the young authors and illustrators

with a view to entering into further dialogue regarding the themes of fear and difference and third, it linked the exhibition with the Scottish Refugee Festival. The exhibition was held in a location midway between the two venues in order to allow access for both communities. Under ideal conditions, the young authors would have been involved in the setting -up of the exhibition, but time and access to the venue meant their involvement was at the curation stage where they made decisions on what pieces of work to be included in the exhibition. This stage of the aesthetic process provided a vehicle for the participants to engage in relational solidarity with their community around the theme of xenophobia. Everyone involved in the project was invited to the exhibition and as researchers we attended, continuing to hang out and document the process.

Research Methods and Analysis

Human production is often measured in terms of success and failure, whereas this research moves beyond this binary to dwell in a space that exists beyond an obsession with results, satisfaction, deliverables and quantification of human flourishing. It becomes a symbolic space in which to create a complex account of how *The Studio* group mediated the cultural tools surrounding them (Stetsensko, 2017) to produce a community text. Our role as researchers was to dwell in the zone, allowing the group to define what they do, helping them question and extend their practices, recording events as they unfolded, engaging in ‘a practice of observation grounded in participatory dialogue’ (Ingold, 2007:87).

It is noteworthy that we talk of dwelling, for the etymology of dwelling can be found within the current German word for the verb to build, ‘bauen’. This has origins in the Old English and High German word *buan* which means to dwell. This meaning encompassed the whole ‘...manner in which one lives one’s life on earth, so I dwell, you dwell is synonymous with I am, you are’ (Ingold, 2000:185).

Dwelling in this sense is significant for it allows us to capture the sense of being, experiencing ‘moments of affect’ (Medina and Perry, 2014:120; Author 3 and Another) when the organised arts-based activities gave rise to feelings, beliefs, emotions and embodied responses, that took the children away from the stresses and strains of their everyday lives and allowed them the space to explore the role of being authors and illustrators. The research process diagram demonstrates the

ways in which ‘hanging out’ allowed us to see a different view of what counted as success, as the affective moments became sites for change (Medina and Perry, 2014:121) that enabled the children to develop a sense of belonging within their communities. These points of *being* consolidated into points of *doing* as these young text users became active, engaged literacy producers (Serafini, 2012).

Insert research process diagram near here.

The study was reviewed and approved by the University of Glasgow ethics committee. Because the study involved vulnerable groups, it was explained to parents and participants in detail with written consent being taken from participants and their carers. The research process diagram shows the ways in which data was collected across the aesthetic process which included memos and minutes from team meetings held during the preparation stage; observation memos of *The Studio* sessions, samples of the children’s artwork; photographs and recordings of on-going team meetings held during the execution stage; photographs, visitor feedback and the gallery plan from the exhibition stage; and recordings from the post-event reflective discussions. The scope and modality of the data invited a thematic approach to analysis which acknowledged the collaborative way in which all the data had been created. Themes relating to the use and production of texts were noted and cross-referenced to the moments of consolidation discussed above to reveal that ‘things started to happen’ when the children attending *The Studio* created a group identity that spurred on a collective design process and production of a community text. The stories surrounding these ‘moments of affect’ are discussed below with an emphasis on their contribution to creating a positive narrative of community cohesion to counter xenophobia.

Emerging Stories

The stories emerging were generated by the move from the children being *texts users to text producers* (Serafini, 2012). The carefully selected texts provided ‘great jumping in points for ideas’ (reflections from Sara), but not all the books attracted everyone’s attention. The age differences meant it was important to select books that suited everyone in the group, making wordless narratives such as *The Arrival* ideal because they allow readers to take on a co-authoring role,

bringing their own words to the story, but with the support of visual scaffolds provided by the illustrator. To deal with the absence of words, readers have to draw on their imagination as well as their intertextual and cultural knowledge, and when this co-authoring process is carried out within a group, the collective meaning-making encourages readers to think about language, visuals and how narrative is constructed (Author 3 and Another).

Insert illustration 1 near here.

While the texts were helpful as a springboard, Sara Pinto was crucial in being able to demonstrate both narrative and illustrative techniques, providing additional tools for the children to express themselves and allowing them to develop confidence in using different mediums to tell their stories. Given the enthusiasm with which they approached the activities, Sara suggested that they consolidate their identities as writers and illustrators and create a ‘society’; a recognised public face for interacting with the local community.

The formation of the Young Writers and Illustrators of Glasgow Society

Insert illustration 2 near here.

Sara facilitated the formation of the Society working with the participants to name the *The Young Writers and Illustrators of Glasgow Society*. She helped them design a logo to mark their identity and create a manifesto to mark out the group’s purpose. Manifestos are declarations of the views and beliefs of a group, critiqued by Noddings (2013) as examples of verbal intentions which can be made without any subsequent action. In this instance, we used the term to convey a sense that these ideas were actions in waiting. The manifesto not only highlighted the children’s views of inclusion and literacy, but also demonstrated their acceptance and confidence in themselves as writers. The statements shown in Figure 1 highlight the hopes and intentions of the participants, echoing the importance of welcoming everyone to the group and finding a space for telling stories. A degree of ambiguity was expressed regarding the role of mobile phones, with some participants acknowledging the ways in which they could be used to generate ideas that could be written into their stories, while others wished to express their

identity as writers by suggesting that they did not spend all their time on their phones.

Insert Figure 1

The public work of the Young Writers and Illustrators of Glasgow Society

After forming their Society, the young members wanted to interact with the community and act on their intentions to tell stories. They did this through community walks, setting up interactive street stalls, holding a public exhibition and using social media.

Insert illustration 3 near here

In Anderston, the Society spent time introducing themselves to local shopkeepers and inviting them to their planned exhibition. These spontaneous conversations broke down barriers, causing the shopkeepers to reflect on the expectations they had of local school-aged children, for they had not expected such friendly and purposeful behaviour from school-aged children. Osman who accompanied the children on these visits noted that these impromptu visits often ended with the shopkeepers introducing themselves to the children. In Partick, Sara let the shop owners know beforehand that the group were coming. The group visited the shops, informing staff about their new society and inviting them to share their stories. They used the question from Sara Pinto's *Apples and Oranges* book, "How are you and I alike?", as a trigger and noted down the responses which were later illustrated back at *The Studio*. Sara's reflections about one particular girl's excitement during these visits demonstrated the ways in which community involvement motivated the Society's members:

When we started going out into the neighbourhood she took it very seriously. She had her own notepad [and] as we went to from shop to shop she recorded what she saw in the windows. ... I felt like she was doing something she would have never have done in any other circumstances.

The girl planned to use the recorded information to create a community map that would tell the stories of all the shopkeepers working in the shops.

In Anderston, they put a table out on Argyle Street and read Sara's book to passers-by, inviting them to participate by answering the same question, 'How are you and I alike', and adding an ending to the line 'We both don't' for inclusion in the community book to be created for the exhibition. People responded with delight, adding their endings such as: 'We both don't wear bird's nests on our heads'; 'brush shark's teeth'; 'eat grass'; 'ride llamas to work'. This humorous take on difference provided an open and non-threatening way for bringing these the community together. The children returned to The Studio and selected from these ideas in order to create an illustrated book for the exhibition. The positive interaction increased the Society's enthusiasm and energy to continue their work. Sara noted that one of the participants asked when the Society would start again after the summer break; she felt that 'given the opportunity this girl could build on this experience, moving forward in her aim to become a writer'.

The young writers and illustrators were able to receive feedback on their work during the public exhibition. The messages recorded in the 'Visitor's Book' revealed heartfelt responses such as: 'I cried a lot! Great work everyone!' or 'I am lost for words, wonderful! Gives hope for future for our young folk'. These expressed the emotional impact made by the writing and demonstrated a breaking down of intergenerational barriers.

Insert illustration 4 near here

The public and young members also shared their feelings on social media. The following quote from one of the parents' Instagram account summarises the importance of publicly sharing the creative work in terms of recognition for what the group had achieved and as a means of challenging some of the problems faced by diverse societies:

Emotional and uber grateful today for the beautiful people in our lives. Recently they have been learning about xenophobia, looking at challenging it, via the medium of stories and illustrations exploring fear. Today an exhibition was held to share the children's work with the community. It was beautifully done. When speaking with Sara, I was genuinely touched when she expressed how important she feels it is for children to feel respected

and valued, and that their voice has importance! Very thankful for Sara and her passionate and sincere team. Mucho Love!’ (Kate)

The parents of the Society members were also excited about the initiative and enquired about when activities would be renewed. Several exhibition visitors expressed an interest in bringing their children to join the Society, reminding us of the precarious nature of working in contexts that need to competitively bid for funding.

A final, serendipitous opportunity allowed the work of the Society to be displayed in an exhibition on illustration and graphic design by young artists in Mexico City through the Iberoamericana University. Knowing that their work would be seen internationally was, of course, very exciting for the Society members and it also led to visitors to the Mexican exhibition asking questions about how a similar initiative could take place in that country. It was also an indication that the aesthetic process used in this project that encouraged young people to engage with their communities created a story that could be drawn upon to inform community-based work in other contexts. The public facing activities of the Society, interactive walks in the community, and the exhibition all made creative use of space to bring sections of the community together allowing them to constructively share stories of ‘how are you and I alike’. The children had ideas on how such ways of working could be extended and used for mapping community stories.

Inclusive Ways Forward

Key to strengthening the capacity of these young people to engage with their communities and enact their potential as authors, illustrators and active members of a society that valued storytelling was the time, space and commitment of the resident artist. This was only made possible through additional funding provided by the Social Innovation Fund, which enabled Sara to work in collaboration with the youth groups attending *The Studio*. Maintaining such spaces and allowing time for researchers to work in collaboration with artists and community groups is essential if we are to notice the critical moments of affect when they occur. In a society driven to measure, it is important to realise that so much of what humanity is

looking for, will never be found when we keep our eyes trained on the outcomes and forget about the process. When young people are engaged in becoming ‘Young Writers and Illustrators’ they can begin to see how their narratives are valued by society and through this they gain self-esteem and confidence in telling and sharing their stories. The importance of generating new stories of cohesion is important for any community experiencing the negative impact of xenophobia. These stories become toolkits that allow young people and their neighbours to construct and interpret the world allowing positive visions that celebrate community integration and the possibility of envisioning a future (Selbin, 2010:26) free from hate crime and prejudice.

The Scottish Government have already noted in their response to the Report of the Independent Advisory Group on hate crime, prejudice and community cohesion that Education Scotland should explore the potential of youth work as a model of peer-led intervention in tackling hate crime and prejudice (SG, 2017:9). The multimodal approach adopted throughout the sessions provided equal opportunities for all groups, regardless of background and literacy level to find or regain meaningful ways of contributing their stories. This inclusive route could be adapted to different educational contexts, responding to the literacy needs of both individuals and groups working with their funds of identity (Esteban-Guitart and Moll, 2014), including digital practices. We would argue that the aesthetic process could provide a model of youth work that could be undertaken in spaces where third-party organisations, schools and parents could continue to collectively create authentic community texts. The reach of the Young Writers and Illustrators of Glasgow Society could be expanded, and an intergenerational dimension developed that would encourage text creation for all. The inclusive nature of the process the youth groups went through is expressed in the words of their own manifesto: ‘We want to tell our stories. We want to inspire young minds. All young people welcome’.

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Author 3, Others and Author 2

Author 3 and Another

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Appendix

List of Books, Rationale and Reflection

Title, Author and Year	Synopsis	Rationale and Reflection
<p><i>Apples & Oranges: Going Bananas with Pairs</i> by Sara Pinto (2008)</p>	<p>This is an absurd and funny book about sameness and difference, which ends with the question: ‘How are you and I alike?’ The answers to the questions raised in the book about similarities between objects are phrased as ‘They both don’t’ and draw on the illustrations for full comic effect.</p>	<p>As well as providing opportunities for the artist to discuss the watercolour techniques used to create her humorous illustrations, the book created spaces for children to explore the ways in which our differences can unite us. This book took on a central role in terms of inspiring text production.</p>
<p><i>Little Mouse’s Big Book of Fears</i>, by Emily Gravett (2008)</p>	<p>This picturebook was a Kate Greenaway Medal winner in 2008. It depicts a mouse reading a book about the different objects that a mouse may fear, such as a knife, spiders or a toilet. The illustrations are humorous and Gravett uses a range of meta-fictive devices to grasp the readers’ attention. The text ends with an illustration showing the feet of a human standing on a chair in fear of</p>	<p>Our rationale for selection was grounded in the book’s potential to directly generate discussion of fears and phobias.</p>

	the mouse.	
<i>The Arrival</i> , by Shaun Tan (2007)	A wordless graphic novel which depicts the story of an unnamed protagonist arriving in a strange city with nothing more than a suitcase. He must find shelter, food and a future for his family while negotiating his way through the barriers caused by vast cultural and linguistic differences. Tan created the visual text by juxtaposing 'the familiar or normal with the exotic or weird' (Tan 2012:22), producing a text that draws us all into a world that looks familiar yet strange. The central character survives his journey and thrives thanks to acts of kindness by understanding empathetic strangers.	The wordless nature of the book encouraged the young participants to talk about the themes related to migration, language barriers and friendship.
<i>Wishtree</i> by Katherine Applegate (2017)	Using an oak tree as a focalizer, this novel looks at the waves of immigration into a community. The age of the tree allows it to shine a light on the ways in which communities are shaped over time by these waves.	The extended passages of writing are written from a historical perspective and prompted responses from the children on themes connected to isolation and discrimination.

Hanging out in The Studio to challenge xenophobia: consolidating identities as community writers

Project Process Diagram without illustrations

Aesthetic Process	Roles and relationships	Cultural tools	Data generated	Children as consumers of texts
Preparation and on-going reflections	Forming groups, sending out invitations. Making clear that as researchers we are collectively working towards creating texts that challenge xenophobia.	<i>The Studio</i> space. The joint aims shared between the researchers, artists and children.	Memos of planning meetings, records of decisions made Post-event reflections	Researchers ‘hanging out’, observing, recording, writing memos and holding regular conversations to make sense of what is happening. Looking out for ‘moments of affect’ when the children expressed their feelings, emotions and embodied responses towards thinking about ‘how you and I are alike’ in a humorous way.
Execution	Sara Pinto working with volunteers from the MEd in Children’s Literature to run the arts-based sessions. <i>The Studio</i> group invited parents, children and community to input into the process.	Children’s literature used to explore fears and generate responses regarding ‘how you and I are alike’. Sara Pinto working as an arts-based facilitator providing input on illustration. The creation of the manifesto. Joint text production with the community surrounding <i>The Studio</i>.	Memos created by researchers detailing the on-going stories of the groups. Art work produced by the children along with photographs of their work and notes on their responses to the art. Recording ‘moments of affect’ as children move from consuming to producing texts alongside the community.	
Exhibition	Movement of the work from the safe space of <i>The Studio</i> to a public audience involving the communities where the children lived. Building wider community relationships and discussions.	The exhibition space. The children’s art-based responses to the theme under exploration. The community interaction.	The curated work – the public story being told. Records of the conversations held at the exhibition with members of the public or the wider families of the children involved. Visitor feedback.	

Figures

We are a World Sensation

We Plan. We Do. We Complete.

We're GOOD at making Stuff UP

We are aspiring young writers. We will talk to people we don't know.

WE ARE BECOMING THE PEOPLE WE WANT TO BE

We have fun & chillax. No pun is frowned upon (ha, good one)

WE ARE SHOWING THE WORD THAT YOU DON'T NEED YOUR PHONES

We believe EVERYONE has the right to TELL THEIR OWN TALE

Everybody Welcome and Nobody Looked Down Upon

We believe confidence is not 'they will like my book' BUT 'I'll be fine if they don't'

WE BELIEVE WRITING is creating our own WORLD on PAPER

We have fun with language. We can write stories on our phones. We love being read to.

We want to tell our stories. We want to inspire young minds. All young people welcome.

WE don't' make mistakes. We make happy accidents.

Figure 1: Manifesto

Illustrations

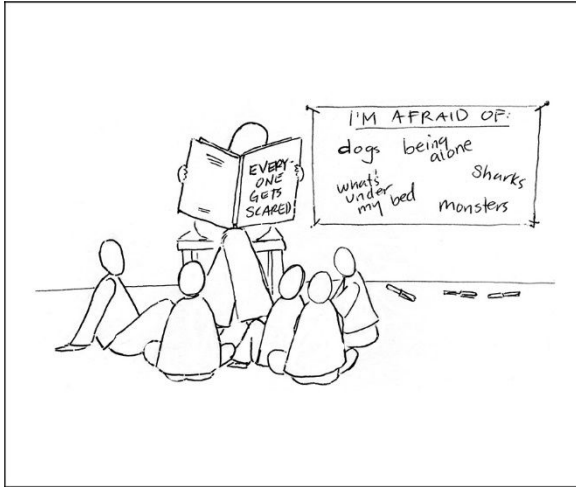


Illustration 1: Children as text consumers



Illustration 2: Creating a Manifesto



Illustration 3: Working with the Community



Illustration 4: The Public Exhibition