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Storying: the vitality of social movements

Abstract

Story and storying have long held compelling symbolic place in social movements. We begin by sharing who we (Tracey and Louise) are in story and social movements. We then set the scene for the book, with our conceptualisation of storying movement by drawing from a/historical and theoretical threads of stories, storytelling, activism, body, community and collective agency and how they knot together offering differing configurations and wisdoms for being human. How story and movement hold a long, entangled history together is discussed, elaborating on the five principles we spoke for in storying research. We locate storying social movements in new social movement theory as networked and collective identities creating social change through story, told with words and bodies. The power of dance in storying social movement is highlighted through illustrations as the movement of social movements, provoking the embodiment of change and transformation. Further, we acknowledge the profound breadth of learning that takes place in activism and elevated/illuminated through critical race theory, decolonisation and feminist theorising in storying as a key vehicle for meaning making and communication. We close with an overview of the composition of this edited collection of black and white storied social movements in Australia.

Who we are in story and social movements

Tracey: Stories of movement in the margins - from that which is not often seen, to that which is generally not known, in those places deemed our locations - that deny and disparage our efforts to sustain our being; in places and spaces from which we are supposedly fixed; places and spaces from which we cannot rise. I know this place. I remember this place, I remember others' -Aboriginal others- memories of this place and I remember too that this is a place not of our own choosing. And, in case I forget, sometimes the coloniser will take me back to the temper of this place-to remind me of the margins, where I and other Aboriginal peoples - Goories, in my language, should be. My first 'coming into a sense of political being' recalls this place in visual memory of my family's and other Aboriginal families' actual physical/geographical location of living outside of town. If a line could be drawn from that place where my old peoples' were incarcerated, the old Salvation Army Mission - Purga, a place where many Aboriginal families and their ancestors had been incarcerated, to the centre of town, then this line would mark the separation between black and white. It was an invisible line leading from the place of marginality to the town centre where plenty abided. This line was drawn as a reminder from the white and the powerful to ensure that Aboriginal families would know our place. Even after this Mission closed many Aboriginal families and individuals stayed close to where it had once been located. black fellas live here, this was our place. As a child this was my Aboriginal world. Perhaps from the perspective of white others, the wealthy white others who did not have to share this location with us, there was a sense that these locations represented deprivation and there is no doubt we were (economically) poor but we were made poor. The machinations of colonisation made us poor and made sure we stayed poor generation upon generation. This characterisation was not however the totality of our lives in this location. There was, in this location, a richness that existed through the practice of traditions and knowledges that maintained strong senses of who we were as Aboriginal peoples, as humans unto ourselves even if that acknowledgement was not forthcoming from white others.

To this day I can recite where the Aboriginal families lived behind that imaginary line. The act of recalling is made easier because the line was often travelled by my family- when visiting with other families, when acknowledging members of the other families journeying on that

line, when we travelled for school, work and other business. I recall no Aboriginal families living in town though I do remember my mother telling me of one Aboriginal woman, married to a white man, who did live there. The movement of Aboriginal families, shifting from the margins, to be in and close to the predominately white living suburbs wasn't until much later, perhaps not until the 1970's and 1980's. And with this address came other colonising expectations that Aboriginal families did not always abide by or hold to as an absolute truth. Having lived through the era of false (gammon) protectionism - (I say gammon in my way of speaking, because policies of protection were thinly veiled acts of isolation, deprivation, and punishment) Aboriginal peoples had to live through the machinations of assimilation- to be white, to act white, to deny who we were. Ridiculous really, how could we be white and why would we want to be? Though it would never have been thought of in this way and at that time, and for some of the Aboriginal families it may still not be thought of in this way, but our acts of resistance, individually and collectively, revealed the tensions between black and white. The colonising ethos that worked at every turn to subjugate, was always going to be contested and resisted and it was. Aboriginal sovereignties were not sleeping and had never been ceded. Seemingly small acts of resistance by Aboriginal families to exist and keep our human-ness were upheld by our men and women maintaining employment, even when that employment meant hard physical labours in unsafe spaces of regularly occurring racist slight; in accessing education for the younger generations who themselves were part of a pioneering brigade that broke through low expectation and educational neglect; and through our socio-cultural prowess and sophistication in the arts and on the sporting fields. The margins, in concert with strong senses of ourselves through sovereignty, through our own knowledge of being human, is the place from where we stepped over that partitioning line. My own power and privilege is as a direct result of those Aboriginal individuals and families who stepped over that line. And I am grateful for that soulful courage.

Louise: As a fifth-generation white Australian travelling in India, when I was 18, I was awakened me to the lived realities of racism, sexism, and classism. On return, I searched for stories of the ongoing racism Aboriginal Australian peoples have been (and continue to be) subjected to since colonisation. January the next year was the bicentenary of the invasion of

Australia (1988), and I knew I had to join the largest protest in Sydney Gadi in Gadigal language) at the time to show my solidarity against the genocide, violence, silencing and lies this nation had been built on and was celebrating with vile hypocrisy. I was honoured to walk with Aboriginal Australian people, and continue to do so.

In winter that year, I was raped by a stranger in a park and kidnapped. By 1990, I and two now dear friends formed a survivor's advocacy group (Social Conscious Against Rape and Sexual Assault - SCARS) and I decided to write and publish my story of survival as a book. I knew then that story had the power to make people think, empathise, and motivate for social change. Across the many years it took me to write the book, I would say when asked why I was writing the book, that many people silently hold the trauma of rape and that the intimacy of reading another's story may offer some solidarity. There is much silence about rape: an invisible life-long injury to body, psyche, and relationships. In 1992, I was one of the key speakers at the Sydney Reclaim the Night. I chose to share the story of when I told my mother I had been raped. I stood on the side steps of Sydney Town Hall facing a crowd of 5000 plus. The flood lights were blinding. I couldn't see faces to connect. I took myself back, narrating that moment. The millenary audience held and heard my story and wept. The book was published in 1994 (Phillips), with many media appearances following. Responses to my storying told me that readers/ listeners were affected. Lived stories catalyse empathy and social action.

Storying and social movements

In 2018, we defined 'storying as the act of making and remaking meaning through stories', that 'are alive and in constant fluidity as we story with them', constantly unfolding. We argued for 'story as theory, as data, as process, as text on the ethical grounds of accessibility and foregrounding the marginalised' (Phillips & Bunda p.7). For these qualities of accessibility and voicing the margins and silenced, we see story and storying hold an integral catalytic role in social movements.

For Aboriginal peoples, 'stories are embodied acts of inter-textualised, trans-generational law, and life spoken across and through time and place' (p.8). Social movements, in the lives of

Aboriginal peoples have been and continue to be, at once, out loud calls to community action that move to harness collective senses of sovereignty and yet can also be subtle, quiet gentle affirmations to individual spirits and bodies. There is in both, a sense of being touched, never being the same again, transforming through having been exposed to the movement.

In Louise speaking of being present at the 1988 protest march against the white nation's bicentennial celebration, I remember that I too was present. As a young woman of 26 my activist pedigree was yet to be developed however, I knew enough that I had to be in Sydney and participate. A momentum was gathering, and Aboriginal and Torres Strait Islander nations were activated from one end of the country to the other. You could feel it in the air. We gathered and marched from Redfern; an inner Sydney suburb known for having a large Aboriginal population to Hyde Park in the city. This route was symbolic and purposeful. Other community groups marched with us and banners were displayed in solidarity. The Aboriginal flag could be seen flying from a tall building under construction. We chanted and cheered, caught up with family and met new friends. It felt euphoric, being part of a movement that was counted at approximately 50,000 people. This act of politicisation remade the meaning of our being as one people, one cause, a history that would not be denied. 200 years of white occupation paled in comparison to the millennia our peoples had lived and sustained our lands. For me, it was a pivotal moment in my education, to stand with the mob, in unison for a common cause. I would, from this time, continue to participate in protests. How could I not? My identity did not exist in a vacuum and the struggle for our rights was righteous and remains so. Though political protest on the street is infrequent to other forms of activism, this time was foundational to the political and legal trek that we now march to resolve the rightful place of Aboriginal and Torres Strait Islander peoples through treaty making as called for in the Uluru Statement from the Heart (2017).

As sociologist Francesca Polletta (2006) wrote in *It was like a fever: Storytelling in protest and politics*, stories invite us to understand and feel another's perspective and empathise. We agree, we see that storying foregrounds bodies (sensation, emotions) and relationships. Polletta explains that the stories that we tell 'align our actions with our identities, often subtly altering both. This is true of collective identities as well as individual ones. In telling the story of our

becoming, as an individual, a nation, a people, we define who we are' (p. 12). We respond to stories, by identifying with protagonists, feeling their fear and pain, and relief at their escape and undeniable release of psychic energy with the arrival of resolution. There needs to be some element of familiarity to identify with and relate to, to be affected, as we imagine ourselves in their situation. For these powerfully evocative reasons of identity-making and empathising, stories in social movements can be strategically promoted 'to strengthen a collective identity, but they also may precede and make possible the development of a coherent community or collective actor' (Poletta 2006, p. 12). Further, 'stories make explicit the cultural *schemas* that underpin institutional practices' (Poletta 2006, p. 13). That is, they offer details of contexts and social discourses of what is and isn't accepted, welcomed, and condoned across societal rules, routines and rituals, to fully comprehend the injustice at stake that the social movement acts for.

From the five principles we spoke of for storying in research, we see they too hold resonance in storying social movements.

- *Storying nourishes thought, body and soul* - not always good and comforting, but rather nourishment that strengthens human integrity, broadening worldly understandings of the plights of others, so we empathise, question biases and injustices and are motivated to act.
- *Storying claims voice in the silenced margins* - to hear their lived realities. Social movements are propelled by stories from those who have experienced the silenced injustice that the movement campaigns against.
- *Storying is embodied relational meaning-making* - in that in hearing stories of injustices, we feel their pain, and come to understand the lived effect of the injustice, we come to know through hearts and minds coalescing.
- *Storying intersects the past and present as living oral archives* - so that audiences come to feel and understand the injustice/s in the now.
- *Storying enacts collective ownership and authorship* - of the movement, in which individual and collective stories illustrate the collective movement.

Artist, activist, historian, Puerto Rican Elder, Aurora Levins Morales too sees great wisdom in stories in activism, as she explains in her book *Medicine stories: Essays for radicals* (2019) that stories ‘make that shift happen, but the successful ones all begin with the particulars of people’s lives and follow them down into our shared root systems’ (p. 42). Social movements work with ‘stories that show resistance’; ‘expose the underpinnings of domination’; ‘crack open lies and make complacency intolerable’; ‘build trust, allow catharsis, honour grief, validate rage, offer unexpected and heart-melting examples of solidarity and bestow courage’ (Morales 2019, p. 42-43). Stories in social movements are carefully crafted with consideration as to, what is ‘the most effective way to change how people around us think?’ (Morales 2019, p. 46). Organisers in collaboration with others identify the story to tell to provoke audiences to ‘see different possibilities and make new choices. Doing this well means listening more than making speeches—really hearing the narratives people are living by’ (Morales 2019, p. 45). Such deep listening and motivation to organise for activism involves ‘analyzing, creating, and disseminating stories, and doing so with courage, keenness, skill, and cunning, with the clear purpose of changing human consciousness in the direction of choosing justice—this is what organizing is all about’ (Morales 2019, p. 46).

For these reasons we see story and storying as key catalysts and actions in social movements.

Movement as activism

In storying social movements, we are locating with activist work of what is referred to as new social movement theory, that arose from post-1960s social movements, networked or ‘disorganized’ movements and collective identities creation, with roots and connections to feminist theory, anarchist studies, geographies of resistance, labour movement history, sexuality studies, political elements of cultural studies, queer studies, postcolonial theory, dance and music activist studies, and race and ethnicity studies (see Jordan et al. 2002). We see that the real grit of scholarship in social movements is forged by organisers, and so we have invited organisers creating social change through story as the honourable authors for this edited collection. In a true commitment to storying, this book brings to the fore, the blood, sweat and tears of the lived realities of social movements. The stories told across the following six chapters breathe the “who-ness” of peripheral peoples, highlighting their uniqueness as political agents’ (Forment

1996, p. 314). As political philosopher Hannah Arendt (1958/1998) proposed, we can only know who somebody is by knowing the story in which she or he is the hero, that is in which they show the courage and ‘willingness to act and speak’, ‘to insert oneself into the world’ (p. 186). The invited authors speak from experience of ‘willingness to act and speak’ for and with peoples on the peripheries of dominant society. They have demonstrated extraordinary wilfulness to create change that has captured our attention and we feel deserve further attention through publication in this book.

We see that central to the activism of social movements is wilfulness. As feminist theorist Sara Ahmed (2014) traced feminist, queer and antiracist her/histories as being ‘those who are willing to be wilful’ (p. 134) citing Alice Walker’s (2005) description of womanist as ‘outrageous, audacious, courageous or wilful behaviour’ (p. xi) and Marilyn Frye’s (1992) description of radical feminism as ‘wilful creation of new meaning’ (p. 9) to name a sample. Willing to be wilful. Wilfulness in ‘politics might involve not only being willing to not go with the flow but be willing to cause its obstruction’ (Frye 1992, p. 161). A wilfulness to not be submerged in the flow of dominant identities and ways of being, and to block those flows through striking, as wilful bodies blocking traffic and economies. ‘A history of wilfulness is a history of those who are willing to put their bodies in the way, or to bend their bodies in the way of the will’ (Frye 1992, p. 161). As Rebecca Solnit (2003) writes, ‘Activism is not a journey to the corner store; it is a plunge into the dark.’ By this Solnit (2003) is inferring to the sensation of stepping into the unknown, of being wilful and straying from or resisting the pack.

Collective identity is central to social movements and from a new social movement position, particularly from a feminist and critical race theoretical position, we see collective identity as fundamentally political. The collective identities of the social movements featured in this book we see as ‘fluid and relational,’ involving acts of ‘perception and construction’ (Polletta & Jasper 2001, p. 298). We recognise that this book fixes words to pages at a point in time, but the words to define each social movement will continue to be redefined according to circumstance, context and membership, ‘group definitions have no life of their own, and they are constantly changing rather than static’ (Whittier 1995, p. 15). ‘Any collective identity developed in any movement must make space for a range of standpoints, which may in turn be

debated and contested as a part of these processes' (Maddison & Shaw 2014, p. 418). Such is the liveliness of the organic nature of social movements that stories can tell. No one story can universally reveal the 'who-ness' of a social movement, but one story can provoke an interest in the movement and an appetite for more.

We are uplifted by the Aboriginal women's contributions in this book. Aboriginal women writing of the political actions of other Aboriginal women and of themselves, articulate stories of struggle, challenge, and liberation. Each draw on the tradition of Aboriginal women's strength in community, a tradition that is not dependent upon nor subservient to the power exercised by Aboriginal brothers, fathers, uncles, etc. Within the stories that are offered, there are being mapped, small but not inconsequential movements of resistance. Each story is imbued with a criticality that affirms an Indigenous women's standpoint (Moreton-Robinson, 2013) to acknowledge how colonising power is at play in the everyday. These storying moments add to the larger historical storied collective of Aboriginal protest and activism. Refusing to be assigned an assimilative location as Randall, Davidson and Davidson have done in Chapter 4 or refusing compliance with the white nation state imperative for mining as the Kupa Piti Kungkas in Tur's chapter (2) have done enacts a knowing that *a good is not a good for everyone* (Simpson, 2014). In exposing that the problematics of colonisation are unrelenting across time and characterised by Australian contexts, the Aboriginal woman have moved to find real life solutions in decolonisation, emulating what Smith (2012) stipulates as the necessary empowerment of Indigenous people to re-claim, re-name, re-write and re-right. From point of contact, the Aboriginal decolonising project has been to find social justice and peace through remembering old ways, remembering the source of those knowledge systems and the maintenance of those knowledges for translation to future generations.

Movement as the stories bodies tell

'Dance is literally the movement of social movements, the embodiment of change and transformation' (Phillips-Fein 2007, p. 422).

Dance contributes to social change, civic engagement, and activism in multiple ways. As Diana Mills (2017) explains 'At times the most dire and seemingly hopeless situations give rise to

novel and inventive ways of mobilising the human body' as 'subjects who are deemed marginal in politics in and through verbal language find creative and inspiring ways to show that they are never unequal to those who marginalise them' (p. 12). Think, for example, the Soweto gumboot dance that grew from the harsh conditions of goldmine labouring in South Africa in the late 19th century and the slapping of rhythms on gumboots became a keyway to communicate in the dark mine shafts (Dixon 1998). And influential New York choreographer, Martha Graham, known for her political dances created across the 20th century titled 'Immigrant, Vision of Apocalypse, Revolt, and Steps in the Street' provoking social critiques (Bannerman 1999).

As Mills further explains 'Dance enables its participants to unravel a new world, offering new opportunities for its participants. Those opportunities may be inhibited in other political worlds they occupy' (2017, p. 18). The Soweto gold mine gumboot dances offered a means of communication between Xhosa, Sotho and Zulu labourers not understood by white bosses. Dance can be used in many ways to challenge and change the status quo, as political dance offers an 'embodied language...independent of words' (Mills 2017, p. 15). Marginalisation on the grounds of race, sexuality, faith, and class can be equalised through dance, as dance 'allows for the performance of equality of some subjects that may have been deemed unequal in politics articulated in words' (Mills 2017, p. 102). Alternative spaces for equality can be created through dance, as Dabke has offered Palestinians in resistance to Israeli human rights abuses against Palestinians (Rowe, 2010) and we see in Koori-ography for Koori Australian dancers that Mariaa Randall describes in Chapter Four. Randall makes clear that her dance intimately connects her to the stories of her old people, ancestors who danced to story cultural traditions. A tradition that existed for millennia and one which continues in her making of Koori-ography. A place from which she can dance into being new traditions, ones that question why her own I-identity (Raandall's emphasis) has been questioned, to allow the dance to speak back. A revolutionary act of dance, a revolutionary act to make less heavy widely held colonising social constructions of Aboriginal subjugations through assimilation. In Koori-ography she dances off this burden and is liberated through re-connecting to family and community. 'Dancing contributes to cultural continuity, playing an important role in resisting colonialism, imperialism, and cultural obliteration' (Phillips-Fein 2007, p. 420). Each culture has different symbolic

codes and motifs in movement, yet the human body is universally relatable, offering potential for community and cross-cultural understanding for another's oppression.

The moving body relates to the moved body, whether or not political-legal structures are in place to enable this relationship and sustain this relationality. Those moments of shared empathy enable the recognition *through the body* of the underlying assumption of the human rights doctrine: *that all human beings are equal in dignity*. (Mills 2017, pp. 114-115)

Storied Learning through social movements

We see storying in social movements as pedagogical, and recognise that extraordinary learning takes place through activism, which is explicitly studied in social movement learning theory and espoused in Paulo Freire's (1974) concept of conscientization. Social movements are recognised as highly fertile spaces for purposeful generation and distribution of knowledge and social and structural change (Eyerman & Jamison, 1991). Recognition of learning in social movements emerged from the 1990s and has mostly been published by academics (Harley, 2014). What we are most interested in is the unlearning of racist, patriarchal and colonial logics and the learning of new ways of relating, being, seeing, and doing that social movements create (Webb 2019) and storying makes sense by those in the movements themselves.

Marginalized groups have historically played significant roles in social movements. Yet, often due to the perception of that group as having no political status, informal or formal, even social movement literature did not account for the historic narratives of this involvement (Rodgers 2020, p. 96).

We also see critical race theory as being well situated with learning through social movements. Critical Race Theory (CRT) developed among African American scholars (Delgado 1995) to make visible the power of whiteness in the every-day experiences of being black. This theoretical work has translatability in the Australian context given that persistent colonial constructions of race permeate the formation of relations between Aboriginal and white peoples. The translatability however differentiates at the point at which Aboriginal ontological relationships are defined in Country. Gloria Ladson-Billings (1998) has argued that,

CRT becomes an important intellectual and social tool for deconstruction, reconstruction and construction: deconstruction of oppressive structures and discourses, reconstruction of human agency and construction of equitable and socially just relations of power. (p. 9)

CRT allows for understanding how race and racism are constructed and embedded throughout societal institutions to create inequities. A key component of CRT is found in the use of storytelling, for unmasking and exposing racism, as an aspect of developing a CRT standpoint. The three Aboriginal women's stories included in this edition, read through the CRT lens, are giving voice to their lived realities and for imagining other ways of being. CRT has however been under attack with conservative Australian Senator Pauline Hanson calling for the rejection of CRT from the national curriculum (Anderson & Gatwiri, 2021). Her call follows the US trend whereby 22 legislatures sought to ban CRT as a divisive element in learning (Wong, 2021). Imagined senses that too much attention is being paid to Aboriginal stories of colonisation, dispossession and Aboriginal truth-telling are the counter-stories that need to be heard, to be moved from the margins to the centre.

Counter storytelling in transformative critical pedagogy and critical education studies has brought stories of gender, race, sexuality and ability identity politics in social movements more into the public domain and in social movement theory (understood as new social movements theory¹). And more recently intersectionality between domains of identity politics are mobilised and researched, for which Terriquez (2015) offers the term intersectional mobilization.

In the book *Children in Social Movements*, Rodgers (2020) argues that children have been a long-overlooked force in race, gender, sexuality and ability social movements. Assumptions that children do not have rational thought and agency has invisibilised their presence in political science broadly (Bühler-Niederberger, 2010) and specific analyses of social movements. Rodgers (2020) proposes that recognising children's agency (as does the sociology of childhood literature) and participation in social movements enables greater understanding of the larger concept of agency and social movements. Especially if social movements are recognised as pedagogical through the collaborative, iterative and dialogic processes as Freire described in

¹ Earlier social movements theory was largely class-based framed by Marxism.

‘a pedagogy of desire’ (2007a, p. 5) and ‘the education of longing’ (2007b, p. 25). Social movements desire and long for social change. Pedagogues in social movements convoke radical imagination (Webb, 2019). Storying of lived activism and imagined futures can do that. Recent works published by Australian activists Sally Rugg (*How powerful we are*, 2019 on the marriage equality campaign) and Jean Hinccliffe (*Lead the way*, 2021 on School Strikes 4 Climate movement) were written to document and share their activism learning in making systemic change happen.

Overview of chapters

We are all women as authors brought together in this book. We recognise that women across the world, across history have and continue to be marginalised and silenced. Though none of the chapters are specifically on women’s issues, the thread of recognition of women’s lived realities is present through our authorship as women of across ages, black, white, Jewish and Cypriot migrant heritage. Across the time of curating this edited collection, we have come to know these authors’ extraordinary passion, advocacy and activism deeply and respectfully. We graciously honour the stories they have shared. They are gifts that we think and know with, in which ‘relations of thinking and knowing require care’ (Puig de la Bellacasa, 2012, p. 198). We care for the authors, their stories and the movements they tell. We care that these stories are heard, so that more empathise with the causes, and those who are affected by the injustices build strength from knowing they are not alone.

In Chapter Two, Simone Tur, activist and academic, tells of the *Irati Wanti* anti-nuclear campaign, a remembering of the fight to maintain sovereignty, to sustain Country as the specified tracts of land that determine connection and identity and to fight for Aboriginal people’s rights. The Irati Wanti Anti-Nuclear Campaign is an important story that cannot be left to linger unknown and unheard particularly when the world is so challenged by environmental and political instability. Here is an example of Senior Aboriginal women fighting to protect Country for the spiritual essence it provides in protecting stories. These Senior Aboriginal women stand up in Country, as sovereign Aboriginal women do to speak against uranium mining and political and economic indifference to the consequences.

In Chapter Three, Ella Simons, youth climate change activist stories how her location and ancestry shaped her commitment to the climate justice movement from her late primary school years. Her story is a story of becoming an activist, organiser, and media spokesperson, as a child and school student with reduced access to civic institutions and independence.

In Chapter Four, Mariaa Randall, Kooriographer/choreographer foregrounds embodied Aboriginal knowledges as the foundation for movement. Through storied dance (Kooriography), Mariaa tells of the losses and disconnections inflicted by British possession and massacres on I-identity (a fine line of uncertainty) in Aboriginal Australian people's identities in contemporary contexts. We feel the intimacy of movement in Mariaa's embodied storying as a Koori woman for Aboriginal women treading the tightrope between two worlds.

In Chapter Five, Alice Owen, dance and speech therapist, stories with The Brotherhood of the Wordless, a group of creative writers with physical disabilities including the inability to use oral speech to communicate. Through poetry crafted with individualised assistance to communicate via typing, The Brotherhood tell of life in disabled bodies. The process of creative writing and assisted typing, Brotherhood members have at last been recognised as people with something to say. Their movement into and with the Arts world (as opposed to the pathologised Disabled world), welcomes and applauds their talents, so that they finally feel valued and enabled to advocate individually and as a group for changes in the way the Disabled world operates.

In Chapter Six, Lily and Maria Davidson orate their lives and the influences of their activist parents for their own activism to help others disenfranchised with the community. As sisters, their activism for assisting members of the community to reconnect, to wade through struggle and reconcile long held pain are the storied attempts to allow individuals, families and communities a vestige of wellness and to find strength. We stand with the sisters and bring their stories from the margins to the centre to give voice to the healing effects of the gentleness and care in their movements.

In Chapter Seven, Agli Zavros-Orr, inter-sex human rights activist, autoethnographically stories through journaling, visual re-presentations and poetry their individuated sensibility for and with an *ethic of just-care*. Their authorial voice unashamedly talks back at the western, patriarchal socio-political-medico landscape their lived realities of being intersex intertwined with their intersex human rights work. Agli offers a generative reflexively meditative response of inward and outward movement through entangled thinking, feeling and doing inviting rethinking of ethics and hupomnematicing (artful self-journaling).

Each chapter contributes thinking, knowing and being about story and movement. Relationships with the authors show momentum in collective movements affirming direction. As we did in *Research Through, With and as Storying* (2018), we two have gathered. We have called upon our friends, colleagues and acquaintances to contribute stories to this edited collection. The authors story their movement. In respect of their work and writing and as we have done for each other in our first co-authored book, we respond at the end of each chapter, with the authors we worked closest with, forming a new 'together' with the individual authors and sustaining theoretical threads through the book. In taking up this practise again, we give thanks to the authors, ensuring that their movement from the margin to the centre is seen and known but moreover is the Indigenous relational practice of reciprocity- for that which has been given then something of equal value is given back. Balance is found. We stand together.

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