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- Principal Investigator 'Responding to Crisis : Forced Migration and the Humanities in the Twenty-First Century' **AHRC, 2016- 2018.**
- Co- I nvest i gat or ' Arts for Advocacy: Creat i ve Engagement wi th Forced Di spl acement i n Morocco' **ESRC- AHRC GCRF 2016- 2018.**
- Co- I nvest i gat or ' Mobi l i si ng Access to Ri ght s for Arti sts i n Morocco (MARAM) ' **AHRC, FoF GCRF 2019- 2020.**

Arts for Advocacy

Creative engagement with forced displacement in Morocco

Investigators: Laura Jeffery (Social Anthropologist) Mariangela Palladino (Cultural Studies), and Sébastien Bachel et (Soci al Ant hropol ogi st)





Project Partners

- GADEM (NGO s upport i ng f orced mi grant s i n Morocco) ,
- ALECMA (forced migrants' associ ati on i n Morocco) ,
- DABATEATR (creative artists' col l ect i ve i n Morocco) , and
- GRAMNet (Gl asgowRef ugee, Asyl umand Mi grat i on Net work)

Project's Aims and Objectives

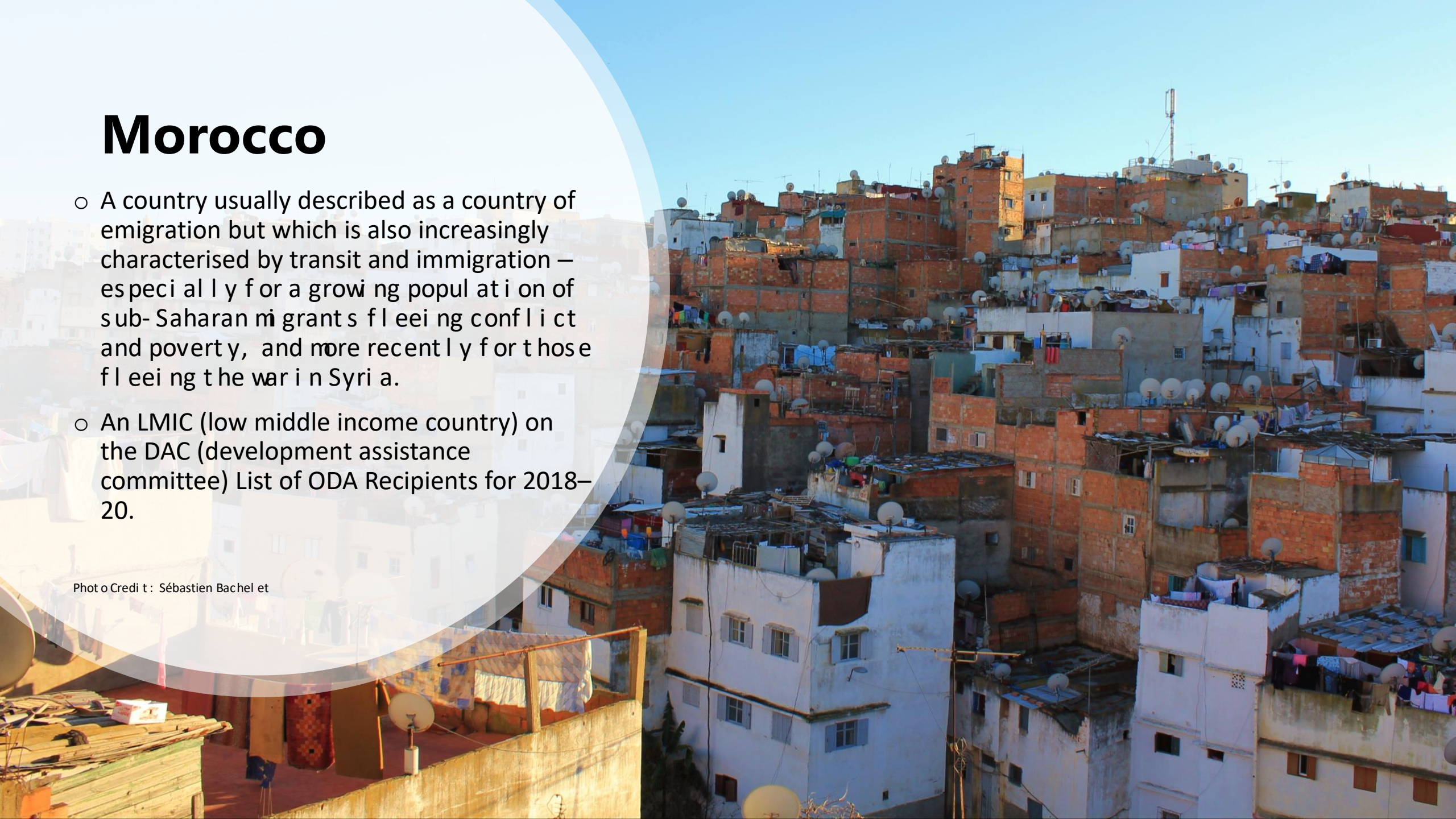


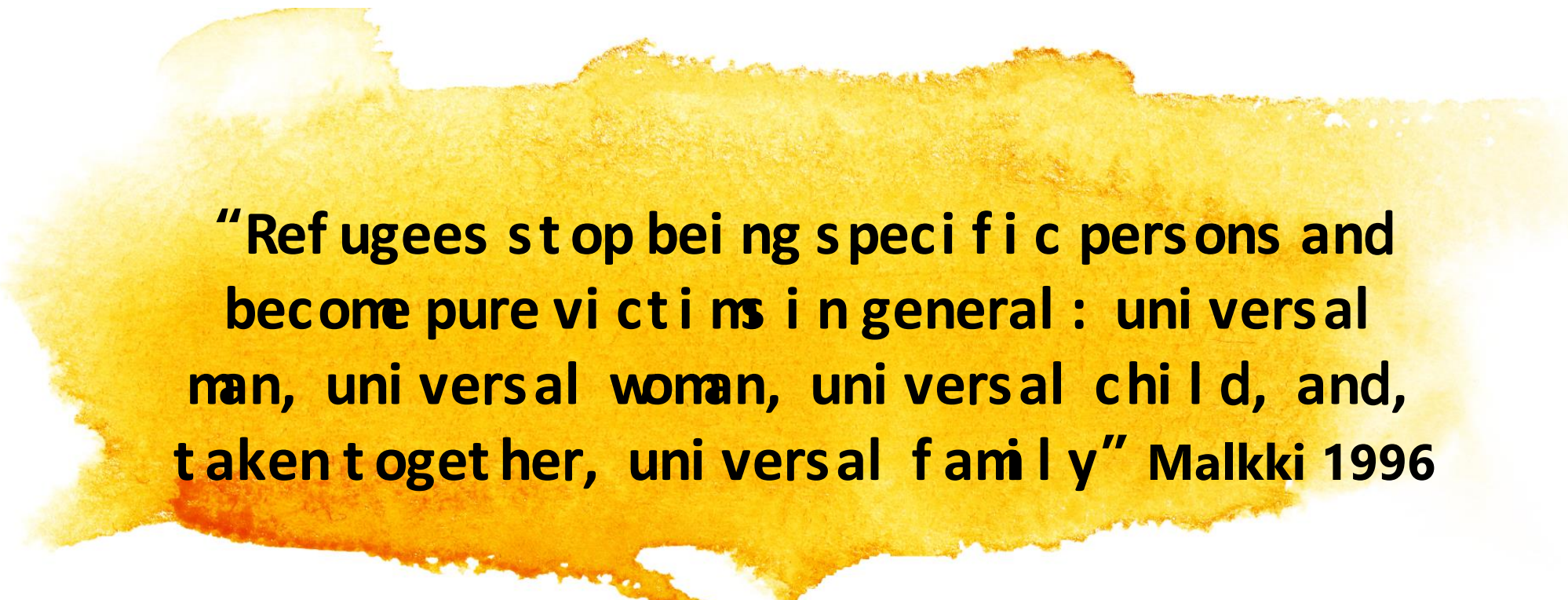
- Capacity building of NGOs, creative engagement of migrants, and intercultural exchange between Moroccans and migrants.
- Generate fresh empirical and theoretical insights on the politics of displacement, transition, and resettlement in Morocco;
- Enhance the research and advocacy capacity of local and national NGOs working in support of displaced communities in Morocco through sustainable engagement and advocacy programmes;
- Enhance the advocacy capacity of grassroots migrants' associations;
- Build relationships, develop partnerships, and exchange best practice transnationally between Morocco and the UK and across academia and the third sector working on forced displacement.

Morocco

- A country usually described as a country of emigration but which is also increasingly characterised by transit and immigration – especially for a growing population of sub-Saharan migrants fleeing conflict and poverty, and more recently for those fleeing the war in Syria.
- An LMIC (low middle income country) on the DAC (development assistance committee) List of ODA Recipients for 2018–20.

Photo Credit : Sébastien Bachel et

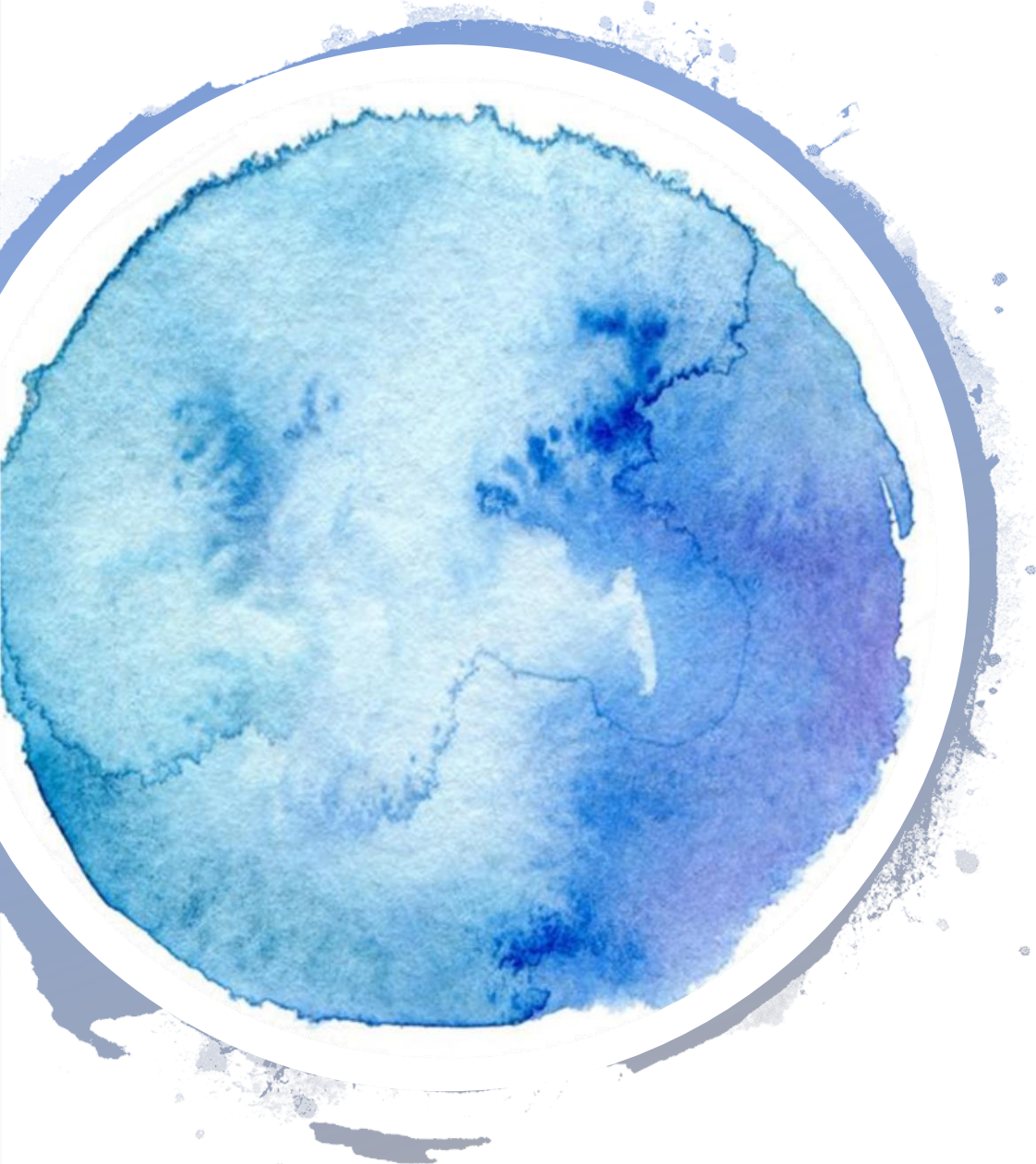




“Refugees stop being specific persons and become pure victims in general : universal man, universal woman, universal child, and, taken together, universal family” Malkki 1996

Can visual representations go beyond providing mere spectacle or acting as means of surveillance? Can the depiction of suffering induce a radical change of direction in the viewer's moral compass?

Methods



- deployment of arts-based methods as social research tools to engage with displaced communities;
- transformative power of creative arts for advocacy and research on forced displacement;
- arts-based methods is usually limited to the 'global north'. Our project adapts this methodological approach in the context of forced displacement in Morocco.
- Active rather than passive engagement. Workshops as (creative) means to (social) ends.



“I was very enthusiastic when he told me about the workshop on photography and editing... I did not know it was about migration. When I found out, then I loved the idea. I had never spent time with sub-Saharanans, it was the first time. I did not have specific ideas about sub-Saharanans before but I heard a lot of stereotypes about them before, that they just come from countries at war and in famine. But I worked with them in the workshop on photography and video and I learnt that they are capable of thinking and of being creative. I would love to work with them again. The workshop gave me the opportunity to overcome some stereotypical ideas I heard before. There is no difference between Moroccans and sub-Saharanans. In fact, they are smarter than a lot of Moroccans. That's the idea I am leaving with. I want to work with them again... It is not the video that made me change my mind about sub-Saharanans. It was the interactions with sub-Saharanans in the workshop, communicating with them, talking about different things, understanding their thoughts.”



“What attracted me to the workshop is everyone's friendliness. Sub-Saharanans and Moroccans have an image of one another. In the workshop ... Everyone had the same motivation. It was very informative through art and integration. A woman ... who wears the veil and is Moroccan. She was comfortable with everyone. It's not easy to see that here.”

Outputs



Films

<http://artsforadvocacy.org/video/>

- Un Nouveau Souffle (And Time Breathes)
- Chair
- Missed Call
- Migration. Récits. Mouvements.



Toolkit

<http://artsforadvocacy.org/toolkit/>

**CREATIVE ARTS,
MIGRATION,
AND ADVOCACY**



Exhibitions

<http://artsforadvocacy.org/exhibitions/>



Photographs

<http://artsforadvocacy.org/gallery/>



Mobilising Access to Rights for Artists in Morocco (MARAM)

AHRC - GCRF Follow on Funding 'Impact and Engagement'

- MARAM (Arabic مَرَام or Wish, Aspiration) is a challenge-driven project which aims to foster and influence change in Morocco by enhancing access to social, cultural, and economic opportunities for marginal artists shaping long-term sustainable change in the cultural politics of Morocco, an LMIC on the DAC List of ODA Recipients for 2018–20.
- MARAM will build on and broaden the impact of our innovative GCRF project (“Arts for Advocacy”) in shifting opinions, contributing to debates, and informing migration policies in Morocco.

GCRF Research in Parliament: “Mobilising Global Voices: Perspectives from the Global South”

Bring to the UK Parliament the voices and perspectives of AHRC GCRF funded researchers, cultural and development organisations, as well as diverse partners in Low and Middle Income Countries (LMICs);

Discuss how arts and humanities research in international development can make a strong contribution to Parliamentary Committees, international development policy-making & practice.

To generate and facilitate a meaningful dialogue on North-South research partnerships.