SPEAKING IN THE GAP

Dr Rebecca Walker with the Scalabrini Centre, Cape Town

An exploratory project on bridging the personal and the political through creative advocacy work

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EXECUTIVE SUMMARY

This report reflects on the research process and findings of a short study designed to explore how the personal, lived experiences of marginalised communities can be creatively expressed with the aim of informing, shaping, and catalysing political and high-level advocacy work.

The study was located at the Scalabrini Centre of Cape Town, South Africa, which provides support, including paralegal, mental health and psychosocial support and key skills training for asylum-seekers, refugees and cross-border migrants, including women and girls on the move. The study is based on the experiences of arts-based practitioners and researchers (facilitators) who have collaborated with the Scalabrini Centre in the running of creative and participatory research processes with refugee and asylum-seeking women and girls. The processes sought to better understand and respond to the experiences and challenges of asylum-seeker and refugee women and girls living in Cape Town. Based on interviews and a focus group discussion (FGD) with the facilitators, this report identifies the ways in which personal narratives and stories can creatively contribute towards complex yet powerful messages that can shape high-level advocacy. The ultimate aim of this advocacy is to facilitate a transformation process in which there is greater understanding and inclusion of migrants within the public and political spheres and society more generally.

> The stories themselves were shared by participants in participatory research processes and developed in group sessions with the facilitators. Some have been documented through arts-based, visual methods, while others have found a home in the encounters and moments shared in the groups.

These are stories not only of challenges and losses, but also stories that counter many of the common stereotypes of migrants. They show the multiple strands of refugee and asylum-seeker lives – from the barriers faced and overcome, to the opportunities created. But it is not the stories themselves that are the focus here. Rather it is how these stories and the processes through which they are nurtured and shared can be understood and employed within advocacy.

The aim of this study is to look at how the voices of those "**speaking in the gap**" can be amplified to speak out louder and further; to help find a home and space where they can be shared, listened to, and witnessed; and, importantly, how they can support and shape advocacy messages. As stories that speak of marginalisation, exclusion, opportunity, and hope, they are intensely personal; located in individual histories and contexts. But they are also stories with common threads that weave through the lives of refugee and asylum-seeker women and girls. No two experiences or stories are the same. But together they build a picture of the structural violence that forces migrants into states of vulnerability and, at the same time, they reveal the strength and resilience it takes to work through and against such structures in order to make a life in a country where you are always "Other."

The stories are, therefore, personal narratives with political messages, and political narratives with personal messages. Where the policies, processes, and practices that endanger the wellbeing and lives of asylum-seeking and refugee women and girls are identified, these stories are "speaking in the gap". It is an understanding of these stories through the eyes of the facilitators that shape the focus of this report and show how the personal and political are linked and mould one another through creative advocacy.

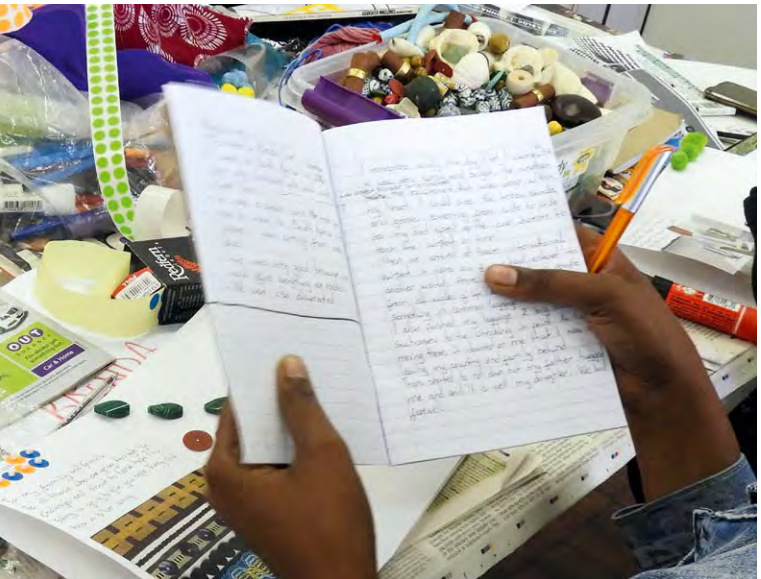
I. BACKGROUND: THE SCALABRINI CENTRE AND CREATIVE INTERVENTIONS

The Scalabrini Centre of Cape Town has been working in the field of migration for almost two decades and has links to various migration-related Non-Governmental Organisations (NGOs) and study centres across the world through the Scalabrini International Migration Network (SIMN), as well as close partnerships with NGOs in South Africa. The Centre itself began as an entity that provided welfare services to displaced communities in 1994 and was formalised as an NGO and registered with the Department of Social Development (DSD) in the early 2000s.

The Centre's mission is to foster cultural, social, and economic integration of migrants, refugees, and South Africans into local society. It does this through a holistic approach that considers all basic needs. Services offered by the Scalabrini Centre include a Welfare Programme, Personal and Professional Development through the Women's Platform, language integration through an English School, and job readiness and placement training and assistance through the Employment Access Programme. In addition to these, the Centre's Advocacy Programme provides paralegal services and engages in litigation as well as high-level policy and parliamentary advocacy to further the rights of asylum-seekers, refugees, and migrants, and to hold government duty-bearers to account.

The Women's Platform

The Women's Platform is a safe space for women at the Scalabrini Centre that nurtures personal development, provides emotional support, and cultivates basic skills training. It is a peer-to-peer programme where women access and share language skills and resources on human rights, health, leadership, and professionalism. The aim of the Women's Platform is to foster intentional processes of self-care, integration, and networking, which are practiced regularly to increase self-awareness and positive change, both personally and in the broader society. The emphasis of the Women's Platform is located in in the values of supporting one another, standing together, building networks, and fostering accountability and mutual respect.



Lawrence House

Lawrence House is a child and youth care centre registered with the DSD. Since 2005, over 90 children and young people from different African countries have crossed paths in Lawrence House and called it their home for a part of their life's journey. Lawrence House offers a trauma-informed space dedicated to the specific needs of unaccompanied minors with migration experiences and separated refugee children.

Understanding and documenting migration experiences

The experiences and challenges of migrants pre-migration and en route to a destination country like South Africa are well documented. However, less is known about the experiences of migrants in their new countries as they seek to integrate and thrive. This is particularly significant in the South African context, where the overall refugee and asylum policy is an urban integration model rather than an encampment-based system. However, although asylum-seekers are encouraged to self-settle, xenophobia and the constant othering of non-citizens not only present barriers to integration, but also pose significant risks to the mental and physical health and wellbeing of asylum-seekers and refugees.[1]

1 Amit, 2015; Hassim et al., 2008; Jean Pierre Misago, 2018; Walker, 2018.

Through research, interventions, and initiatives that seek to better understand the experiences and challenges of asylum-seekers and refugees in South Africa, a number of entrenched systematic and structural barriers and forms of violence have been identified.[2] These include discrimination and xenophobia within the public healthcare and education system, challenges in securing formal and informal employment, and threats of exclusion and violence.[3] Less is known, however, about how these obstacles, once identified and documented, can be channelled into processes that seek change and social justice. How can those who face daily discrimination speak out and challenge the very system that criminalises them? How can those who seek to remain hidden from authorities become visible through their stories without facing greater risks? How can stories that defy the stereotypes and speak of opportunities and successes be added to the dominant stories about challenges and loss?

These are some of the questions that inform research and interventions with asylum-seekers and refugees in South Africa. These are also questions that have helped guide collaborative and participatory work at the Scalabrini Centre as it seeks to find ways of linking personal experiences shared by clients with political processes and high-level advocacy.

This study, therefore, sought to take small steps in addressing and better understanding these questions and to spark a conversation about how ongoing creative and participatory processes can be used to guide advocacy and amplify marginalised voices and communities.

Participatory and arts-based research and interventions at Scalabrini

> "Connecting with others through the process of creativity and art-making can allow people to open to each other an intuitive engagement with each other's lives."[4]

Interest in arts-based methods and storytelling is growing. An increasing number of studies emphasise the use of visual, participatory, and creative approaches, particularly when working with marginalised or so-called vulnerable groups. This growing interest has brought with it both an expanding set of opportunities for research and interventions as well as some confusion around what these methods entail in practice.

> Arts-based and storytelling methods are often collaborations with artists, activists and practitioners outside of academia. In many ways, they push past the restrictions of "conventional" research through a focus on reflexivity, meaning-making and power dynamics.

Connected to participatory productions, for example, arts-based and storytelling methods aim to centre the people most affected by the issues being explored to produce knowledge. There are, however, many practical and conceptual challenges to developing grounded and ethically sound arts-based and storytelling methods. Many of these have been explored through creative the approaches discussed in this report and in terms of how to link these approaches to advocacy.

The facilitators in this study used arts-based and storytelling processes in their work with the Scalabrini Centre and with Lawrence House. One of the projects was a storytelling project run by Yusra Price (YP) and Jill Van Dugteren (JVD), with the support of Shingi West (SW) from the Scalabrini Centre, and with eight participants from the Women's Platform and English School at the Scalabrini Centre. Another project involved asylum-seeker and refugee girls at Lawrence House and was run by Xoli Fuyani (XF). This was a "body-based intervention" using a movement meditation practice known as 5Rhythms. With the same facilitator, a self-care and self-awareness process was run with women at the Scalabrini Centre using dance, journaling, body mapping and memory boxes. Each of these processes is briefly described below.

2 Clacherty, 2021, 2015; Oliveira and Vearey, 2018; Shahrokh and Treves, 2020; Stavropoulou, 2020.
3 Chekero and Ross, 2017; Vearey, 2017; Walker and Vearey, 2019.
4 Kalmanowitz and Lloyd, 2005.

Sharing lives through stories

Over five days in December 2021, eight women participated in a storytelling process that used arts-based activities to support them in telling their individual stories. The overarching prompt that guided each day was to "*tell a story about an experience of living in Cape Town where you learned something about yourself and how you feel that can be useful for others*". To begin, the participants first had to find their story by drawing their own River of Life.[5] From here, they shifted towards telling their story where, for the first time, they verbally articulated their story with the River of Life as a visual aide. The process is intimate and can bring about feelings of vulnerability; therefore, the shift between finding and telling their story was further facilitated through the rapport and trust in the group. Once the first leap of telling stories together had been taken, the group was able to move onto showing their stories by putting more focus on the zine story-making[6] process.

For the final two days of the storytelling process, the participants did a series of visual exercises like playing Pictionary, speed shapes drawing and image association. When they reached the zine story-making stage, they went through the story arc (a beginning, middle and end), story elements (character, emotions, and place), and story-writing (in which each person put their story into words) to help their telling during the story circle.[7] The final stage was the story-boarding phase where each person planned their zine-storybook and used a mixture of magazines, drawing, decorative materials, paint sticks, pastels, glitter, buttons and more to further facilitate their final story. At the end, the group met once more in a story circle and each person told their story using their zine storybooks. To close the process, the group took time to reflect on what the experience meant for everyone and what they had learned. The value of this group of women lay in their continuous support for one another – especially the relationship between older and younger women. Each participant ended with their own story in a book with the hope of finding meaningful ways of sharing their stories with others.

Connecting bodies and minds

5Rhythms, facilitated by Xoli Fuyani, is centred on the idea that everything is energy, which moves in waves, patterns and rhythms. The process focused on building a sense of "sisterhood" amongst girls staying at Lawrence House. Coming from different, often difficult backgrounds, and with many carrying deep trauma and loss, the girls were encouraged to explore and experience their bodies through dance. In this way, the focus was deliberately taken away from speaking and sharing, which for many was not comfortable, and instead directed to bodies and what they can do when they move as "*a space where you can go and really connect and feel what happens*" (XF). Following the dance, the girls also participated in sharing circles in which they were given the space to talk uninterrupted if they wanted to.

Creating a sense of belonging

Xoli Fuyani also ran a series of eight sessions with asylum-seeker and refugee women at the Scalabrini Centre at the end of 2021, with a focus on building self-awareness and self-care, connecting with selves and bodies, and building a sense of belonging. Like the sessions at Lawrence House, these sessions also began with dancing as a "self-inquiry of how your body wants to move right now – how it wants to be." They then used body mapping[8] and memory boxes and journaling as methods through which stories could be explored, engaged with (where possible and where this was wanted), and developed into dreams about the future.

5 The River of Life is a drawing activity that does not require more than a pen and paper. The activity uses the river and its surroundings as a metaphor for life. Symbolism and meaning are attached to different characteristics of the river. How a person chooses to depict those characteristics shapes their visual story and, at the end of the activity, they can choose whether to verbally articulate what their story is and what their river means.

6 Zines are self-published works that can cover an expanding range of topics and can be written and published by anyone. As a medium of expression, a zine breaks from the restrictions of institutional publishing and can often be used to deal with topics that are too controversial or niche for mainstream media.

7 The story circle is derived from the transformative storywork process in which a closed circle is formed in the group. Each person has a chance to tell their story for 5-10 minutes and, in this process, they receive feedback on their story to help refine its telling.

8 Body mapping is an accessible visual arts technique that allows practitioners to create augmented images of themselves through studying the body: experiences of the body, feelings, actions, thoughts, and stories are generated. These images include layers of meaning, shown through symbols, words, pictures, colours, and textures. It was first developed by Jane Solomon, a South African artist, as a tool to help those living with HIV and AIDS and has since become a widely used tool in research and therapy.

II. METHODOLOGY

The methodology of the study included a desk review as well as primary research in the form of four key participant interviews and a focus group discussion (FGD).[9] The participants were the facilitators of the programmes discussed above (hereafter referred to as facilitators and by their initials so as not to confuse them with the participants in their programmes) and so were purposefully selected. One facilitator is also a member of staff at the Scalabrini Centre.[10] Owing to Covid-19, all interviews were held remotely via video call.

The interviews followed an open-ended approach, which encouraged critical reflection and identification of key moments of change for participants. The four interviews were transcribed, coded and analysed using thematic analysis. Emerging key themes were then used to guide the FGD with three of the facilitators. These ideas and discussions all informed the development of the key discussion points in this report, as well as ideas for the creative advocacy brief and key message cards that accompany this report.

The idea of the creative advocacy brief is that it illustrates how personal stories can inform political messages and speak boldly "in the gap" about the impact of these challenges on the everyday lives of asylum-seekers and refugees (as illustrated in diagram 1 Annex A). The key message cards, meanwhile, pair an image from each of the zines with a quote from the report as a way of highlighting the processes of this study and how the creative work and messages are tied together.

Once the report, advocacy brief, and cards were drafted, they were shared with the facilitators as well as the participants for input and validation. In particular, it was critical to ensure that the participants were happy with the content of the brief and use of all images, since their personal stories were used to shape the political messages. Consent was sought at all stages of this process and was checked and checked again with participants to ensure that they were clear and comfortable with the process and outputs.

Three of the key emergent issues and subsequent questions from the interviews and the FGD are discussed below, followed by an explanation of the creative advocacy brief.

9 Ethical clearance for the study was provided by the Human Research Ethics Committee (non-medical) at Wits University (Protocol number H21/11/77).

10 Voluntary and informed consent was sought and secured from all participants. The confidentiality of participants was offered and maintained insofar as possible. However, the small number of participants meant that anonymity could not be provided.

III. EXPLORING HOW TO BRIDGE THE PERSONAL TO THE POLITICAL THROUGH CREATIVE ADVOCACY WORK: EMERGENT ISSUES AND QUESTIONS

1. Ethics of Care in contexts of trauma, loss, and violence

Integral to the ongoing work at the Scalabrini Centre are questions of ethics. In particular, the question of how to ensure that an "ethics of care"[11] shapes all engagements and collaborative research with beneficiary communities that are often marginalised and rendered vulnerable through their position and identity in society. An ethics of care was described by the facilitators as being central to their approaches and as a way in which trust, connections, and community could be sensitively built.

The facilitators spoke about some of the challenges of integrating a caring approach within research, which by nature is often extractive and focused on outcomes. Acknowledging that you cannot necessarily change the goal of research, facilitators showed how you can change how you do research: research can be done in a way that can respond to context, respond to the people in that context and foster ***"kindness towards moments that can be very difficult"*** **(YP)**. It is within these moments that the space for connecting personal narratives to a wider, more political purpose can also be identified. This is shown clearly in the storytelling project with the women's platform.

11 Shahrokh and Treves, 2020; Stavropoulou, 2020.

"I'm telling my story and I'm telling it again"

The storytelling research project was run over one week with eight women from the Women's Platform. The participants were all clients at the Scalabrini Centre and all asylum-seeker and refugee women living in Cape Town. The premise of the research was based on a request from the women's platform for an opportunity for storytelling outside of the more formal processes of sharing experiences and challenges within the Scalabrini Centre space. The research was, therefore, designed to create a space where stories could be told in different ways, and based on questions such as what stories should/can be told, how, why, and to whom? One of the facilitators described how the focus on storytelling exposed the many deeply personal stories that the women wanted to share, and that even though many were unsure how to tell them, what was consistent was their need to tell them.

The focus on storytelling also created the space in which the group – the women and the facilitators – could grapple together with questions of representation, of sharing, of caring and of community. It also meant that the research project could be clearly positioned as being for the clients rather than about them. This approach was also made possible against the background of the larger nurturing context of the Scalabrini Centre and The Women's Platform. Having had links to the Centre, knowing it as a "safe space", and knowing or at least feeling the ethics of care embedded in all the ways the Scalabrini Centre works, meant that the clients could trust the process and space – even if they did not yet trust one another or the facilitators. In this space, stories could then be told while enabling "a sense of pride at every step" – expressed through the assertion: "I'm telling my story and I'm telling it again" (a participant in the storytelling workshop).

The impact of telling stories and telling them again was also shown in how the facilitators described the voices that emerged. One facilitator noted how the women started unpacking their own circumstances and lives – talking about exploitation and deception they had faced, gender-based violence, and all the challenges posed by not having documentation. The stories were individual, but they were also points of connection. Reflecting on this sense of connectedness, one facilitator remarked: "As we were speaking, it echoed around the room – everyone had or knew someone who had faced gender-based violence, who had been denied healthcare, who had been turned away" (JVD).

Similarly, in the intervention with the girls at Lawrence House, the facilitator explained how the sharing circles became safe spaces where stories to which each of the girls could relate began to emerge. Key to these circles was the agreement that no one could ask questions or pass judgement on another. The sense of connection that is created through sharing in the circles also enabled the girls to recognise that they were "not on their own" and that there were experiences and challenges that tied them together – even if unconscious. As the facilitator observed, "These spaces meant the girls could formulate trust as they could see each other for the first time" (XF).

2. Balancing complex narratives with a "single story"

"There's really no such thing as 'the voiceless'. There are only the deliberately silenced or the preferably unheard." (Arundhati Roy)

A focus on the connections between participants and researchers enables a closer look at how values and ethics are incorporated into research engaged with deeply personal, sensitive, and often traumatic stories. The facilitators talked about the importance of critically engaging with the processes by which certain stories or discourses take centre stage. That is, understanding which of the many complex stories describing the everyday lives and histories of the participants become the stories that link experiences with less personal and more political advocacy processes.

The risk with this link is that complex stories become simple, "single" stories, which – as Chimamanda Adichie warns – can flatten out multifaceted and rich experiences about another person or another country. This can lead to stereotyping, assumptions and misrepresentations. As Adichie notes, they "show a people as one thing, as only one thing, over and over again, and that is what they become."[12] This was recognised by the facilitators when they described how people often speak of migrants in South Africa:

> *"When people speak of migrants without knowing migrants themselves, you see blanket conversations: people do not personally or fully understand what is happening in their [the migrants'] lives. They only understand through incident – they don't zoom into these lives". (SW)*

The single story of migrants in South Africa is one of criminals or victims or both; of people burdening a health and education system, undeserving of their needs and rights; and as the root cause of many of South Africa's problems.[13] This single story ignores the diverse reasons migrants move to South Africa and the rich experiences and contributions they bring. It ignores the skilled professionals, the hard workers, the graduates and those with ambition, drive and desires to achieve and excel. It ignores the community members, the entrepreneurs and those who need help to get back on their feet. It ignores the many different people that walk through Scalabrini's door and who are seen through the lens of their many stories; stories that represent who they are and what they can do.

This is where storytelling finds its energy – for conveying those many stories, enabling the different shades of people's lives, and finding ways of connecting to the higher political processes through advocacy. One of the facilitators highlighted the importance of making this connection of personal stories to advocacy processes in the following way: "*It takes one story about a client treated badly in a hospital, plus research, plus advocacy appeal, plus the history of that hospital in turning foreigners away – then I feel that voice becomes louder for someone to do something for it*" (SW).

12 https://www.ted.com/talks/chimamanda_ngozi_adichie_the_danger_of_a_single_story/transcript?language=en

13 Landau, 2017; Misago, 2017.

Therefore, the creative, participatory processes revealed the way in which both complex and multi-stranded stories are relationally informed. They are built through a learning process with others that creates space for reflection on power inequalities and structural violence as well as pathways of resistance and/or resilience. The personal story that emerges is not a "single story" that is flat or one-dimensional, but instead represents the many overlapping layers of stories and experiences. It is a tapestry of multiple stories, combined through the processes of participatory research, which leads to **stories of change**, which create a message that demands to be shared. In this way stories are externalised or "taken out of the body and shared" (JVD) and point resolutely at the structural and systemic barriers that make the everyday lives of migrants in South Africa so difficult. This, then, is "*where personal to political can come in – the personal becomes an informed process for political moves*" (SW).

This fine balance between the complex and the single story is, thereby, enabled by the process of participatory, creative research that opens up a space and works through and with diverse needs and voices. It also recognises the importance of not only speaking out but being heard. For the facilitators, this also chimes with recognising that those speaking out, and the various stories that are being told, are not stories that should be told "on behalf of' – that is, they are not stories of the voiceless who need help to speak out. Rather, they are the loud and clear stories of those who know how to speak, know what to speak, and know why they need to speak – but are not listened to. As Arundhati Roy has so clearly stated: "There's really no such thing as 'the voiceless'. There are only the deliberately silenced or the preferably unheard."

3. The role of creative advocacy: "Speaking in the gap"

Integral to the voicing of these stories are the steps of the creative process that connect individuals to groups, to societies, and to structures, essentially building a space in which voices are centred, amplified, and sensitively represented. This also takes us back to the ethics of care and the moral responsibility imbued in the work that links personal to political through creative advocacy.[14] Creative advocacy can then widen space to listen, respect, amplify, and centre, while directing challenges to the very structural and systematic barriers that aim to silence stories and render voiceless those with important messages and **stories of change**.

One of the facilitators described the role of creative advocacy as "***speaking in the gap***" (JVD) – where the gap refers to the systems that are failing migrants (not providing documentation, obstructing access to healthcare, education, etc.). The the role of advocacy then becomes asking questions about that gap, raising awareness of the challenges, and finding ways of amplifying the voices of those "***speaking in the gap***." In part, this entails ensuring that those speaking have been informed of their rights, have access to information, and, critically, have the confidence to speak out and demand that they are heard "*not as an outsider looking in, but as an insider looking out*" (XF).

14 Spaniol, 2005; Stavropoulou, 2020

Not having the information and not knowing what you can do to be heard traps you in the gap, and "that can be traumatising and re-traumatising over and over" (JVD). The facilitators highlighted the number of traumatising stories that were shared by the participants. These included being denied care in giving birth, forms of deception and exploitation during journeys to and arrival in South Africa, and gender-based violence. They also highlighted the ways in which these stories are lost or buried, often because those who have suffered are unable to come forward; they do not know who they can speak to; and they are sceptical about whether they will be listened to. Yet the implications of such traumatic experiences reverberate all the more loudly when they cannot be shared. As one of the facilitators noted, "Where the advocacy needs to be is understanding the real implications that these denied rights have on people's lives" (JVD).

This underscores the importance of trauma-informed research that can help to externalise stories held within the body and release them into spaces where they can be gently heard and validated. It is also where the role of the Scalabrini Centre connects with research-based programmes and interventions, and especially the emphasis on a trauma-focused approach, to support the claims being heard. One of the facilitators described this process as "reverse advocacy" (JVD) in the sense that the aim of the Scalabrini Centre, particularly through advocacy, is to ensure that their clients are educated in the language of rights, which they can then use to navigate the system. In this way, clients are given the space to "show up fully – to know they matter, are being heard, and have their rights" (XF). Reverse advocacy and creative advocacy approaches, therefore, take the political to the person(al) and back again.

4. Taking the personal to the political and back again

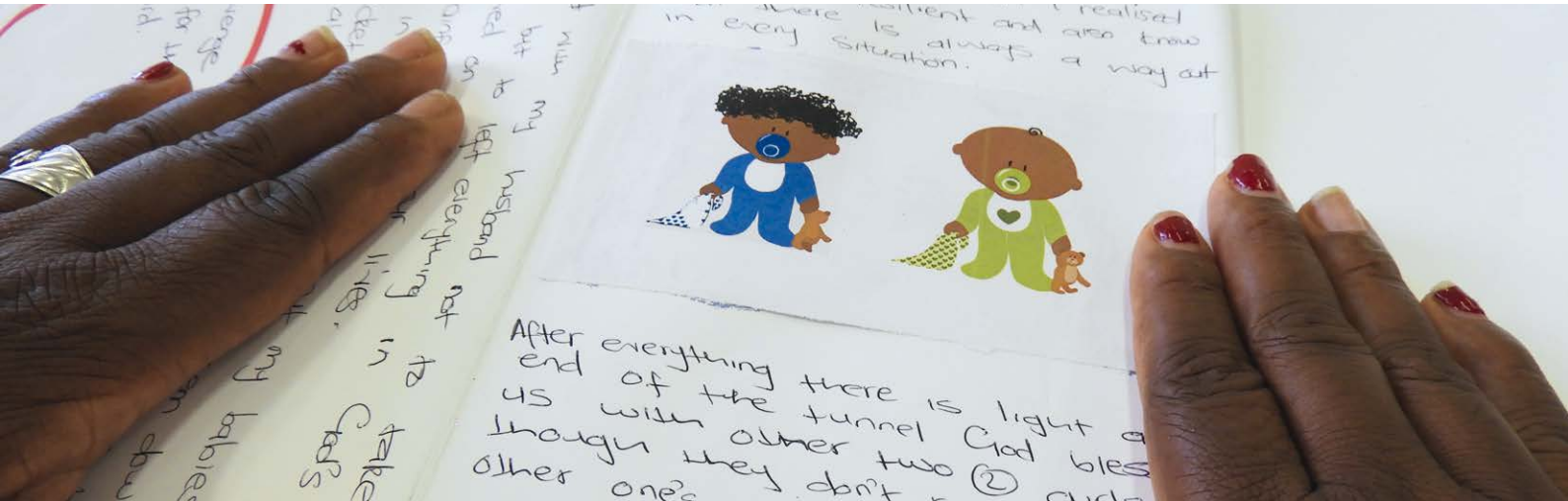
Taking the personal to the political and back again is what creative advocacy can look like. Within the context of a shared, sometimes intense and difficult space, arts-based research holds the potential of creating a powerful political voice. The insights shared by the facilitators show that in the process of the participatory work there is a transformation of space, of relationships, of the connections between individuals and others, and between what is seen as personal and political. One facilitator talked about how the research space enabled thinking about "where stories can go" and suggested that "this is what advocacy looks like" (SW). Another facilitator explained the tension between what the women hope their stories will do, how they seek to retain ownership, and yet how they sometimes need to remain anonymous (see Box 2).

"For women who tell their stories, their hope is that they can reach more refugees, more migrant women, more stories for future generations who have to flee home and come to South Africa. In terms of advocacy – [this is] how to humanize people when there is a prejudice that has been bred over and over. When it comes to dissemination and sharing, they don't want to tell stories and then they get taken over. How it gets shared and represented – there are so many layers. On one level, [we] want people's stories to sit at the same table as policymakers. It fits with the saying "nothing about us without us".

But on the level of sharing stories, there is the issue of anonymity. Some want to claim stories as their own. But then that is not easy or safe if undocumented. What we focus on is keeping the values of what participatory research means from inception right through to high-level advocacy and change. Stories are not separated from [the participants] – so they hold them, work on them, and we keep negotiation going" (YP).

The storytelling process with the group of eight women led to eight different stories shared verbally and visually, and each from different perspectives and angles. However, the facilitators noted that there was also a very clear message of structural inequality in all of them that pointed to a lack of documentation at the root of so many of the ongoing challenges faced by asylum-seeker and refugee women and girls. Although documentation was not the explicit or intentional focus of the storytelling process, the facilitators explained that issues of "legitimacy and documentation" were central to all the discussions and stories that were shared. Similarly, in the body-mapping and journaling interventions with women at the Scalabrini Centre, documentation was also highlighted in relation to issues of safety. This, according to the facilitator, was described as "feeling safe in your own bodies and safe in your own homes" (XF) (see the example in Box 3).

"During the body-mapping process [one woman] sat upright on the floor to draw around her body. This meant her outline on the page was only of her lower body. When she coloured this in at first, she used very dark colours. These became brighter as she worked on the body map. The women explained to me that she had not realised the extent to which she was "always on guard; always sitting and watching." She said that she slept sitting up and never lay back on her back because she never felt safe. In this way, her body was so wise and in tune to give her the feedback that led to an unconscious shift" (XF).



For people with migration experiences in South Africa, the impact of not having documents and of feeling unsafe and scared is experienced by so many and yet is largely misunderstood and/or ignored by many more. This can create a sense of powerlessness despite the clear resilience and tenacity of those trying to make their lives work. It also exposes the risks, precariousness, and trauma that many migrants endure – because they are seen as "illegal" or "undeserving."[15]

Documents are highly personal: they say who you are, where you are, what you are and can reflect how you are. They are also highly political. They announce to the world your legitimacy to exist in a certain space; they tie you to rights, to policies, and to political acts. Therefore, documents represent entire lives and livelihoods and can open up or constrain the possibility of looking forward. Documents, as told by the participants and clients when "speaking in the gap", present a collective story of change that contains layers and threads of happiness, sadness, struggle, and perseverance. It is also a story that highlights how the lack of documents is embedded in and precipitates the ongoing sense of precariousness and the experiences of inequality that migrant women and girls face in South Africa.[16] For this reason, the emphasis on documents encompasses a multitude of stories housed at the Scalabrini Centre and beyond, and points to the urgent and growing need for longer term and systematic change. Advocating for, about, and through documents is a way to link the personal to the political and back again.

5. The "what comes after"

> "Placing individual migrant's stories at the heart of advocacy messages makes them relevant to many audiences."[17]

Key to this study and to the research processes it has reflected on is the intention to develop a better understanding of how challenges faced by asylum-seeker women and girls can shape high-level advocacy with an aim for transformation and political change. Central to this is recognising that

15 Gonzales et al., 2013.
16 Amit and Kriger, 2014; Gandar, 2019.
17 Forum on Migration and Communications (FOMACS), 2017: 4.

the existing single story and current discourse about migrants is shallow and unrepresentative. It does not contain the many different stories that migrants tell. It does not contain the stories that have been shared at the Scalabrini Centre and across many other spaces of support in South Africa. And it does not contain the stories that show the connections and complexities; that show that while migrants struggle, they also build lives, connecting to others, to communities, and to societies.

It is these connections that emerge starkly in the participatory processes and that offer the opportunity to develop more relationships and friendships. The next step is to know how to "*do the right thing*" (YP) – whether that is supporting and holding these connections, widening them, strengthening them, or simply letting them be. Ultimately, the researcher, the facilitator or the therapist is also part of these connections and, therefore, also key to thinking collaboratively about how to locate them within the single story so that it eventually represents, reflects and is responsive to those who tell their stories. As one of the facilitators noted in terms of how to take these stories and messages forward:

> *"So now we have eight stories from different angles but all [focused]around **documentation** – that's just the message. Now to measure impact on advocacy in policy – you have your theme and you have to align it with how it affects people*" (JVD).

Our next challenge is to translate this creative story work into advocacy activities, and to develop pathways of influence with the women and girls involved. In doing so, we need to ask pertinent questions that frame advocacy work in this context. These can, in turn, help us find ways to remain alive to shifting contexts and circumstances (see Box 4).

- "*How do we ensure that the ethics of care remains in the conversation?*" (YP)
- "*How do we keep the integrity of the voices as they are carried to the top?*" (SW)
- "*How [do we] keep the essence of the conversation that connects advocacy to policy without the connection being broken?*" (SW)
- "*How do we amplify voices so that the messages come from them and are not just about what we see of them?*" (XF)

These are all questions that do not necessarily have a direct answer and, perhaps, should not have one. The facilitators were clear that such questions have to run throughout a participatory process and into "the what comes after" (YP), so as to enable an open-ended journey whilst maintaining a deep commitment to learning. Imbued in this journey are also questions of responsibility: to the process, to the participants, and to the stories that may become collective stories of change and political messages but should remain tethered to those who live the stories every day.

Advocacy Brief and Key Message Cards

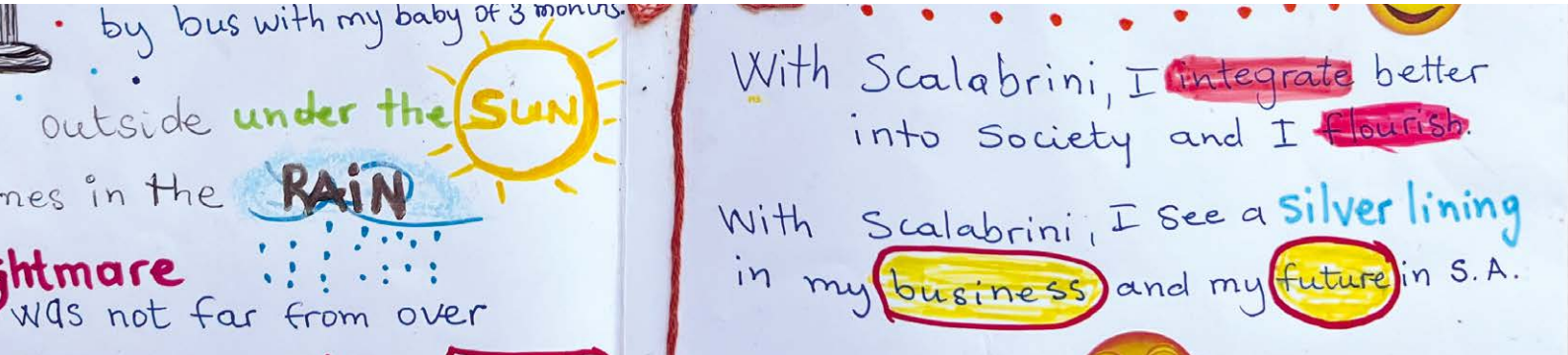
The final part of this study was the creative advocacy brief (see diagram 2 Annex A) and the key message cards, which were developed from the interviews and FGDs and through ongoing discussions with Scalabrini staff, the facilitators and participants. The brief focuses on documentation and "why documentation matters", as the central issue that was identified by all the facilitators as impacting on the lives of the women and girls with whom they worked and collaborated. In addition to the brief, one image from each of the eight zines created in the storytelling process was selected and matched with a quote from the report to produce key message cards.

Once the brief and cards were drafted, they were taken back to the participants for their input and validation. This, too, was a critical stage of the process – both for finalising the brief and cards but perhaps most importantly for beginning the next stage of the "what comes after." This approach and the final products reflect how the stories that were shared directly shaped the thinking and discussions behind the research process for this study, from beginning to end.

6. Concluding words

The message of why documentation matters, therefore, **speaks loudly into the gap** between policies that should allow asylum-seekers to access the papers desperately needed to get on with their lives and the practices that prevent them from doing so, again and again. The message of documentation takes us from the personal to the political and back again, and shows that stories matter, connections matter, and the collaborative work emerging from the Scalabrini centre matters.

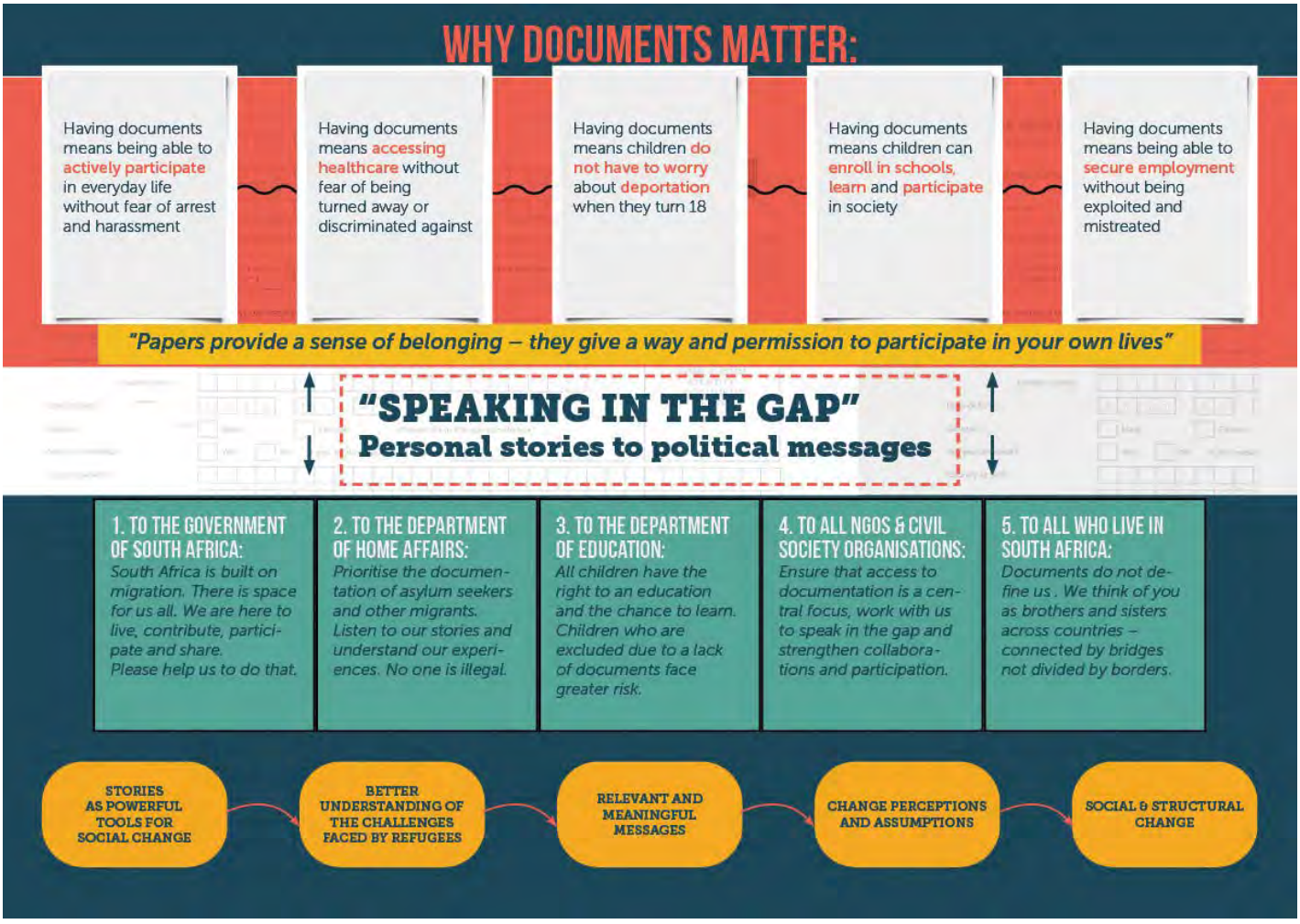
The hope is that this report, the brief and cards, and, critically, all the creative work developed in the participatory spaces at the Scalabrini Centre and Lawrence House, translate these layers of words, images, voices, silences, actions, movements, and stillness into that "story of change." Whether the "story of change" is of the need for documentation or of changing perceptions and attitudes and creating spaces of mutual respect and trust, the creative processes have an important role to play moving forward.



APPENDIX A.
CREATIVE ADVOCACY BRIEF

Diagram 1: Creative advocacy based on stories

Diagram 2: Policy Brief: Why documents matter



APPENDIX B.
ARTS-BASED METHODS AND STORYTELLING RESOURCES

Approaches and methods (previous and existing projects)

Many of the projects mentioned here include multiple art techniques/forms of expression.

Creative storytelling approaches

Digital storytelling (DST)

DST is a creative learning experience supported by technology that allows participants to share aspects of their life story through the creation of their own short digital media production. 'Media' may include the digital equivalent of film, animation, photos, audio recordings or electronic files that individuals can use to tell a story or present an idea. It is a process that combines creative writing, oral history, art therapy, and participatory media production methods to assist people in telling stories as short digital videos.

The Storycentre (previously Centre for Digital Storytelling)

Through creating spaces in which stories can be listened to and shared, the Storycentre uses stories to draw attention to people and communities around the world who are marginalised. The centre collaborates with organisations on workshops in story facilitation, digital storytelling, and other forms of participatory media production. The website includes examples of the work that they do, including a series of featured stories on issues around family, healing and human rights.
www.storycenter.org

Case study: Silence Speaks

Silence Speaks surfaces first-person narratives of struggle, courage, and transformation and works to ensure that these stories play an instrumental role in promoting gender equality, health, and human rights around the world. They use participatory media, popular education, and testimonial practices to support the telling and witnessing of stories that all too often remain unspoken and unheard. http://www.storycenter.org/silence-speaks

The Suitcase Project

This collaborative project with refugee children was based on a psychosocial project using art-based approaches with refugee children in Hillbrow, a suburb of Johannesburg, South Africa. In collaboration with an art teacher, Dianne Welvering, Glynis Clacherty developed The Suitcase Project as a way for young migrant children to express themselves and come to terms with their experiences of conflict-induced displacement. Each child chose from a collection of second-hand suitcases and, through multiple visual media, told the story of their lives in and on the suitcase. The work generated a research project on art-based methodologies and a book. The research is written up in a number of book chapters and articles. "The Suitcase stories: refugee children reclaim their identities" by Clacherty and Welvering 2008.

Participatory Cultures Lab

The Participatory Cultures Lab at McGill University is organised around the use of visual and other participatory approaches to research and social action, and involves the work of collaborators and research students engaged in the story of participatory research. The work includes the use of visual tools such as DST, photovoice, participatory video, participatory archiving, cellphilms (integrating mobile phone technology into participatory visual research), collage and other arts-based approaches in the process of collecting, analysing, and working with research data. It also links to memory work, self-study and to various auto-ethnographic approaches to research. The work also links to issues of social justice, focusing on such areas as youth sexuality and HIV and AIDS, gender-based violence (GBV), food security and poverty alleviation.
https://bit.ly/3Bow1ZT
This is a resource that provides a step-by-step introduction to using the methods of cellphilms, photovoice and digital storytelling. It also discusses the ways in which pairing community technology with Participatory Visual Research (PVR) opens opportunities to explore and address a wide range of local and global issues including GBV, environmental sustainability, language revitalisation, issues of identity and civic engagement. https://participatoryculturestlab.com/

Collaborative projects with Participatory Cultures Lab

The Networks for Change and Wellbeing: Girl-led 'From the Ground Up' Policy-making to Address Sexual Violence in Canada and South Africa initiative has a website that describes each of the project's field sites in South Africa and Canada, the working groups involved and also a gallery of visual images from the project. There are also resources including websites and toolkits.

Transformative storywork

"Transformative storywork is a complex and multi-layered process which operates on an emotional, creative level. It uses storytelling as a form of inquiry, including the exploration of the self and of daily experiences in connection with life history and social context. In doing so, transformative storywork is committed to social justice. Through personal and collective creative expression, transformative storywork builds opportunities to challenge unequal relations of power in our own lives and the lives of others."[18]

Transformative storytelling projects

This site provides an online handbook, blog, case studies and links to a number of other resources. These resources include a handbook and handouts of DST story-circles, DST audio-recording and other handouts. It provides examples through case studies of projects in which which facilitators and participants collaborate to produce stories in a variety of contexts (townships in South Africa, Abuja Nigeria, Palestine, Bosnia and Herzegovina, etc.) and explores issues ranging from GBV, HIV and TB to health and dealing with war. http://www.transformativestory.org/

Maping Memories

This is a project that brings together the stories of young migrants and refugees – telling their stories on their own terms through photovoice, digital storytelling, etc.https://bit.ly/3GKMecY

Quilting, sewing and art-making

Material products that emanate from different activities of women, such as needlework, pottery and other crafts, serve as a testimony of their lives and achievements in the same way in which written documents produced in a formal political environment provide information on administrative and legal processes.[19]

Arpilleras

These are tapestries or quilts sewn by women to "speak out" visually about political repression and human rights abuses under Pinochet in Chile through their stitching work. The work conveys processes of resistance, memory and the search for truth and justice in a context of repression. Arpilleras were later also made in Peru, Colombia and Mexico.[20] https://bit.ly/3LLBL4S

Stitching our [HIV] Stories

Part of a MoVE (Methods-Visual-Explore) project, the African Centre for Migration & Society (ACMS) worked in collaboration with Sisonke, the sex worker movement, on a series of arts-based projects, including Stitching our [HIV] Stories: Activists Quilts by Sisonke Sex Workers. First displayed at the 21st International AIDS Conference in Durban, South Africa in July 2016, the four quilts represent the experiences of sex work and HIV in South Africa since 2000. The two-day project included three MoVE collaborators and 10 Sisonke members and the quilts have since been displayed in a variety of spaces. https://bit.ly/3LADREj

Textile collages and narrative stories

Mwangaza Mama Project

This creative storytelling project was undertaken in collaboration with a small group of cross-border women living in Johannesburg. A part of the broader MoVE collective, it provided a way to learn about migrant women's everyday experiences while making them central to the production of knowledge. The textile collages and narrative stories produced by the women for public audiences weave through various aspects of their lives, taking the reader on a visceral journey of intense hurt and healing to self-recognition and self-power. The project is written up as a book and available to download. https://bit.ly/3sAwlAQ

18 Wheeler, Shahrokh and Derakhshani, 2018.

19 Goggin, 2003.

20 Bacic, 2003.

Common Threads

Though Common Threads is intended as a therapy intervention, essentially it describes a process that would be easily applicable to the research situation and bears resemblance to other projects such as Mwangaza Mamas. The project initially began with Colombian refugees in Ecuador in 2012 but has since spread to a number of other sites including Nepal, Bosnia-Herzegovina and the DRC. The objective is to provide psychosocial support for survivors of violence in the form of culturally responsive programs in collaboration with local partners. The project works to build connections with others, provide safe space, encourage non-verbal self-expression and foster empowerment. https://www.commonthreadsproject.net/

Zines

Zines are self-published works that can cover an expansive range of topics and can be written and published by anyone. As a medium of expression, zines break from the restrictions of institutional publishing and are often used to deal with topics that are considered too controversial or too niche for mainstream media. They often employ unpolished designs and layouts and are printed in large quantities for wide distribution. Zine productions are often popular in 'underground communities' that want to share about a particular topic or issue. Participants move through a variety of multimodal visual and narrative exercises in which storytelling and art-making are central. From there, participants select a story or theme that they want to focus on for their individual zines.

Example: Izwi Lethu – our voice

Izwi Lethu is a newsletter produced by sex workers living and working in the Gauteng Province of South Africa. The newsletter is free to download and distribute. The process of creating the newsletters – including the workshops and collaborative work with Sisonke – is part of a doctoral study at the ACMS exploring the use of this participatory arts-based method to represent sex workers' lives and for sex workers to create and publish the stories they want to tell.
https://bit.ly/3oLZxUk

Collage

Collage is a popular technique because materials are accessible and people are generally not intimidated by the prospect of participating in collage making.[21] Collage can therefore be used inclusively with a range of participants, including those often left out of the research process due to age, disability, or language differences.

Embodied story-based approaches

Body mapping

Body mapping is an accessible visual arts technique that allows practitioners to create augmented images of themselves through studying the body: from the experiences of the body, to the feelings, actions, thoughts and stories that are generated. These images include layers of meaning, shown through symbols, words, pictures, colours and textures. It was first developed by Jane Solomon, a South African artist, as a tool to help those living with HIV and AIDS and has since become a widely used tool in research and therapy.

Body mapping manuals

On the CATIE (Canadian AIDS Treatment Information Exchange) website, resources for thinking about and doing body mapping are available as well as original body maps and stories. CATIE developed in response to the HIV/AIDS epidemic with a mandate to "providing people living with HIV/AIDS with the information and the tools to fight back, to learn about HIV and its impact on our bodies, and help use this knowledge to advocate for treatments".[22]

Mapping our Lives was a project in which body maps were produced and exhibited at the South African National Gallery in Cape Town in 2002, and later travelled to London and New York. In addition to the body mapping workshops, which took place in support groups, other tools included the visual body maps, 'social maps' and 'journey maps'. These tools were designed to encourage critical reflection on the social context facing participants and their responses to it. The workshops were both informed by, and in turn, informed social science.
http://www.cssr.uct.ac.za/cssr/asru/outreach/visualbodymaps
https://www.wessexheritagetrust.org/the-memory-box-project

21 Chilton and Scotti, 2014.
22 CATIE, 2007: 3

Queer Crossings

This is a project under MoVE that used body mapping to explore the experiences and stories of LGBTQ migrants and asylum-seekers in South Africa. The two participatory projects held between ACMS and the Gay and Lesbian Memory in Action (GALA), Seattle University and SUNY Downstate Medical Center School of Public Health involved writing short non-fiction, poetry and creating visual arts. The project is documented on the MoVE website. https://bit.ly/3uShNiL

Equal Airtime

Building on the Queer Crossings project, Equal Airtime was a body mapping and narrative writing project in 2014 that used visual, narrative and theatrical exercises aimed at exploring the lived experiences of participants in Musina and Makhada in the Limpopo Province of South Africa. Issues such as migration, governance, gender, sexuality and health were explored. A Creative Resistance Manual can be found on the GALA (a LGBTIQ+) organisation website.
https://bit.ly/34XHROo https://bit.ly/34J89UP

Theatre of the Oppressed

Theatre of the Oppressed is a form of popular community-based education that uses theatre as a tool for social change. Originally developed out of Augusto Boal's (1931-2009) revolutionary work with peasant and worker populations in Latin America, it is now used all over the world for social and political activism, conflict resolution, community building, therapy, and government legislation. It is also practiced on a grassroots level by community organisers, activists, teachers, social workers, cultural animators, and more. Boal created Forum Theatre as a space for teaching people how to change their world by enabling them to focus on and solve their own social and political problems in a theatrical setting. This technique has been used in research projects to bring theatre and the social sciences together to explore various social issues.

Example: The Identity, Performance and Social Action: Community Theatre Among Refugees (IPSA) project – funded by the Economic and Social Research Council (ESRC) at the University of East London in the UK – is based on a series of theatrical events which focus on refugees' lives since coming to London. In Playback Theatre, members of the audience tell stories based on their own experiences and reflections that are then "played back" to them by actors on stage. Forum Theatre allows both actors and audience members to change the course of the dramatic action, to "step in" and to suggest and explore alternative behaviour. https://bit.ly/3uR6JSR

Other visual methods

Living and Dying with Dignity: The Alzheimer's Project

This project focused specifically on the experiences of adult caregivers caring for elderly parents who were suffering from Alzheimer's. During their research, Cole and McIntyre conducted many face-to-face interviews with caregivers, as well as with support groups, social workers, and physicians. They translated their findings into an exhibition that was first shown in the foyer of the Canadian Broadcasting Corporation Headquarters of Toronto. The exhibition comprised a number of installations, one of which was Life Lines, a 20-foot-long clothesline held up by ropes and cement blocks on both sides that displayed undergarments and adult-sized diapers ordered from left to right according to the time in the lifecycle at which they were worn. Other installations included a series of images from Cole and McIntyre's family photo albums (both researchers cared for mothers with Alzheimer's) and a voice-activated recorder for attendees to sit and tell their own stories of caring for loved ones. Also, there was an installation of a series of refrigerator doors, each with different magnets holding up various artefacts, such as pictures of grandchildren, grocery lists, coupons, reminders of medication, emergency numbers, and so forth.[23]

Their work is a strong example of the versatility of visual research. It also shows how it can not only cut across legal issues, health care, emotional care, and public education, but also highlight the multiple ways working with "the visual" can produce diverse forms of data, which can be used to expand understandings of complex issues and lives that are often hidden from view. https://www.librarything.com/work/8346401

Photographic and film-based approaches

Photovoice is a qualitative method that essentially relies on giving cameras to individuals so that they can take images to represent their communities.[24] This "innovative" approach to knowledge production is rooted in the theoretical foundations of Freire's (1970) education for critical consciousness and feminist standpoint theory.[25]). Photovoice is an engagement and research process by which people – usually those with limited power due to poverty, language barriers,

23 Cole and McIntyre, 2008.

24 Mitchell, 2011; Moletsane et al., 2007; Warne, Snyder and Gillander, 2013.

25 Wang, Cash and Powers, 2000.

race, class, ethnicity, gender, culture, or other circumstances – use video and/or photo images to capture aspects of their environment and experiences and share them with others. The pictures can then be used, usually with captions composed by the photographers, to bring the realities of the photographers' lives home to the public and policy makers and to spur change. In South Africa, photovoice has been used to explore the intersections of migration, gender, and urbanisation;[26] gender, race, and sexuality;[27] healthy and unhealthy spaces in inner city Johannesburg, activism in response to HIV- and AIDS-related stigma[28] and also dealing with cancer and grief.[29]
http://strive.lshtm.ac.uk/sites/strive.lshtm.ac.uk/files/wang%20concept%20and%09%20methodology.pdf

Youth Circulations

Youth Circulations is a nexus for research, art and activism around youth mobility and the politics of representation. Based on work by anthropologists who work with unaccompanied child migrants, the site is designed to challenge stereotypical media portrayals of young migrants and their families. The site curates a collection of these common images and, in response, offers a meaningful global critique. The critique draws attention to active counter points, such as occasions in which youth are portrayed or self-represent as complex, agentive, skilled, creative, relational actors. The overall goal of working with and against mainstream images is to incite critique and to create conversation. The site also includes a blog on various issues affecting unaccompanied migrants and the role of words and images in arts-based responses to children's experiences. There is also a list of resources, including web pages of similar projects as well as journal articles.
http://www.youthcirculations.com/

Transit Tales

This is a collaborative project between The Centre for Documentary Photography (Barcelona), Jungleeye (Calais), The Collective Oiseaux Tte (Brussels), and Eyfra (Berlin) in which they produce and share experiences in the field of participatory photography with groups of refugees and migrants through:

- Holding participatory photography workshops with groups of refugees in Barcelona, Paris and Berlin
- Offering a platform for the dissemination of participatory photography projects to facilitate access to multiple threads of storytelling and photographs
- Hosting seminars to share knowledge amongst people active in the field of participatory photography and intercultural work and with migrants and refugees
- Producing a travelling exhibition

The initiative includes a downloadable methodological guide that provides a step-by-step guide on how to run participatory photography projects such as planning and context, different formats and techniques including photostory, self-portraits, ways of documenting and diffusion. These techniques involve engaging with questions around issues of power, politics and participation. https://bit.ly/3gKuDHF

Participatory video

"Participatory video is used to refer to a very wide range of practices that involve non-professionals in making their own films as a means to engage communities, develop critical awareness, and amplify citizens' voices to discuss social problems that they prioritise…The canonical texts on participatory video all make reference to participatory video's grounding in the praxis of Brazilian popular educator Paulo Freire, and the influence of feminist practice is often also noted in the literature."[30]

Online spaces for learning about and sharing arts-based approaches

migART

With the aim to provide a consolidated list of different arts-based research projects, the website offers a repository of research, activist, and teaching projects that employ creative and collaborative methods to serve migrant communities, better understand migration, and communicate research findings in accessible and, when possible, interactive ways. The site showcases past and ongoing activities (research projects, social initiatives, syllabi) and shares information about upcoming events, grant opportunities, and new publications. The larger goal is to help build a community of researchers, activists, and educators and to stimulate collaborations. The website is divided into several main sections. The first three sections – activism, research, and training – are devoted to ongoing and past projects that employ creative and collaborative methods. Then, the site provides a list of people (and their contact information) – academics, activists and educators – whose projects are showcased on the website. The news section provides information on upcoming workshops, conferences, exhibits, and grant opportunities as well as new publications. https://migart.bard.berlin/

26 Kihato, 2009.
27 Langa and Kiguwa, 2016.
28 Moletsane et al., 2007.
29 Edwards and Greef, 2018.
30 Roberts, 2018.

Transformativestory.org

The online handbook from Transformativestory.org provides conceptual reflections, practical experiences, and methodological guidance on transformative, creative and visual storytelling methods. These storytelling approaches combine a participatory, collaborative methodology with the use of technology to generate stories aimed at catalysing action on pressing social issues. www.transformativestory.org

MoVE: Method: Visual: Explore

MoVE focuses on the development of visual and other involved methodologies to research the lived experiences of migrants in southern Africa. The aim is to integrate social action with research and involves collaboration with migrant participants, existing social movements, qualified facilitators and trainers, and research students engaged in participatory research methods. This work includes the study and use of visual methods – including photography, narrative writing, participatory theatre, collage – and other arts-based approaches in the process of producing, analysing, and disseminating research data. These approaches to research facilitate storytelling and self-study, incorporating various auto-ethnographic approaches. Central areas of investigation relate to issues of social justice in relation to migration, with a specific focus on sexuality, gender, health, and policy. Many of the projects under MoVe have been mentioned in this resource. All of these projects are documented online and have material that is available for free – in order to reach wider audiences and especially beyond the academy. Some of the projects have also circulated widely, generating engagement between the producers of the work and different public audiences. https://www.mahpsa.org/arts-based-research/move/

Africa Psychosocial Support Institute (APSSI)

This website offers support for those engaged in mental health and psychosocial care and support (MHPSS) services though offering innovative Afrocentric psychosocial support (PSS) education, research programming resources, and technical guides. It also offers informative and useful guides on specific arts-based techniques for doing research, particularly facilitator's guides and descriptions for doing bodymapping. http://www.repssi.org/

Participatory methods

Participatorymethods.org

This participatory methods website is a repository organised by the Participation, Inclusion and Social Change Cluster at the Institute of Development Studies. Aimed at researchers, activists, development workers and basically anyone engaging with participatory methods, the site provides a broad range of materials and resources on participatory methods, including where and how they are used, problems, potentials, etc. It also addresses issues to be considered at every stage of research, from planning and designing projects to monitoring and evaluation, research and analysis, and communication and dissemination. For each topic there is a short discussion and a link to key terms along with key resources including downloadable articles and papers, blog posts and discussion pieces. Many of the key resources engage with issues central to all participatory research approaches, such as issues of reciprocity, relationships, representation and, crucially, ethics. http://www.participatorymethods.org

National Centre for Research Methods (NCRM)

This webpage provides an overview of the work being done through the NCRM, including a number of qualitative projects using participatory, visual and arts-based methods. This page is particularly useful for its exploration and discussion of a range of methods (both quantitative and qualitative), how they relate to one another and work within the broader context of research, learning and teaching. Questions such as why certain types of research matter, how they can work in certain contexts, and how methods have been applied are discussed. There are many useful online learning resources including a number of interesting videos and podcasts discussing projects and methods. These include storytelling and participatory theatre with marginalised communities as well as a series of videos on different forms of visual methods and related questions about social responsibility, accounting for 'unseen' practices, etc.

Useful links include:

- A series of videos on creative arts-based methods: https://www.ncrm.ac.uk/resources/online/creative_research_methods/
- Exploring the potential of collaborative arts-based research: https://youtu.be/io_vgtLsBUw
- A podcast on transforming lives with storytelling: https://www.ncrm.ac.uk/resources/podcasts/mp3/
- A podcast on using visual diaries to capture the everyday lives of people in mid to later life: https://www.ncrm.ac.uk/resources/podcasts/mp3/NCRM_podcast_Martin.mp3

https://www.ncrm.ac.uk/

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"For women who tell their stories, their hope is that they can reach more refugees, more migrant women, more stories for future generations who have to flee home and come to South Africa"

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