

<b>Institution:</b> King's College London		
<b>Unit of Assessment:</b> 30 Philosophy		
<b>Title of case study:</b> Enhancing public awareness and understanding of the ethical dimensions of migration control		
<b>Period when the underpinning research was undertaken:</b> 2012–2020		
<b>Details of staff conducting the underpinning research from the submitting unit:</b>		
<b>Name(s):</b>	<b>Role(s) (e.g. job title):</b>	<b>Period(s) employed by submitting HEI:</b>
Sarah Fine	Senior Lecturer in Philosophy	From 2012
<b>Period when the claimed impact occurred:</b> 2016–2020		
<b>Is this case study continued from a case study submitted in 2014?</b> N		

### 1. Summary of the impact

Migration is one of the most divisive issues of our time. Dr Sarah Fine subjects widespread assumptions about migration control to philosophical scrutiny. Her work defends more open international borders by critically analysing the notion that states have a right to exclude non-citizens. Fine has advanced an innovative methodology, highlighting the importance of involving diverse voices in discussions about movement and membership.

A first step towards challenging the status quo around migration control and highlighting the human costs of the current system in a hostile climate is forging a space to explore these contentious issues with sensitivity. Fine has collaborated extensively with artists across a diverse range of media (theatre, dance, visual art, digital), sharing her research with non-academic audiences across the UK and worldwide, in accessible formats, creating welcoming, research-informed discussion environments. Fine's research has led to:

1. 12 artistic outputs co-produced through research-led creative methodologies.
2. Partner artists and art institutions gaining a deeper understanding of migration ethics and changing their creative practices.
3. Audiences reporting changes in their ways of thinking about migration and their intended behaviour.
4. An influence on global migration practitioners, including senior management of multi-national NGOs and leading international journalists, and by extension public discourse about migration.

### 2. Underpinning research

The global politics of migration is organised around a key assumption: that states are entitled to set their own immigration and membership policies, in line with their own priorities. This assumption is rarely noticed but has momentous ramifications. It serves to legitimise practices of denationalisation, detention and deportation, 'hostile environment' policies, the fortification of borders, the externalisation of migration control (for example, where states make arrangements with other countries and external actors to do their border work for them), and generates the notion of 'clandestine migration'. In effect, countries act as though they have a right to exclude non-citizens. Furthermore, there is no internationally recognised human right to immigrate. Fine has argued that we must challenge this status quo.

**The right to exclude.** First, Fine has looked closely at justifications for the right to exclude. What would it mean for states to have a moral right to exclude non-citizens from their territory and from acquiring citizenship, and what might ground such a right? Fine has explored whether some central feature of modern states provides support for the idea that they have a right to exclude. For example, is it something to do with democracy, or liberalism, or nationhood, or sovereignty [1,2,3,5]? Fine has argued that none of these offers strong support for the right to exclude, and indeed some of them (e.g. democracy) push in a more inclusive direction.

**The human costs of the current system.** Second, Fine's research has highlighted the human costs of assuming that states have a right to exclude. She has illustrated various historical and ongoing injustices embedded in immigration control practices. These include endemic racism and discrimination, and obstacles placed in the paths of refugees seeking asylum [3,4,5,6]. Defenders

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of the state's right to exclude might seek to distance 'legitimate' practices of exclusion from current and historical unjust practices. Fine's research has questioned whether that line of thinking is tenable, given what we know about modern states and the nature of politics [2,3,5].

**The importance of voice and participation.** Third, Fine has drawn attention to the fact that some voices dominate debates about migration and borders, while others – especially voices of refugees – are silenced or marginalised [2,4,6]. Fine has explored the effects of this marginalisation of refugee and other migrant voices. It leads to an impoverished understanding of why people move, and therefore to inappropriate and ineffective responses to that movement. Fine has emphasised the importance of foregrounding the perspectives and experiences of refugees and other migrants.

### 3. References to the research

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1. Fine, S. (2013). The ethics of immigration: self-determination and the right to exclude. *Philosophy Compass*, 8(3), 254–268.
2. Fine, S. (2014). Non-domination and the ethics of migration. *Critical Review of International Social and Political Philosophy*, 17(1), 10–30.
3. Fine, S. (2016). Immigration and Discrimination. In S. Fine and L. Ypi (Eds), *Migration in Political Theory: The Ethics of Movement and Membership*. Oxford: Oxford University Press. One of the top 10 researched books in political science on *Oxford Scholarship Online* in 2019.
4. Fine, S. (2019). Refugees, safety, and a decent human life. *Proceedings of the Aristotelian Society*, 119(1), 25–52. One of OUP Philosophy's 'Best of 2019'.
5. Fine, S. (2020a). Monsters' Inc.: The Fight Back. In P. Niesen (Ed.) *The Shifting Border: Ayelet Shachar in Dialogue*. Manchester: Manchester University Press.
6. Fine, S. (2020b). Refugees and the limits of political philosophy. *Ethics and Global Politics*, 13(1), 6–20.

### 4. Details of the impact

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From reading her papers with actors in the rehearsal room to sharing her ideas directly with audiences through international broadcasts, Sarah Fine's research has changed understanding of the ethical dimensions of migration control. The demonstrable impact of her research includes:

#### 1. The co-production of 12 artistic outputs through research-led creative methodologies.

Between 2016 and 2020 Fine's collaborations with artists produced a range of outputs. The following are highlights from across a variety of genres.

**Theatre:** A five-year collaboration between Fine and leading human rights theatre company ice&fire has resulted in the creation of ***We Like To Move It Move It***, a play by Amy Ng and Donnacadh O'Briain. The play has been designed to tour non-traditional venues and reach new audiences. Led by creatives with migration backgrounds, it is based on intensive periods of research and development, with a total of 3 playwrights, 2 producers, 1 immersive theatre expert, 9 actors, ice&fire's Artistic Director Christine Bacon, and Fine, during which they read and discussed Fine's work. As Bacon explains, this touring play "fits with our core social mission to inspire artists and audiences to create positive change in the world through human rights." She states that "the play would not have happened were it not for Dr Fine's research and input" and it "draws extensively on Dr Fine's published papers, which directly inspire scenes in the play." Bacon explains that, prior to this collaboration, ice&fire's work "had focused on restrictive immigration policies and practices and how they may be improved to make the system fairer and more just", but Fine's research "gave us the space and time to examine the foundation of these policies - the right of the state to exclude would-be migrants – a 'right' most of us take for granted" [A].

**Dance:** A five-year, ongoing collaborative partnership between choreographer Sivan Rubinstein and Fine – involving a creative team of more than 50 dance artists, musicians, visual artists and producers, most with migration backgrounds – has resulted in the creation of a series of artistic outputs exploring migration, borders, identity, the concept of home and the climate crisis, drawing on Fine's research. These include dance performances (***MAPS, Ports that Pass, Dance No. 2*** and ***Above and Below***), interactive audience participation pieces (***Active Maps, Discovering Home, Generation Z*** and ***Orbit***) and a documentary film by Edurne Bargueno showcasing Rubinstein and Fine's collaboration (***Migration through Dance***). These pieces have been performed to over 1,800 people in the UK, the Netherlands, Italy, Israel and China. The digital pieces have had over 1,700 views online. Drawing on Fine's ideas, these works enabled

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audiences to challenge convention and visualise something other than the status quo. For example, as the MAPS programme outlines, *“in collaboration with Dr Sarah Fine, ... MAPS takes the antique map of the world and fuses it into a culturally mixed, rhythmic and music flowing groove, revelling in a new cartography of the world.”* On Fine’s research, Rubinstein writes that *“my notebooks are full of ideas that have inspired me... It feeds the work and the practice.”* For example, Fine *“always emphasised the importance of listening to the voices of migrants. She pushed us to bring that in, and a lot of that came from Sarah’s research”* [B].

**Visual art:** Dutch artist Jort van der Laan engaged closely with Fine’s work, including participating in her research-led module on the ethics of migration, while he was an artist-in-residence with KCL’s Centre for Philosophy and Visual Art. In response, he developed the installation ***Neither of Us is Powerless***, exploring the embodied experience of crossing borders. This piece was shown at the Art | Philosophy: Migration, Meaning, Time exhibition in February/March 2019 at Bush House (London), and at the Freedom of Movement exhibition at the Stedelijk Museum Amsterdam, where it was acquired for their permanent collection. Van der Laan reports that *“[I] always had Dr Fine’s research papers and teaching materials with me while I was traveling/in transit.”* These *“very much influenced the making of the work”*, for example *“affecting my understanding of the politics and philosophy of movement restrictions”* [C].

Fine’s research also influenced artist Ben Fredericks in his development of ***Playing God***, a virtual reality immersive experience about the ethics of migration control. In this piece, the player becomes the *“captain of a space station ... presented with a humanitarian crisis”* and has to work through a series of scenarios designed to challenge responses to migration restrictions. It was shown to over 2,000 people in France, Brazil and the UK in 2019. Fredericks writes that Fine’s research and advice *“were extremely useful during my process”* and *“helped steer”* moments in the piece. He adds that drawing on Dr Fine’s research enabled him *“to delve deeper into the subject matter that mattered most”*, and ensured *“the thematics and dramatization”* were *“well informed and well balanced”* [D].

## 2. Enhancing the understanding and changing the creative practices of artists, creatives and arts institutions.

Fine’s research has influenced a wide range of creative practitioners and institutions through active collaboration.

**Artists and creatives:** Many artists have reported long-lasting beneficial changes to their creative practices. Choreographer Sivan Rubinstein explains that working with Fine was *“pivotal”*. It has changed the way she approaches dance-making and *“has become what my physical practice is based on. Not just the conceptual side, but the physical, too”* [B]. Ben Fredericks confirms that Fine’s research *“expanded my knowledge of this subject”* and that *“as a result of this experience, liaising with academics has now become a standard part of my practice”* [D].

Such profound change is also reflected in testimonies from those involved in the ice&fire collaboration. Artistic Director Christine Bacon explains that Fine’s research *“had a weighty impact on me and my practice.”* She writes that she had *“never seriously grappled with the concept of why and how the state had assumed such power over immigration control, seeing it as a fact of life ...”* but that Fine’s research *“provided space to re-think this”* and gave her *“courage to question”* it. Now while speaking on *“panels and delivering workshops”* she *“regularly refer[s] to Dr Fine’s ideas when asked about solutions to seemingly perennial problems.”* Furthermore, Fine’s research, focusing on the perspectives of migrants, has prompted Bacon to develop a new podcast, ***I Am An Immigrant***, exploring personal stories of migrants to challenge audience perceptions [A]. Other members of the ice&fire creative team also have reported that their beliefs and practices were changed as a result of engaging with Fine’s research. One producer highlights that his views had been *“broadened”*, forming a *“better understanding of the right to exclude and the cracks within the basis of our acceptance of it.”* One playwright observes that she *“had never considered [immigration] from the first principles of the theory of justice, democracy and egalitarianism before”* and has learned that *“it is fruitful to incorporate academic research into the arts”* because it *“is useful in challenging the artist’s own beliefs on fundamental issues such as borders, and the artist can use these new insights to create a work of art.”* The play’s director *“gained valuable insight into how an audience interactive theatre production based on these ideas and questions”* can work, and how *“the ideas can reach a wider audience if collaborations are with theatre practitioners and companies with ambition and access to larger and diverse audiences.”* One actor discovered that *“I had my own prejudices I had never thought about. This was very*

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*helpful in addressing my preconceived ideas and challenging them!” She “realised that a lot of my views had been there because of the media and familiar rhetoric of family and friends ... I now have a more rounded and balanced understanding.” She has been inspired to consult academic literature when researching characters [A]. Such testimonials illustrate the ways in which Fine’s research has enriched creative practices, added nuance to artistic explorations of migration, and had a long-term effect on perceptions of the benefits of artistic–academic collaborations.*

**Arts institutions:** In addition to the creation of new work and changing artistic practices, partner institutions have seen two groups of specific benefits arising from Fine’s research collaborations. First, they have widened their target audiences. Second, they have transformed their approaches to artistic–academic collaborations. For example, theatre company ice&fire explains that engaging with Fine’s timely research on the ethics of migration restrictions has prompted them to seek out new audiences, moving “*beyond our comfort zone*”. They are actively seeking to involve members of the public who “*may not have been exposed to messages about immigration beyond the mainstream media and their own social circles.*” In practice, this has led to new touring approaches with community venues for their plays, such as *We Like To Move It Move It* (national tour delayed due to COVID-19). ice&fire also report long-term changes to their devising model as a result of this collaboration. Artistic Director Christine Bacon explains that now “*it would be hard to imagine going into a devising/writing process which engages with such a multifaceted subject without having the added value that an academic (particularly one who is able to appreciate the value the arts can bring to disseminating research) can bring to such a process*” [A].

Similarly, Fine’s research collaboration with Rubinstein has had significant benefits for its key sponsor, The Place, which is the UK’s leading centre for contemporary dance. Christina Elliot, Senior Producer at The Place, confirms that it has “*widen[ed] our audience for dance*”, drawing in people interested in exploring migration themes. In addition, it has given The Place “*confidence to approach collaboration with other academic institutions*”, inspiring new work with UCL and the Wellcome Trust/Collection, as well as “*deepening our relationship with KCL*”. Furthermore, Elliot explains that Fine’s partnership has established “*a best practice model of how artists and academic researchers can collaborate to create richer works for a public audience*” – a model that The Place is sharing with other artists, including emerging artists [B].

### 3. Enhancing the understanding and changing the intended behaviour of audiences of the artistic outputs.

Fine’s research has benefited audiences of the artistic outputs. First, it has enhanced understanding of the ethical dimensions of migration control. Audience members of the theatre and dance performances have commented on how it reframed their thinking. Sample feedback includes: “*Makes me think about borders and challenging them*”; “*It makes me think of things that I have never thought of, which is inspiring ... The world is connected and can be regarded as a home*”; “*I will take away the fact that every individual ... should have the right to freely move between states in pursuit of a better life*” [E]. Second, attending performances has had a significant impact on audience members’ intended behaviours, increasing their reported likelihood to: seek further information from libraries, arts events and family sources; change their own artistic practices; and think differently about themselves and others. For example: “*Enhanced my thirst for research and further[ed] my understanding of the political map ... [As a result] I am v likely to be visiting library to research world maps and history*”; “*It has inspired me to choreograph and explore movement, and learn more about people and the world and cultures ... I have a history of migration in my family and I haven’t really looked too much into this, but I am now inspired to want to learn about it*”; “*Genuinely had a marked influence on the way I think about and navigate my body, and consequently, on the way I think about others in a broader sense*” [E].

The research-led creative collaborations have also benefited young people and students, who are key contributors to and beneficiaries of Fine and Rubinstein’s Generation Z dance and philosophy project. They enjoyed special performances of Active Maps, MAPS (including rehearsals) and Orbit. As one student put it, these activities encouraged students to aim “*towards being a better citizen of the world*” [E]. While universities moved activities online during the COVID-19 pandemic, Fine and Rubinstein provided content about their research collaboration for KCL’s university-wide online extracurricular arts module, ‘At Home in Cultural London’, which reached over 320 students. Participants reported that Fine and Rubinstein’s collaboration “*opened their eyes to new ways of thinking*” and “*different ways of expressing emotion*” [E].



#### 4. Influencing migration practitioners and journalists, and by extension public discourse about migration.

Fine's research has influenced key opinion-shapers, nationally and internationally, reaching a diverse, global audience. It has challenged conventional wisdom, drawing the attention of prominent practitioners and media figures shaping public debate. Beneficiaries include the International General Secretary of Médecins Sans Frontières (MSF). He writes that Fine's "work was regularly an inspiration to me" and he "found it extremely motivating", because he thinks "there is a gap in the way humanitarianism is thought about" which parallels "with how Dr Fine considers immigration." Moreover, he adds that "Fine's pragmatic approach ... has helped [him] with an analytical framework for making complex policy and operational choices in [his] current role" [H]. Her "provocative argument" about the ethics of immigration restrictions was discussed in detail by renowned journalist Masha Gessen in a piece about open borders and US immigration policy in *The New Yorker* (circulation: 1,200,000) [G]. Fine was interviewed about her research on the right to exclude for leading international philosophy podcast series, Philosophy Bites. The episode has been downloaded over 139,000 times, and will be published as a chapter in *Women of Ideas* (Oxford University Press, 2021) [E]. She was interviewed for an episode of *The Philosophers' Zone*, broadcast on ABC radio, Australia, and for the Talking Migration podcast. Her research on participatory rights was discussed at length in an episode of the Badlands Politics and Philosophy podcast (USA). Fine and her work were profiled by David Edmonds in a piece for *The Jewish Chronicle* (UK; circulation: 20,000) [I]. She is a Fellow at the Forum for Philosophy, a charity that aims to promote dialogue between philosophers, other academics, practitioners and the public. She has organised and hosted Forum for Philosophy panels on a range of topics which draw on her research, including on sovereignty (350 attendees, 27,832 podcast downloads), who is a refugee? (300 attendees, 45,032 podcast downloads) and immigration detention (200 attendees, 20,888 podcast downloads) [E]. She also wrote a public piece on the right to exclude for *The View*, an enterprise run by and for women in the criminal justice system, and she published an essay, 'Humanity at Night', for *Aeon* on learning from listening to the testimony of Holocaust survivors and refugees (31,177 page views; 2,742 Facebook shares) [E]. Audiences have been in touch to explain the impact of these writings and activities. For example, journalist Jon Stone, Policy Correspondent at *The Independent*, listened to Fine on Philosophy Bites. He wrote to underscore "the contribution it has made to my understanding of the subject." He explains that his job has "involved writing regularly about migration issues, both in the context of domestic policy and the wider refugee crisis" and that he found Fine's arguments about the right to exclude "extremely helpful in clarifying ethical issues around migration, and often considers them when deciding how to frame news articles about the topic." He adds that "many of the underlying assumptions underpinning that debate are rarely interrogated as well or as fundamentally as in [Fine's] research" [F].

#### 5. Sources to corroborate the impact

[A] ice&fire collaboration: A.1 Testimonial from Christine Bacon, ice&fire; A.2 Transcript of creative team's reflections at end of first R&D; A.3 Creative team's feedback forms.

[B] Sivan Rubinstein collaboration: B.1 Migration Through Dance conversation piece; B.2 Rubinstein Philosophy and Visual Arts profile; B.3 MAPS press pack; B.4 Rubinstein collaboration audience figures; B.5 Testimonial from The Place.

[C] Testimonial from Jort van der Laan, artist.

[D] Testimonial from Ben Fredericks, artist.

[E] Audience feedback and figures: E.1 Audience feedback forms; E.2 Student testimony in Fine teaching award nomination; E.3 Letter from audience member; E.4 At Home in Cultural London email; E.5 Figures for Philosophy Bites episode and 'Humanity at Night' essay; E.6 Forum for Philosophy audience figures; E.7 Email from participant.

[F] Testimonial from Jon Stone, *The Independent*.

[G] Gessen, M. 'Trump's Opponents Aren't Arguing for "Open Borders"—But Maybe They Should', *The New Yorker*, 22 June 2018.

[H] Testimonial from Christopher Lockyear, MSF.

[I] Edmonds, D. 'Jewiversity: Sarah Fine', *The Jewish Chronicle*, 3 January 2020.