

My work not only considers identity politics and critical race theory
**...rather it explores the ways in which I can use the qualities of
Blackness to have conversations about any other subject.**



Great-ish: The Gaslighting of a Nation
Moving image, 10 minutes
(2020)
www.fvu.co.uk/watch/great-ish

A personal account of

"BEING"

within art education

By De'Anne Crooks



I WAS CHRISTENED AT A CHURCH IN ASTON, FORMERLY KNOWN AS, MANSFIELD ROAD CHURCH; PART OF AN INTERNATIONAL PENTECOSTAL DENOMINATION BY THE NAME OF CHURCH OF GOD OF PROPHECY. HERE, MY FATHER WAS THE ASSISTANT PASTOR AND MY MOTHER, THE CHURCH CLERK/ ADMINISTRATOR AND SUNDAY SCHOOL TEACHER. WITH MUCH INTERSECTIONALITY, MY CULTURE WAS FORMED FROM A COMBINATION OF A FIRST- AND SECOND-GENERATION CARIBBEAN COMMUNITY ALONG WITH A BIBLICALLY BASED FOUNDATION THAT EMPHASISED DISCIPLINE, DEDICATION, FAITH AND PASSION.

FIGURE 30

Re imaging

Donald Rodney

8 Oct 5 Nov 2016

My frame of reference plays a huge part in my teaching of art, as seen in the work of one of my GCSE students who's overarching coursework theme is 'Sport' [figure 31]. His own frame of reference as a Korean student and aspiring football player caused him to investigate racism in sport, but my own interaction with the work of Black artists such as Donald Rodney and the curatorial work of Ian Sargent allowed me to develop my student's understanding of political art in a way that is unique to my own

FIGURE 31

KICK RACISM OUT OF Football

disposition. Christopher Emdin has a TED talk called Teach teachers how to create magic. During this TED talk, Emdin describes spaces that cultivate successful educators:

'The folks who... got proper preparation in teaching... by virtue of just being in the same spaces of those who engage. Guess where those places are? Barber shops, rap concerts, and most importantly, in the black church. And I've been framing this idea called Pentecostal pedagogy.' (Emdin, 2013)

THE ENVIRONMENTS THAT EMDIN LISTS ARE PREDOMINANTLY 'URBAN'. THIS IDEA THAT URBANISED AND/ OR BLACK SPACES CULTIVATE DYNAMIC AND INNOVATIVE WAYS OF ENGAGEMENT IS NOT LOST ON ME BECAUSE THESE SPACES HAVE BEEN MY PRIMAL SPACES OF CULTURE AND UPBRINGING.

A personal account of Being within art education
 A3 printed manifesto on sugar paper
 (2019)

The BLACK EXPERIENCE

BOM
&
Birmingham Women's and Children's NHS Foundation Trust

USING ART EDUCATION TO HAVE DIFFICULT CONVERSATIONS

USING ART EDUCATION TO

Use art education to address sensitive topics and have difficult conversations means thinking about what exactly you intend to communicate, how you intend to have this conversation and what are the implications of this conversation. While you are asking yourself these questions and thinking about the contextual factors associated with the space and organisation you are working with, it is crucial to also consider language and frame of reference. You may not always know your audience in advance of your session and so it is helpful to consider all possible demographics and groups of people. No matter what your subject matter is, plan as if you have a diverse range of individuals in that room, your content should consider the perspectives of Black, Asian and minority ethnic persons, LGBTQ+ persons, women, non-binary and gender non-conforming individuals, persons with physical, mental disabilities, learning difficulties, religious and cultural backgrounds that are not western normative, persons from disadvantaged economic backgrounds and neuro-diverse persons, to name a few.

In my experience, there is no clear rule book or recipe for how to have effective and productive conversations about topics surrounding identity politics. In many cases, how you converse dictates the content being discussed. While numerous sociologists and academics have written about the 'art of conversation', many fail to note that the 'art of conversation' is often used to enhance the experience and create a more inclusive dialogue; developing an educational environment for both educator and student. Holiday Phillips often finds herself engaging in difficult conversations, particularly on the topic of race. Regarding conversations of race, Phillips recently wrote "is debate always the best way? Dialogue is often my preferred way - a cooperative, two-way conversation where the goal is to exchange information and build relationships" (Phillips, 2020) Phillips outlines a clear difference between having a dialogue and having a debate. Creating an atmosphere ready for dialogue as opposed to debate can be difficult in a setting that is labelled as a lecture or seminar, as was the case for my work at the BWCNFT. One of my errors here was that I had advertised the event as a lecture.

The issue with this is that the very definition of and connotations attached to the term lecture implies that I would be vertically transmitting information down to my audience from a position of authority, which in many cases, leaves no room for debate or dialogue. So how do we have an effective dialogue about race, bias and healthcare using art?

HAVE DIFFICULT CONVERSATIONS

Debate	Dialogue
<ul style="list-style-type: none"> Requires a clear position to be taken Requires a position, supporting evidence or 'facts' Requires a clear line of argument Requires a clear line of argument Requires a clear line of argument Requires a clear line of argument Requires a clear line of argument Requires a clear line of argument Requires a clear line of argument Requires a clear line of argument 	<ul style="list-style-type: none"> Requires a position to be taken Requires a position, supporting evidence or 'facts' Requires a clear line of argument Requires a clear line of argument Requires a clear line of argument Requires a clear line of argument Requires a clear line of argument Requires a clear line of argument Requires a clear line of argument Requires a clear line of argument

Whilst there is no crash-course for using art education to effectively have difficult conversations, I have found that using the following 3 rules (in addition to Phillips' advice of dialogue being greater than debate and planning for marginalised frames of reference) as a guide for an inclusive, dynamic and respectful exchange effective:

BLACK BODIES AND THE HEALTHCARE SYSTEM

The use of the term 'black bodies' in this text is used in reference to the biological and physical presence of Black individuals. It must be acknowledged that the use of this term in some contexts can disregard the humanity and personable attributes of the individual. In this context, 'bodies' explicitly refers to the biological characteristics in relation to the healthcare experiences of Black persons. The experience of Black persons in Britain is a unique one. Contextualised accurately in the text 'Natives: Race and class in the ruins of empire' - the British Nationality Act... a series of Acts that were passed from 1962 onwards... British Caribbeans had come to learn that they were indeed second-class citizens...our very existence here was seen as a problem...after our grandmothers had helped build the National Health Service... we were no longer needed...no further use to capital' (Akala, 2018) This notion that Black people are not British continues to perpetrate the social infrastructure and, more importantly, infiltrate the way in which Black people experience public services. What could be considered to be the most vital public service is the healthcare service but general practitioners and local hospital services continue to discriminate their Black patients and staff.

'(I don't see colour)... grounded in the idea that colour itself is negative, rather than the associations that have been forced upon it' (Akala, 2018) The associations forced upon colour ultimately leads into unconscious bias. Defining and unlearning unconscious bias is a complex task but the explicit definition of bias is 'the action of supporting or opposing a particular person or thing in an unfair way, because of allowing personal opinions to influence your judgment' (Cambridge Dictionary, 2020) the unconscious action of bias implies an unawareness of bias, further explained as personal opinions that operate at a level below consciousness and without intentional control' (Institute for Healthcare Improvement, 2017)

... the brain responds more strongly to information about ethnic groups who are portrayed unfavourably... the negative depiction of minorities in the media can fuel bias... Scientists believe that stereotypes in general serve a purpose because clustering people into groups with expected traits help us navigate the world without being overwhelmed by information.' (Devlin, 2018) It is scientifically more convenient to cluster people into groups but how truly devastating are the consequences of convenience in healthcare? One of the most significant contributions made towards the disregard for Black bodies in healthcare is bias. Several interviews (transcripts can be found via resources and references page) confirm just how detrimental working in favour of conscious and unconscious biases can be and have been. The Black experience is truly an exceptional one and in a staggering amount of cases, experiences in healthcare have labelled Black people as bodies not prioritised. Unconscious biases are often informed by the media and other information that subconsciously cultivates further incorrect assumptions. A specific example of information that perpetuates unconscious biases within healthcare is that of the nurses guide recently withdrawn from publishers (note that this resource is still being sold in some spaces). A book published by established examination board and publishers, Pearson, suggested that trainee nurses and doctors address pain tolerance according to the ethnicity of the patient. Tim Bazzi, president of the company's global development (Sini, BBC, 2017), apologised for this wildly problematic misinformation but unfortunately the damage had already been done. The information had already been implemented within the psyche of readers; developing biases and in a number of cases, resulting in the deaths of Black patients due to the neglect of hospital health professionals. Arguably, an error of this magnitude should have been addressed with a recall of each book and a national denouncement of the information as reliable text. In an attempt to rectify a pattern of miseducation, I accepted an invitation to lead a lecture relative to Black History Month from Training and Development Manager, Rachael Smith, at the Birmingham Women's and Children's NHS Foundation Trust (BWCNFT).

RESOURCES and references

- Use art as a starting point and vehicle for communication

We are often inundated with information, statistics and facts presented as large blocks of text (something parallel to the very text you are engaging with now). This can desensitize and deter people from engaging with crucial information. Beginning a discourse about race using blocks of text or excerpts from books can be harmful to the purpose and progress of your workshop or lecture and it is key to remember that you are a creative, which means you have a unique ability to get this information across. This does not mean that books and texts are not necessary, they are, but perhaps introduce them later on and/or present them as art. In my case, I already had paintings that explored Black British history, so I used an image of one of my own paintings as the basis for an initial discussion. The inspiration for this painting actually came from a book I read by Reni Eddo-Lodge. I continued to recommend this text as vital to understanding the content of the lecture but the painting reimagined some of Eddo-Lodge's points and presented them visually.
- Create judgement-free spaces and a culture of forgiveness and humility (to the best of your ability)

Creating judgement-free spaces is always going to be challenging, mostly because you cannot control the actions of others and are unable to pre-empt what somebody may say. Whilst you cannot guarantee that a space is judgement-free or safe for all, it can help to, as a group, establish some expectations of etiquette: less favourably known as 'ground rules'. In my role as an educator I've learned that creating these expectations of etiquette should be collective; initiated by the group of people you are working with as rules work best when they are decided democratically. These expectations then act as an agreement and hold everybody involved in the dialogue, (including yourself) accountable. We are all responsible for our actions and the language used in shared spaces and so the atmosphere should reflect accountability and emphasis that we are flawed; born without knowing how to say or do anything correctly. It is from this position that we should resist the urge to judge and dismiss one another.
- Listen more than you talk

Celeste Headlee believes that "... this world that we live in, this world in which every conversation has the potential to devolve into an argument... we are more polarized, we are more divided, than we ever have been in history. We're less likely to compromise, which means we're not listening to each other... A conversation requires a balance between talking and listening, and somewhere along the way, we lost that balance." (Headlee, 2015) It is because of this division that the balance of listening and talking, particularly in spaces that intend to educate about tough topics, is so profoundly important.

Sometimes because we are asked to teach, lecture or lead a seminar or workshop, our role and responsibility in that space becomes narcissic and self-centred. We mistake our position as a facilitator and act as an authoritative figure in that space. The issue with leading or guiding from an authoritative and hierarchical position is that we add further space between ourselves and the audience; slowing down and sometimes even preventing the building of a rapport or a relationship altogether. Discussing a topic from a position of authority will undoubtedly make it more difficult to have discussions about topics such as race without appearing judgemental.

Black History Month and the Birmingham Women's and Children's NHS Foundation Trust

This collaboration with the Birmingham Women's and Children's NHS Foundation Trust, was intended to be a formal lecture on the relationship between healthcare professionals and BAME individuals, fitting within the thematic calendar event of UK Black History Month. But the extent to which effective and dynamic art engagement can present occur a mostly during the meeting of artist and community; moving within and beyond relational aesthetics.

"...the artist actively seeks a relationship with the public and attempts to engage it in a dialogue" (De Bruyne & Gielen, 1998) In my attempt to engage the public (my audience) in a dialogue, I adopted the role of the artist but using art to inform and ignite dialogue. Before my detailed introduction or explanation of why the following task was relevant, I began with an approach that can be seen to work in parallel to the model of flipped learning. Providing reduced newspaper headlines as the resource, my audience began by attempting to uncover the removed details of each article; working in groups, the BWCNFT staff presented enthusiastically and quickly, trying to piece together these amended newspaper pages. Going into a space where I was not familiar with more relevant during the second activity where I asked that, in the same groups, they jot down any controversial or bias views that they have had about patients. To ask this of people: professionals in their place of work, was daring. This only worked because the audience felt that they were in a judgement-free space, saw specific purpose and value in the activity and saw a senior member of their management team also engage in the task. Using two brief but challenging, activities and discussing content from my online presentation could be considered pedagogically arbitrary but, in this context, it was more about the appropriateness of the content, the delivery and the discerning of professional positions that resulted in what has been described as a dynamic lecture. I personally feel that the lecture was in fact a workshop because it functioned mostly on the interaction of my audience who were also not an audience but were in fact my collaborators. Without the responses from the controversial and taboo biases activity, the rest of the workshop would have been void. Trying to address the definition and consequences of unconscious biases could only have been done through collaboration because it is a flaw within humanity and both myself and the NHS staff are all humans. It is a collective issue and making it clear that I, as the guest speaker, also have unconscious biases that need to be addressed removed any notions that I am better or less vulnerable to making mistakes than my participants. I learnt very quickly that people, especially adults, are afraid of

COLLABORATING WITH BOM

Birmingham Open Media held their acclaimed gynaecology-themed exhibition 'Herstory' in April of 2020. Although, on the surface, BOM appears to be a small gallery space, the metaphysical space that BOM occupy through outreach, community work and collaborative curatorial programs is astounding. The organisation works differently to many other art spaces. Much of BOM's work combines art, science and technology together but the real value to what BOM do, as an organization, is in the areas in which they choose to discuss and how they choose to discuss it. A key example of this was their work with grassroots organisation Cysters. The exhibition that took place during my collaboration with BOM was the Herstory project created by Louise Lutter. A project that thoroughly considered the relationship between women, people who menstruate and their gynaecological health. BOM carefully and precisely address areas that are pertinent, relevant and carefully consider gender identity and sociological positions. Much of the atmosphere at BOM indicates a progressive and professional set-up but it is the yearning for togetherness and education from the staff that really unites the work being presented. During the weekly meetings between our MA Arts and Education Practices course and the Engagement Producer, Chloe Lawson, we explored the inspiration behind and purpose for the exhibition, but we also discussed fundamental gallery and exhibition practices; upholding a culture of education and community.

In response to the exhibition, I collaborated with public text artist and educator, Sam Edward, to create a moving image piece that amplified the experiences of Black women who had negative experiences with their healthcare and healthcare providers. This was an area very close to my heart, making the research very challenging. In collecting the testimonials from Black women in close proximity to me, I made it a priority to value the anonymity and privacy of these women, to express their stories with accuracy and sensitivity and to not allow what I was hearing to affect my own mental wellbeing; this was particularly difficult. What Sam and I created formed some internal conflicts and launched conversations with Chloe about context and appropriateness. It became evident that we needed to factor in the efforts of the NHS health workers during the Covid-19 pandemic, in relation to our artwork, but this brought into question our initial project purpose, which was to amplify the often-silenced voices of Black women and non-binary people in healthcare. To be explicitly transparent, I do not feel as if I did any of the aforementioned brilliantly. This is something I have reflected upon in my critical evaluation (CE can be found via resources and references page)

RESOURCES and references

Collaborative outcomes from working with BOM: <https://herstoryopen.tumblr.com>

'More Than Medicine' a lecture for Black History Month at the Queen Elizabeth Hospital: <https://youtu.be/ky8Qzue5E>

Resource used for QE lecture: https://pmls.com/10y/fsh/03/7utm_campaign=share&utm_medium=social

Website and links to other work and social media: www.deannecrooks.com

Transcripts from interviews with Black women for BOM collaboration: https://drive.google.com/file/d/421aed70kxWolm-lv-xk8aaw_y193u9YQ2/view?usp=sharing

Alkala, (2018) Natives: empire and class, London: Two roads

Cambridge dictionary. Available at: <https://dic.tionary.cambridge.org/dictionary/english/bias> [Accessed 20 may 2020]

De Bruyne, P & Gielen, P Et al (1998) Community Art: The politics of trespassing, Amsterdam: Antenne

Devlin, H. 'Unconscious bias: what is it and can it be eliminated?' Available at: <https://www.theguardian.com/uk-news/2018/dec/02/unconscious-bias-what-it-is-and-how-it-can-be-eliminated> [Accessed 20 may 2020]

Hadlee, C. (2015) 10 ways to have a better conversation [video] Available at: https://www.ted.com/talks/celeste_hadlee_10_ways_to_have_a_better_conversation [Accessed 21 June 2020]

Phillips, H. (2020) Debate vs Dialogue [image] Available at: <https://www.instagram.com/p/CR6kxHf5u/> [Accessed 30 June 2020]

JH multimedia team, 'How to reduce implicit bias' Available at: <http://www.this.org/communities/blog/how-to-reduce-implicit-bias> [Accessed 20 may 2020]

Morrison, T. (2017) Origin of others, London: Harvard University Press

Sini, R. (2017) 'Publisher apologises for 'racist' text in medical book' Available at: <https://www.bbc.co.uk/news/health-41692593> [Accessed 29 May 2020]

Special thanks and considerations to Rachael Smith and the NHS Foundation Trust; a genuine pleasure to work with, Cathy Wade and Chloe Lawson for giving me the opportunity to work with an incredible space that is BOM, and Chetsea Gordon for her constant support and motivation.

By De'Anne Crooks

The Black Experience
A2 folded zine
(2020)

TIM BOZIK
APOLOGISED FOR
THIS WIDELY PRO-
BLEMATIC
MISINFOR-
MATION

BRITISH CARIBBEANS
HAD COME TO LEARN
THAT THEY WERE IN FACT
SECOND-CLASS CITIZENS
...WE WERE NO LONGER
NEEDED

THE BRAIN
RESPONDS
MORE STR-
ONGLY TO
INFOR-
MAT-
ION
AB-
OUT
ETHN-
IC
GRO-
UPS

UNCONSCIOUS BIASES ARE OFT
EN INFORMED BY THE MEDIA AND
OTHER INFORMATION... CULTIVATING
ASSUMPTIONS

CLIMATE REFUGEES TODAY

USING ART EDUCATION TO ADDRESS GLOBAL CONCERNS

in collaboration with Colette Walsh

CREATING AN OUTCOME

When sharing some of Walsh and I's development of Climate Refugees Today, an esteemed peer and friend, Larissa Shaw commented "How can we contribute to mindful making that's reflective of being globally conscious and ecologically mindful? ... How does this exist as guidelines for practice outside of one module" (Shaw, 2020). This was a critical question for me, particularly because this has been more than an assignment for me; challenging me to be accountable for my words, my art and my pedagogy. Being globally conscious is only half of the responsibility and as an artist educator, my ability to be ecologically mindful should marry my obligations to have a social practice. To answer Shaw's question, the interactive map was proposed as a way to allow this accumulation of art and the climate migrant experience to exist outside of the module; using my experience as a graphic designer to navigate a working resource that could be updated after and beyond an assignment deadline.

Aesthetically, Walsh and I were committed to keeping the design clean and simple as to not draw any attention away from the artwork that had been submitted. Throughout this project, Walsh and I used a shared google document to research, archive and analyse the aforementioned artists we were interested in. Our hope was to present our findings in an engaging manner that did the artwork justice whilst keeping in theme with the branding of the @climaterfugeestoday social media presence. As a creative, it is tempting to centre my own aesthetic preferences and graphic input but this outcome was fervently purposed to decentre western perspectives as well as my own voice and so we decided to simply use a hand drawn tracing of Hajime Narukawa's autographic map (Narukawa's map was deliberately chosen as it represents a more accurate depiction of geography both in scale and location, than many other maps; maps which inflate certain continents for political and religious agendas) with a specific colour theme, reflective of the colours used on the @climaterfugeestoday Instagram page.



Climate migrants and the western gaze

It is crucial to firstly outline my intentions for this project, which in fact hopes to live beyond the title of a 'project'. This work aims to act as a starting point for how we can use education (in its broadest definition) to navigate global issues and the dialogue around it. In doing this, I must first acknowledge that on many occasions, British citizens, myself included, take it upon themselves to address a global issue and neglect their position as a western individual; along with the western gaze. Through this western gaze, what will ignite some sense of self-gratification through our intervention; a saviour complex if you will. And whilst we recognise ourselves as separate and untouched by this issue, we still continue to place our voices and perspectives at the forefront of this conversation; despite it being an issue that we are privileged enough not to experience. "The disappearance of local knowledge through its interaction with the dominant western knowledge takes place at many levels... modern knowledge systems are themselves colonising." (Shiva, 1999) The visibility of knowledge and experience is then removed from those directly affected and replaced with the western frame of reference. It is with this in mind that I am attentive in how I address the increasing number of climate migrants worldwide. Vandana Shiva upholds this premise further by unpacking the ways in which we navigate knowledge and still, whilst attempting to be progressive and empathetic, we reach out from a place where we assume and perpetrate the notion that our position is dominant, more developed, "...the dominant system... is associated with a set of values based on power which emerged with the rise of commercial capitalism" (Shiva, 1999) Capitalism along with many other elements enables this monoculture, including language. Language has been a critical part of this project because there are many connotations linked to the word refugee and similarly with the word migrant. Our initial use of the term refugee was with the understanding that a 'climate refugee' is often used to describe people who will



have to move in the future due to these climate changes... (Jones, 2016) and appears mostly in the branding of our social media presence. Although after much discourse, my decision to use the term climate migrant throughout this text came from the text Violent borders, where the author writes "...the term refugee, as defined by the United Nations Convention on Refugees, is limited to someone who flees political, racial, or ethnic persecution, not environmental changes." (Jones, 2016) Understanding that "...climate change will not affect the entire world equally." (Jones, 2016) it was important to recognise that frame of reference is significant to tackling global concerns; particularly recognising the implicit and explicit influences of the west. The explicit being that in many cases, the west are responsible for much of the damage done in the east and global south. The implicit being how the west colonise the avenues and communication channels used to present issues affecting the global south. In many scenarios, the western gaze includes individuals and groups of people presenting topics through their eyes as opposed to highlighting the voices of those who are actually experiencing the global issue. As a person born in Britain, having only studied in British institutions and whose only fluent language is English, my presence and voice in this project should be highly irrelevant. For the purpose of this text, much of my commentary is on the use of art education as opposed to the climate migrant experience itself. This is an attempt to prevent my ideals and perspectives dominating the narrative, as is often done by western persons, even though my intention may well be to wholeheartedly raise awareness and encourage dialogue.

USING ART EDUCATION TO ADDRESS GLOBAL CONCERNS

1. Use art as a starting point/vehicle of information

In each of my works regarding the uses of art education, this point ranks as number 1. It can often seem so obvious because it is there right in front of you; it's in the title on the front page. And in many cases, the most overlooked resolution is usually the most appropriate one. Whether it be tackling global concerns or having difficult conversations about controversial topics, using art education requires the use of art itself. Whilst the map and the artist responses served as an implicit use of art pedagogy, it was the explicit inclusion of art created about the climate migrant experience and themes relating to climate change that was so simple yet effective. Art as a starting point counteracts the surges of overwhelming text we can sometimes come into contact with (something like this very text you are currently reading). Text and literature are vital to our overall education and the progression of our society but there are also more inclusive, accessible and creative ways to present the same content. And artist educators have a unique way of relating content creatively.

2. Consider the perspectives and voices of who you claim to represent

When using art education to tackle global concerns, the first three questions to consider are as follows: "Am I patronising and trivialising life of others for the sake of a project?", "Is my voice the loudest in this conversation?" and "Do those concerned even want/ need me to represent them?". If after some honest reflection, you are answering 'yes' to any/all of the first two questions then your aim of using art education to tackle a global concern is actually the centring of your own concerns and not that of marginalised and vulnerable people. In the first instance, it is crucial to know whether this work is about you and the elevation of your practice or about a real global issue. The last question can be hard to answer depending on the proximity between you and those concerned, but it's still possible to use this question to analyse your intentions and position as a western individual. In Paul De Bruyne and Pascal Gielen's Community Art: The politics of trespassing, Gielen discusses an occasion where an artist created artwork about the "...problems of refugees, illegal immigrants and other stateless people." (Gielen, 1998) Gielen goes on to explain that an illegal immigrant found issue with the artist's work; "This immigrant thought that his cause, and that of his companions, were not taken being seriously" (Gielen, 1998). The text goes on to explore what happens when art travels beyond the four gallery walls and interacts with its community. This is key when making art that you consider represents the voice(s) of others.

3. Consider diverse formats that are accessible for viewing

Acknowledging that it can be difficult and sometimes impossible to make one outcome accessible and inclusive for all persons, it is important that, at the very least, the people or demographic in focus can engage with your work. Expanding on this, your outcome or variants of your outcome should consider the neuro diverse, those who have impaired sight and/or hearing and those with learning difficulties. Variant versions of work are something I have been challenging myself to integrate into my practice; not just in my written work but in my art practices and the outcomes that I share with my audiences. This document is one of the ways in which I hold myself accountable to this challenge; asking myself, 'are there ways that both this guide and the interactive map can exist in braille and/or as a purely audio work?'. I hope that I can respond yes to these questions and create something wonderfully accessible in the near future.

COLLABORATION

This was a project initially birthed by a working collaboration with Tate Liverpool. This developing relationship with the acclaimed gallery included a chance to respond to the work of Mikhail Karikis through educational activities and workshops; a great opportunity to use art as a focal point for discussing climate change. Working with art historian and educator, Colette Walsh, we planned to incorporate aspects of performance and pedagogy into the gallery space and carry out a series of workshops that allowed climate migrants to share their experiences directly with an audience through the medium of art. The objective was to then encourage participants to respond to each piece of art as a way of exchanging thoughts and feelings surrounding climate change. Due to the Covid-19 pandemic, Tate Liverpool was forced to close temporarily and the proposed workshop that Walsh and I had developed in response to Karikis' work was postponed. This inevitable and unpredictable world event steered our project in a very different direction. Speaking with my peer, we realised that we still very much wanted to challenge this global concern and use art education to do it, but the mammoth question that hovered over our heads was 'how?'. After reflecting on our initial plan, we realised that in not having a budget, it would be wholly unethical to ask each climate migrant to volunteer their art and time. Staying accountable to our goal of giving space to those directly experiencing or in proximity of these issues was vital, and so our project continued to evolve. After much deliberation and consultation with our tutor and peers, Walsh and I recognised that in our attempt to collate as much research as we could about the climate migrant experience, there was no central and accessible resource for people to access. We immediately acknowledged that no sole resource that we would create could be completely accessible and inclusive as we as MA students had our own limitations of skill, knowledge and money. Something close to ideal would be in the form of a map; a digital map that when clicked, a world of information, art and resources would open up and present an accurate and authentic account of climate-induced migration. This map would incorporate more than just facts and figures and it's core reflect upon how we use

art to tackle global concerns in an appropriate and decentred manner. In collating data, researching and contacting artists, navigating a social media presence and developing the map, we came across some much-expected hurdles. What followed was the process of some enthusiastic but naive searching of statistics. My aim here was to find a set figure of climate migrants around the world; this was an impossible ask and a clear example of how my western frame of reference was interfering with this global issue. By attempting to reduce the climate migrant experience down to numbers, there was a danger of me sensationalising this issue by using statistics to shock rather than engage my audience. The figures are never going to be static because climate change is developing and therefore the number of migrants is increasing regularly. I also had to ask myself the question 'how impactful is



the sharing of these figures?'. I discussed this with my peer and tutor and was rightly encouraged to consider more effective content. The direction of map content changed very quickly and we pursued artwork that visually captured and discussed climate change and the climate-induced migration. Walsh researched and selected most of the artists and whilst she is well versed and qualified to judge and analyse art, her only deciding factors for selecting work was that the art work should explicitly be about climate change and/or climate-induced migration and that the artist has experiences with the consequential factors surrounding climate change. In an attempt to remove our artistic taste, preferences, biases and western gaze and voice from this project, we included the fantastic work of the following artists: Rejin Leys, Waran Shire, Allison Janae Hamilton, Justin Guariglia, Renu Effendi, Lucy & George Orta, Hashim Taseh, Otobong Nkanga, Sarabel Santos, Emily Corbett, Hermann Josef Hack, Oto Hudec, John Akomfrah.

Many of the artists were accommodating, forthcoming and friendly to say the least, but understandably, this may not always be the case. Artists who were willing to have their work shared on our social media page (@climaterfugeestoday on Instagram) were not all so willing to be a part of the map. This was a significant learning experience for me as I came to understand that having your work shared and participating in a project are two very different asks. As an artist myself, I was able to empathise only after the fact, that whilst it is pleasant to have your work shared, the effort and time that is required of you for an activity or collaboration is considerably more (and as mentioned previously, there was no budget to pay artists for their participation in this map). With the few artists who were able and willing to contribute in some way to the map, I began to track consenting artists on a spreadsheet. We now had consenting artists that make credible work about climate change and the climate migrant experience. But again, a question of 'how' to work with these participating artists loomed over our heads. At the core of this module and project, the focus



Creating an online presence

Social media is saturated with profiles and accounts that claim to be in recognition of a particular cause or more accurately, claim to exist with the purpose of raising awareness about a global issue. What Walsh and I created hope to be something slightly different. And whilst social media has many benefits, the very obvious problem with solely using Instagram or Facebook to vocalise findings and address a global concern is a lack of accessibility globally. To assume that the very demographic that you maybe hope to represent has access to the internet, social media and technology is another way that we approach global concerns in the western world. Reflecting on our use of social media was a pivotal point in developing this work and Walsh and I decided to use Instagram as the sole social media presence, but as secondary resource to the digital map. We concluded that the digital map; whilst still requiring technology to access it, is more accessible and interactive than an Instagram profile. The Instagram profile was primarily used to archive our findings, connect with artists and creatively present any other contextual data surrounding the topic in focus. Ironically, this account was seldom used to socialise but more appropriately as a blog and/or archive.

RESOURCES and references

Website and links to other work and social media: www.deannecrooks.com

Climate refugees today social media: <https://www.instagram.com/climaterfugeestoday>

Google doc used to collate artists and share notes between Colette Walsh and De Anne Crooks: <https://docs.google.com/document/d/2M4KX9L-wfQ2u80pNooZ1t1tWvD-705C9W26wqkq0L/edit?usp=sharing>

Google maps (artists in focus edition) created by Colette Walsh: https://www.google.com/maps/@40.000000,0.000000,15z/data=!3m1!1e3!3m2!1s3C-149-49.96742999-9995&aoq=30&meq=1x10f&zoom=9&23m9_C=0&gl=GB

De Bruyne, P. & Gielen, P. (1993) Community art: The politics of trespassing. Amsterdam: Antennae

Jones, R. (2016) Violent Borders: Refugees and the Right to Move. London: Verso Books

Wilson, A. All schools should be art schools', Available at: <https://www.tate.org.uk/art/artworks/smith-all-schools-should-be-art-schools-t14774> (Accessed 17 May 2020)

Shiva, V. (1993) Monocultures of the mind, 2ed Books and Third World Network

ARTISTS INVOLVED IN THE DIGITAL MAP:

- REJIN LEYS
- WARAN SHIRE
- LUCY AND GEORGE ORTA
- HASHIM TASEH
- HERMANN JOSEF HACK
- ALLISON JANA HAMILTON
- JUSTIN GUARIGLIA
- OTOBONG NKANGA
- SARABEL SANTOS
- EMILY CORBETT
- JOHN AKOMFRAH
- OTO HUDEC
- RENU EFFENDI
- SAM EDWARD
- JAZ MOR
- LILLI WHITHAM
- LEANNE O'CONNOR

With special thanks to all the artists and educators involved in the digital map; your contributions are immeasurable and considerations to Cathy Wade for facilitating and guiding the structure of this premise, Colette Walsh for being a formidable partner in this work and to Chelsea Gordon, as always, for motivating me.

Climate Refugees Today
A2 folded zine
(2020)

Imaginatively
conceptualise

Articulation of criticality, clarity and depth.

GIVE HERSELF
THE BEST POSSIBLE
CHANCE OF ACH-
IEVING A HIGH
GRADE

have more confidence in her ability
ask for help

I have class
Pencil & digital experiment on paper
(2020)

Criterion 2	articulate thinking and ideas in relation to research.		
Mark:	There was little or no evidence of articulating your thinking and ideas in relation to a broadening a range of practical and contextual research.	There was some evidence of thinking and ideas, in relation to broadening a range of practical and contextual research. But the level of research remain limited.	The thinking ideas that have emerged with in relation to broadening a range of practical and contextual research, though the extension breadth is required.

specific?
 What constitutes as a range / a sufficient range of sources?

Communication
 Articulation of criticality, clarity and

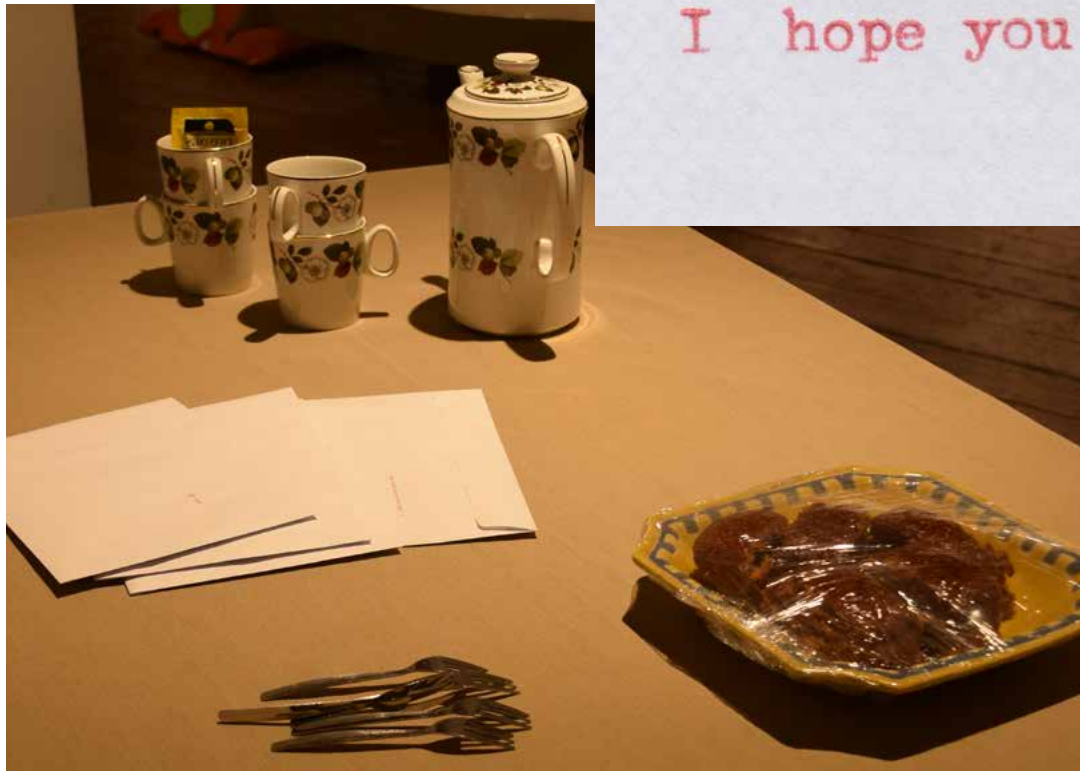


what I do not know how to do is unravel the knots of this mark scheme

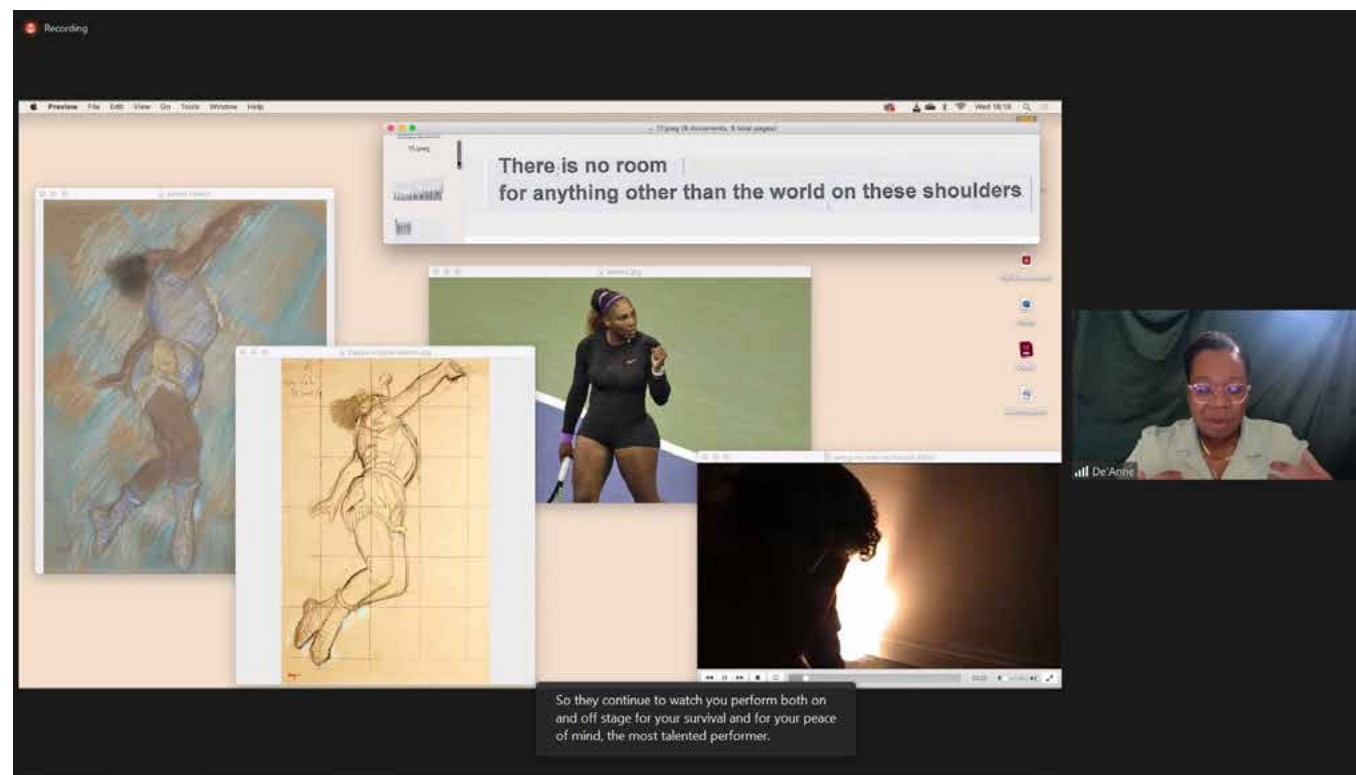
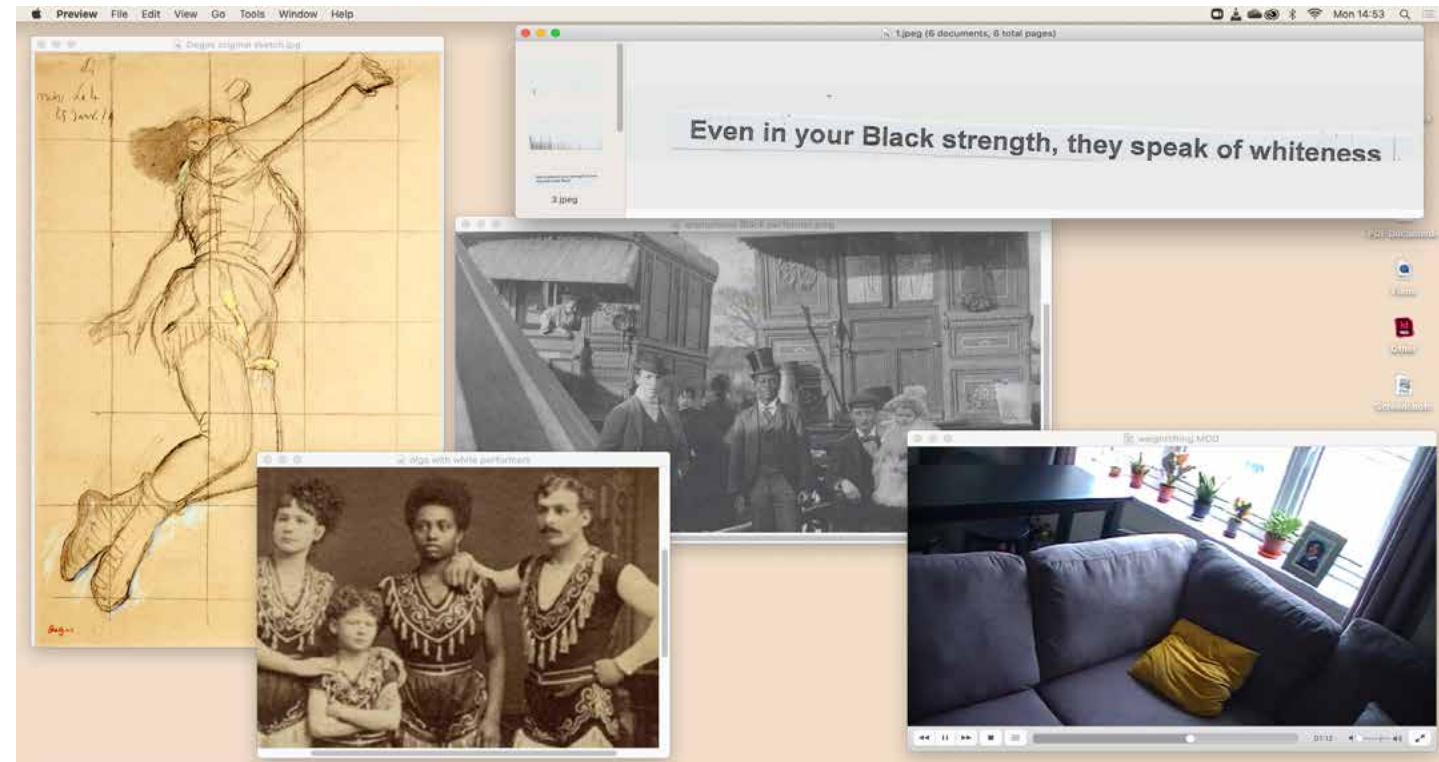
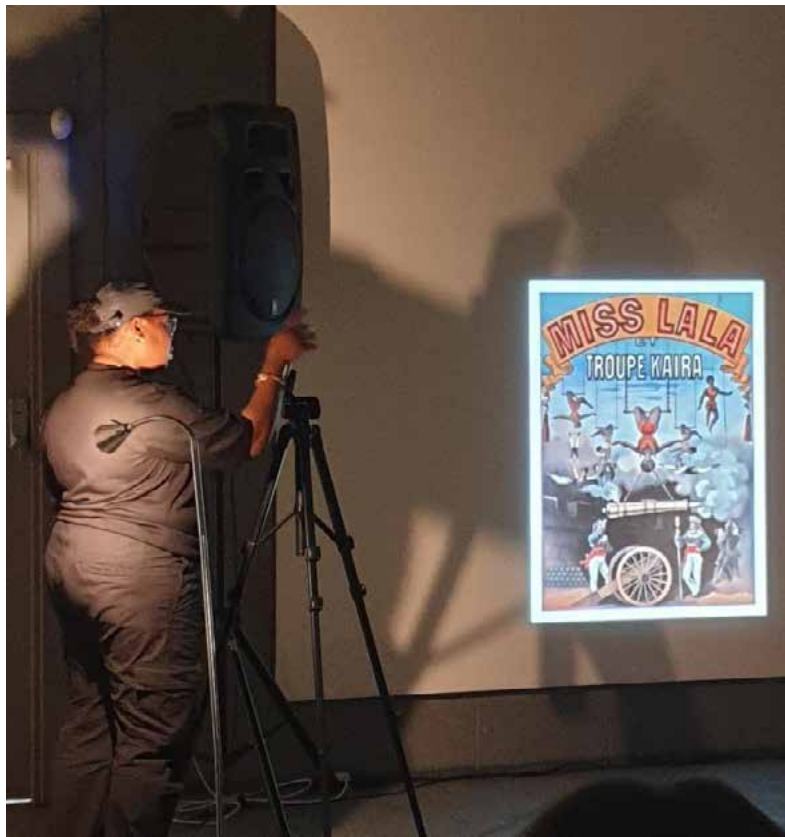
I have class
 Moving image, 7 minutes
 (2021)
www.youtube.be/T4MAGC9BLRo



I hope you write back xxx



I hope you write back xxx
Letters & installation
(2021)



Mother May I?/ Degas, De'Anne & Miss LaLa
Performance
(2021)