

ART ON THE
UNDERGROUND

Broomberg & Chanarin The Bureaucracy of Angels

Learning Guide
Key Stage 3–5

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Foreword

This learning guide, produced in partnership with cultural and educational charity A New Direction, has been devised for teachers of students at Key Stages 3–5 as an introduction to artists Broomberg & Chanarin and their film 'The Bureaucracy of Angels', a project commissioned by Art on the Underground. The film is being screened at King's Cross St. Pancras Tube station (Friday 28 September – Saturday 25 November 2017), with posters across the Underground network. The film has been made available to schools using this resource on Art on the Underground's website at art.tfl.gov.uk/bureaucracy-of-angels (password: angels2017)

The aim is to inform and inspire teachers in secondary schools and colleges, as well as those working with young people towards an Arts Award Bronze, about the commission 'The Bureaucracy of Angels' (2017). This resource also looks at how art and culture can offer new perspectives on issues raised in contemporary society and their relevance to young people who are exploring their own identities, journeys, representation and place within the world.

The resource begins with information about the artists Broomberg & Chanarin, their previous work and their main art forms of film and photography, along with a background to the Art on the Underground commission itself. Additionally, two interviews have been undertaken specifically for this resource – one with the artists Broomberg & Chanarin, and the other with former refugee Ghias Aljundi, presenting a British Syrian's story.

Details are given about the I-D Creation: Poster Competition for Schools and Colleges, the winner of which will have their design worked on by a professional designer and then see their poster displayed in their local Tube station and featured online.

The resource continues by exploring the five key themes drawn out of the commission: journeys, representation, journalism and reporting, identity and citizenship, and surveillance. Associated practical and class based activities are outlined, exploring and responding to each key theme, in particular through film, photography, visual art, and

creative writing and debate, with links to relevant areas of the National Curriculum and information about Arts Award Bronze. These activities can be used as a starting point for teachers to devise their own projects and can be adapted for a range of abilities across Key Stages 3–5.

Finally, a directory of information about relevant cultural organisations has been compiled along with details about visiting London Underground, and a list of useful resources and reading, all to help with further research and investigation.

Look out for the link to SurveyMonkey at the end of the resource for your opportunity to win £50 of art materials by providing us with feedback to help inform future learning guides. Thank you!

"And so our projects tend to start in one place and end somewhere else. We're always disappointed if the thing we set out for is what we end up with. That always feels like a kind of failure in a way. And this film is a great example of that because it's taken two years to do. It's gone down many, many dead alleys and cul-de-sacs and reverses and fast forwards. And I think where we've ended up is a complete surprise to both of us."

Interview with Broomberg & Chanarin for this learning resource (June 2017)

Art on the Underground

Art on the Underground (AOTU) is a pioneer in commissioning contemporary artworks that enrich the journeys of millions on London's Underground each day. Established in 2000, Art on the Underground has worked with some of the best British and International artists, maintaining art as a central element of Transport for London's identity and engaging passengers and staff in a sense of shared ownership.

From large-scale commissions at Gloucester Road station to the pocket Tube map cover commissions, Art on the Underground is an ambitious, ground-breaking programme, and sits at the forefront of contemporary debate about how art can shape public space. The initiative strives to engage audiences, re-imagine spaces, and change the way we experience the city.

Visit our website for more information about 'The Bureaucracy of Angels' and other exhibitions and projects on London Underground.

art.tfl.gov.uk

A New Direction

A New Direction is London's leader in creative and cultural education. We help London think, learn and work creatively, ensuring that all children and young people get the most out of London's extraordinary creative and cultural offer. Through our partnerships, we create positive change across schools, education and communities.

anewdirection.org.uk

Background to the artists and their work

Introduction

Adam Broomberg and Oliver Chanarin have been working as artist duo 'Broomberg & Chanarin' for the past 20 years, making work as shared practice through never-ending conversation. Adam and Oliver both grew up in South Africa with Eastern European Jewish origins and their families were friends. Later they discovered that they are actually cousins.

For the artists, film and photography is important in their work with two key areas defining their practice – coincidence and lack of ownership. The latter runs contrary to what a photographer usually is and their practice has moved from their initial focus on straight photojournalism to them working undercover as journalists to get access to places where artists would not usually be permitted to go, such as military bases or psychiatric hospitals.

In this section there is an artist biography and information about the artists' selected past work, taken from Broomberg & Chanarin's website (broombergchanarin.com), followed by the artists discussing the importance of film and photography in their work.

The artists have also founded Chopped Liver Press to publish limited edition books and posters (for more information visit choppedliverpress.com).

In the UK, the artists are represented by the Lisson Gallery (lissongallery.com/artists/broomberg-chanarin).

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Biography

Tackling politics, religion, war and history, Broomberg & Chanarin prise open the fault lines associated with such imagery, creating new responses and pathways towards an understanding of the human condition. Trained as photographers, they now work across diverse media, reacting to the photojournalistic experience of being embedded with the British Army in Afghanistan (and the controlled access to frontline action therein) with an absurd, conceptual riposte, composed of a series of abstract, six-metre swathes of photographic paper exposed to the sun for 20 seconds, for the work 'The Day Nobody Died' (2008). Through painstaking restitution of found objects or imagery, for example the long-lost set of the film 'Catch-22' which was exhumed by the artists in Mexico for their work 'Dodo' (2014), Broomberg & Chanarin enact an archaeology or exorcism of aesthetic and ideological constructs behind the accepted tropes of visual culture, laying bare its foundations for fresh interpretation. Language and literature play an increasing role as material for their multifaceted work, from the philosophical underpinnings in Bertolt Brecht's 'War Primer' to the sacred texts of the Bible, both books having been refashioned and recreated by the artists in their own ambiguous, combatant image.

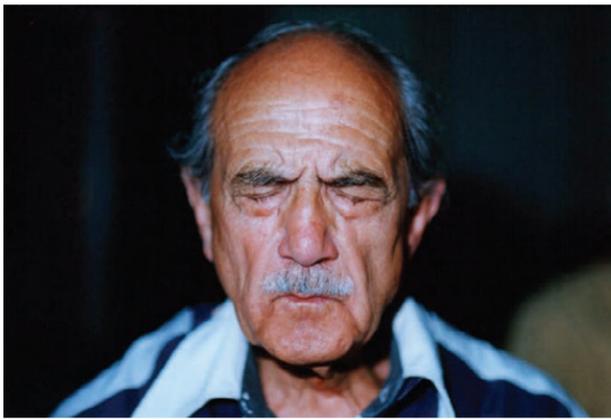
Adam Broomberg (born 1970, Johannesburg, South Africa) and Oliver Chanarin (born 1971, London, UK) are artists living and working in London. They are professors of photography at the Hochschule für bildende Künste (HFBK) in Hamburg, Germany and The Royal Academy of Art (KABK) at The Hague in The Netherlands.

Together they have had numerous solo exhibitions at institutions including Hasselblad Foundation, Gothenburg, Sweden (2017); C/O Berlin, Germany (2016); the Baltimore Museum of Art, USA (2016); the Centre for Contemporary Art Ujazdowski Castle, Warsaw, Poland (2015); The Freud Museum, London, UK (2015); ICA Studio, London, UK (2015); Jumex Foundation, Mexico City, Mexico (2014); FotoMuseum, Antwerp, Belgium (2014); Mostyn, Llandudno, UK (2014); Townhouse, Cairo, Egypt (2010); Musée de l'Elysee, Lausanne, France (2009) and the Stedelijk Museum, Amsterdam, The Netherlands (2006).

Their participation in international group shows includes the British Art Show 8 (2015–2017); Conflict, Time, Photography at Tate Modern, London, UK; Museum Folkwang, Essen, Germany (2015); Shanghai Biennale, China (2014); Museum of Modern Art, New York, USA (2014); Tate Britain, London, UK (2014); Mathaf Arab Museum of Modern Art, Doha, Qatar (2013); Gwanju Biennale, South Korea (2012) and the KW Institute for Contemporary Art, Berlin, Germany (2011).

Their work is held in major public and private collections including Tate, MoMA, Stedelijk, the V&A, the International Center of Photography, Musée de l'Élysée, the Art Gallery of Ontario, and the Cleveland Museum of Art. Major awards include the ICP Infinity Award (2014) for 'Holy Bible', and the Deutsche Börse Photography Prize (2013) for 'War Primer 2'. Current projects: Documenta 14, Kassel, Germany, 10 June - 17 September 2017.

Selected Past Work by Broomberg & Chanarin



'Trust' (2000)

'Trust' (2000)

"'Trust' is a series of photographs made in the last two years of the twentieth century. On the surface, it is very simple. Photographs of faces made in a documentary way: real people leading real lives, aware of the camera only as an incidental, seemingly uncomplacent in the making of the photographs. Adam Broomberg and Oliver Chanarin have employed this deceptively simple methodology. They have studied the strange phenomenon of the face, pinpointed it as the centre of our beings, our primary means of expression, wondered at the changeability of this bizarre accumulation of protuberances, sockets, vastly differing surfaces of flesh. Their interest is almost ethnographic and, under their gaze, we become creatures."

Val Williams

'Trust' was published by Westzone



'Ghetto' (2003)

'Ghetto' (2003)

This is a journey through 12 modern ghettos starting in a refugee camp in Tanzania and ending in a forest in Patagonia. In each of these places, Adam Broomberg and Oliver Chanarin, as editors and photographers of *COLORS* magazine, methodically documented their inhabitants, and asked them the same questions: How did you get here? Who is in power? Where do you go to be alone? To get your teeth fixed? For many of those photographed it was their first time in front of a camera. Some looked into it with a hard, penetrating gaze. Others obeyed the ritual of photography with smiles. And Mario, on the cover, turned his back on the camera and waited for the shutter to click.

'Ghetto' is published by Trolley Books.



'The Day Nobody Died' (2008)

'The Day Nobody Died' (2008)

In June 2008, Adam Broomberg & Oliver Chanarin travelled to Afghanistan to be embedded with British Army units on the front line in Helmand Province. Along with their cameras, they took a roll of photographic paper, contained in a simple lightproof cardboard box.

They arrived during the deadliest month of the war. On the first day of their visit a BBC fixer was dragged from his car and executed, and nine Afghan soldiers were killed in a suicide attack. The following day, three British soldiers died, pushing the number of British combat fatalities to 100. Casualties continued until the fifth day, when nobody died. In response to each of these events, and also to a series of more mundane moments, such as a visit to the troops by the Duke of York and a press conference, all events a photographer would record, Broomberg & Chanarin instead unrolled a six-meter section of the paper and exposed it to the sun for 20 seconds. The results seen here deny the viewer the cathartic effect offered up by the conventional language of photographic responses to conflict and suffering.

Working in tandem with this deliberate evacuation of content, are the circumstances of the works' production, which amount to an absurd performance in which the British Army, unsuspectingly, played the lead role. Co-opted by the artists into transporting the box of photographic paper from London to Helmand, these soldiers helped in transporting the box from one military base to another, on Hercules and Chinooks, on buses, tanks and jeeps.

'The Day Nobody Died' comprises of a series of radically non-figurative, unique, action-photographs, offering a profound critique of conflict photography in the age of embedded journalism and the current crisis in the concept of the engaged, professional witness.

Film located at bit.ly/2tpMY6A (YouTube)



'War Primer 2' (2011)

'War Primer 2' (2011)

'War Primer 2' is a limited-edition book that physically inhabits the pages of Bertolt Brecht's remarkable 1955 publication 'War Primer'.

The original is a collection of Brecht's newspaper clippings, each accompanied by a four-line poem that he called Photo-epigrams. It was the culmination of almost three decades of intermittent activity. The title deliberately recalls the textbooks used to teach elementary school children how to read; Brecht's book is a practical manual, demonstrating how to "read" or "translate" press photographs. Brecht was profoundly uneasy about the affirmative role played by the medium within the political economy of capitalism and referred to press photographs as hieroglyphics in need of decoding.

'War Primer 2' is the belated sequel. While Brecht's 'War Primer' was concerned with images of the Second World War, 'War Primer 2' is concerned with the images of conflict generated by both sides of the so-called "War on Terror".

"Don't start with the good old things but the bad new ones" Brecht famously said, and in this spirit Broomberg & Chanarin have gathered their material from the internet – compressed, uploaded, ripped, squeezed, reformatted and re-edited often anonymous images – rather than sifting through newspapers with a pair of scissors.

Heiner Müller once said that to use Brecht without changing him is an act of betrayal. With 'War Primer 2', Broomberg & Chanarin have appropriated Brecht's original, giving us their critique of images of contemporary conflict, which is simultaneously a betrayal and a homage.

'Spirit is a Bone' (2013)

This series of portraits, which includes Pussy Riot member Yekaterina Samutsevic and many other Moscow citizens, was created by a machine: a facial recognition system recently developed in Moscow for public security and border control surveillance. The result is more akin to a digital life mask than a photograph; a three-dimensional facsimile of the face that can be easily rotated and closely scrutinised.

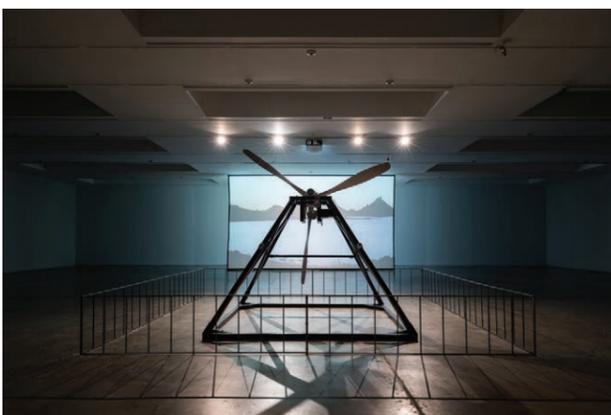
What is significant about this camera is that it is designed to make portraits without the co-operation of the subject; four lenses operating in tandem to generate a full frontal image of the face, ostensibly looking directly into the camera, even if the subject himself is unaware of being photographed.

The system was designed for facial recognition purposes in crowded areas such as subway stations, railroad stations, stadiums, concert halls or other public areas but also for photographing people who would normally resist being photographed. Indeed any subject encountering this type of camera is rendered passive, because no matter which direction he or she looks, the face is always rendered looking forward and stripped bare of shadows, make-up, disguises or even poise.

Co-opting this device, Broomberg & Chanarin have constructed their own taxonomy of portraits in contemporary Russia that rely heavily on the oeuvre of two 20th Century German artists. Echoing both August Sander's and Helmar Lerski's projects, Broomberg & Chanarin have made a series of portraits cast according to professions. But their portraits are produced with this new technology, with little if any human interaction. They are low resolution and fragmented. The success of these images is determined by how precisely this machine can identify its subject: the characteristics of the nose, the eyes, the chin, and how these three intersect. Nevertheless, they cannot help being portraits of individuals, struggling and often failing to negotiate a civil contract with state power.



'Spirit is a Bone' (2013)



'Dodo' (2014)

'Dodo' (2014)

Almost nothing in recorded history happened in San Carlos until May 1968. Back then, the coastline off the Sea of Cortez closely resembled Pianosa, the diminutive Sicilian Island where Joseph Heller set his satirical Second World War novel 'Catch-22'. It was therefore the perfect location to film the Hollywood version, and that single event has come to define the town of San Carlos and its surrounding landscape forever.

At the time, this isolated site was only reachable by boat. But after wrapping up production and returning to Los Angeles, the film crew left behind a road, control towers, derelict villas and a fully operational runway large enough to accommodate the largest fleet of B-25 airplanes assembled since 1945. One of these bomber planes was also buried on set. Along with a team of archaeologists, Adam Broomberg & Oliver Chanarin travelled to San Carlos to exhume the so-called "Mexican plane." In the intervening years, much had changed. The desert had entirely reclaimed the terrain and Broomberg & Chanarin found only fragments; thousands of aluminium shards, rusty nails and rabbit droppings. The plane's disappearance recalls that of the dodo, the first species on Earth to be made extinct as a result of human activity. Four centuries after its last sighting, not a single intact skeleton or trustworthy image remains. Only one egg survives.

Part archival research, archaeological excavation and montage, Dodo started out with the discovery of previously unseen offcuts from 'Catch-22' in the vaults of Paramount Pictures. These images portray the coastline and wildlife of the Sea of Cortez as it stood on the brink between isolation and urban development. Broomberg & Chanarin have re-edited this material; transforming images produced for a fiction film set in World War II Italy into a nature documentary – evidence of a pristine landscape that no longer exists.



'Rudiments' (2015)

'Rudiments' (2015)

'Rudiments' consists of new photographic, moving image and performative works that collectively explore tensions between discipline and chance, precision and chaos, empathy and the involuntary pleasure of watching the pain of others.

Central to the project is a film work in which Broomberg & Chanarin have collaborated with a group of young army cadets at a military camp on the outskirts of Liverpool. Whether the scenes we observe are staged by the artists or simply a document of the camp's routine practice remains unclear. The absurd and disturbing introduction of a Bouffon (Hannah Ringham) – a dark clown whose performance teeters on vulgarity – radically challenges the military codes and interrupts their carefully choreographed routines. Broomberg & Chanarin's film explores the formative moments of childhood and early youth in the presence of authority, and is propelled by a dramatic improvised score devised for the drums by the American musician Kid Millions.

A series of large-scale photographic works shows still-lives of bullets that have collided in mid-air. These improbable objects were originally found on the battlefields of the American civil war and are said to have effectively saved the lives of two soldiers. In a second series, Broomberg & Chanarin have photographed military grade prisms, shards of optical glass that are used in the sights of precision weaponry. Violence is transmitted through these materials: fused lumps of lead and the shear edges of crystal glass.

The exhibition includes 'Double Act': a live performance with two drummers, one snare drum, one chair, two clocks and a lead carpet, in which the drummers play a drum roll for the duration of the exhibition, without interruption.

Film clip located at broombergchanarin.com/rudiments-film

The Importance of Film and Photography in Broomberg & Chanarin's Work

"Our history is that we started photographing or working as documentarians in quite a traditional way, working with a large format camera, making photographs that were mostly portraits, environmental portraits, that tended to recall the language of colonial photography in a way. They suggested the idea of classification of otherness. But we always try to undo that by talking to our subjects and always having the name of the person, and trying to make it a more equal process. Because one of the things that bothered us about making those kinds of photographs was what we often refer to as this 'unequal flow of power' from the photographer to the subject. And that always felt quite unfair and we always felt bothered by it and wanted to rectify that.

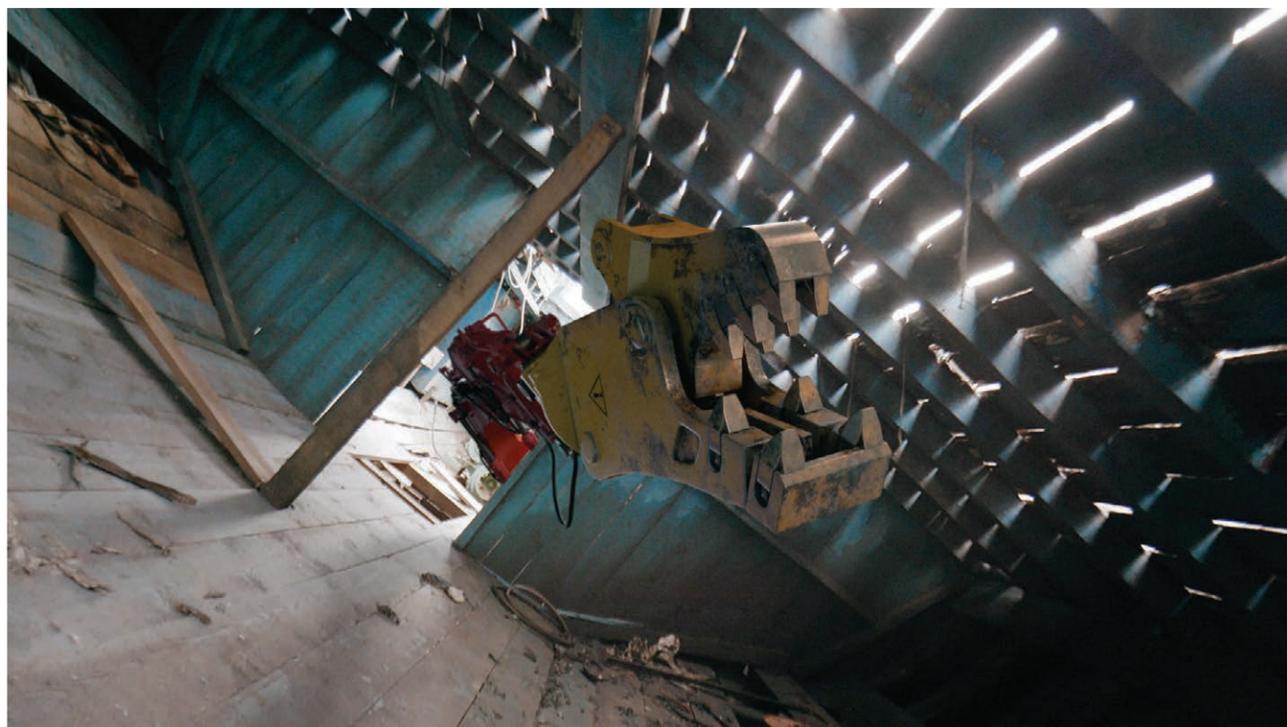
And our work started to move towards a more conceptual approach where we were thinking not just about taking photographs of things happening in the world, but of our role as a witness in those places and what it meant to have the privilege of being there... And so our work developed from this place of being quite a traditional documentary mode to something that was more discursive and more reflective about the medium of photography.

And so the fact that we're two people making the pictures helps because there's less fetishisation of the moment of clicking that shutter, which is something that photography is obsessed about. Because the moment of taking the picture is slowed down to this conversation and stretched out, time stretches and it becomes less about capturing a moment and more about thinking about what it means to be there, and also what's happening outside of the picture."

Interview with Broomberg & Chanarin for this learning resource (June 2017)

Background to the Art on the Underground Commission

‘The Bureaucracy of Angels’, 2017



Broomberg & Chanarin will present a new 12 minute film, ‘The Bureaucracy of Angels’, within King’s Cross St. Pancras Tube station for Art on the Underground, Transport for London’s art programme, in September 2017.

‘The Bureaucracy of Angels’ records the demolition of 100 migrant boats in Sicily in the winter of 2016. These boats arrived laden with refugees from North Africa and while their human cargo was either sent home or absorbed into the asylum system, the boats themselves were never returned to their owners, laying beached on the concrete forecourt of Porto Pozallo in Sicily.

Broomberg & Chanarin have a long history of working in war-torn countries and areas of conflict. Their research on themes of migration and movements of people lead them naturally to the current migration crisis. The artists visited Sicily a number of times and were able to explore the area where migrants arrive from perilous journeys across the Mediterranean. They witnessed rescue missions by the Migrant Offshore Aid Station (MOAS) foundation in the middle of the ocean and filmed the destruction of the boats left to decay once the migrant journeys have been made, in a vast shipping grave yard in Porto Pozallo.

The film is narrated by the hydraulic jaws of the digger charged with the job of destroying these boats, tearing them apart into their constituent parts of timber and metal, a process that took forty days to complete. The digger appears in the narrow corridors of the boat yard, on the open sea and in the midst of a rescue operation off the coast of Libya, as a Cantastoria or ‘singing storyteller’, recounting the Sicilian ballad Terra ca nun senti. The song speaks of the fear and pain associated with immigration to and from Europe’s most southerly territory over the last 150 years.

The commission will be shown within King’s Cross St. Pancras Tube station in a location close to the exit of the Eurostar. The space was chosen for its link as a passageway between the UK and greater Europe, embedding the work within the station and enabling it to be shown to a transient audience.

For more information visit art.tfl.gov.uk/artists/broomberg-chanarin

To view the film ‘The Bureaucracy of Angels’ visit art.tfl.gov.uk/bureaucracy-of-angels (password: angels2017)

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Soundtrack to ‘The Bureaucracy of Angels’

‘Terra ca nun senti’ Lyrics by Rosa Balistreri

Italian

Malidittu du mumentu
ca graprivu l’occhi nterra
nta stu nfernu.

Sti vint’anni di turmentu
cu lu cori sempri nguerra
notti e jornu.

RIT:
Terra ca nun senti
ca nun voi capiri
ca nun dici nenti
vidennumi muriri!

Terra ca nun teni
cu voli partiri
e nenti cci duni
pi falli turnari.

E chianci chia...
Ninna oh!
Malidittu... tutti st’anni
cu lu cori sempri nguerra
notti e jornu.
Malidittu cu t’inganna
prumittennuti la luci
e a fratillanza.

English translation

Cursed was that moment
When I opened my eyes to the world,
In this hell.

These twenty years of torment
With my heart always at war,
night and day.

REFRAIN
You unfeeling land
You do not want to understand
You say nothing
Seeing me die!

You, land, you do not hold back
The one who wants to leave
You offer him nothing
To make him return.

And cry ...
Ninna oh!

Cursed ... all these years
With my heart always at war
night and day.

Cursed be the one who tricks you,
Promising light

The original music ‘Terra ca nun senti’ is by Alberto Piazza and performed by Rosa Balistreri. It plays alongside a new composition by John Woolrich performed by the London Sinfonietta, based in Kings Cross – londonsinfonietta.org.uk.

Migrant Offshore Aid Station (MOAS)

Their mission: "No-one deserves to die at sea – that's why MOAS continues to save lives along the world's deadliest sea migration routes."

Artists Broomberg & Chanarin observed and filmed several rescues taking place from a MOAS boat as part of their film 'The Bureaucracy of Angels'. MOAS invited them as artists, not journalists, to accompany them on the trip.

"Although we gave some of the material we shot to MOAS to use for campaigning, we were not there to make a film for MOAS or even represent MOAS. And I think you can have an NGO hat on or you can have an artist hat on and they usually don't both fit... And in a way the NGOs [Non-Governmental Organisations] like MOAS serve two purposes. One is this, primarily to save the lives of people heading to certain death without them. But the other thing is to serve as a witness... It's important just to note in history at this moment that this is what's happening."

Interview with Broomberg & Chanarin for this learning resource (June 2017)

MOAS was established in response to the humanitarian disaster of October 2013 when around 400 people drowned off the island of Lampedusa, Italy. Since its launch in August 2014, MOAS has rescued over 40,000 people from maritime migration routes (mostly in the Central Mediterranean, where it is currently concentrating all its efforts, but also in the Aegean).

Their rescue operations are carried out by professional search and rescue teams, backed by a wider staff behind the scenes who carry out fundraising, communications and development work. They use innovative technology, cooperating with all authorities and stakeholders on land

as well as at sea, and working with many other partners to carry out their mission. They call on everyone to rethink the global migration 'crisis' with the aim of creating sustainable alternatives to the deadly sea crossings.

You can join their call for #safeandlegalroutes and help to support their life-saving mission in the Mediterranean Sea.

To find out more and support the organisation visit: moas.eu

Location of 'The Bureaucracy of Angels'

King's Cross St. Pancras

'The Bureaucracy of Angels' is being screened at King's Cross St. Pancras (Friday 28 September – Saturday 25 November 2017). This location has been chosen as it is a kind of border; the first entry point into London from Europe (via the Eurostar). The film has been made available to schools using this resource, on the Art on the Underground website at art.tfl.gov.uk/bureaucracy-of-angels (password: angels2017).

For more information about visiting King's Cross St. Pancras and using London Underground, see page 50. Please note that when visiting the artwork as a group, you are best to view it from the upper floor to avoid congestion in the passageway. It is also advisable to avoid rush hour travel times.

Key questions

If you are able to visit the artwork at King's Cross St. Pancras:

- How does it feel viewing it in a public space rather than in an art gallery where most artwork is shown?
- How do you think the public encounters the artwork? Watch how they react. Do they stop and watch, or catch glimpses of the film as they rush past?
- Think about how the journeys of the commuters differ to the journeys of the refugees.

Whether you visit the artwork in situ or not:

- What is the purpose of public art? Why is it important to encounter art outside of a gallery space? How do you think it can benefit people's lives?
- What do you think contemporary art's relationship should be to contemporary society? Why do you think this artwork is relevant now?
- Discuss the title of the commission 'The Bureaucracy of Angels'.

Interview with Artists Adam Broomberg and Oliver Chanarin



Tell me about how you met, your shared history and how it has affected your work.

Olly: We're both South African in origin, to different degrees. I left South Africa when I was seven and Adam left when he was 21. We are both of Eastern European Jewish origins and our families were friends who knew each other well, and in fact, we discovered quite late in working together that we were related to each other. So we're cousins. We met in South Africa in a place called Wupperthal which is a little tiny Mission town, not even a town, a kind of settlement in the Cederbergs, which is in the Cape area. And then when Adam moved to London to study at Central Saint Martin's we became very close friends and lived together, and then later we began work at Benetton COLORS Magazine, we were editing the magazine. And it was only after leaving the magazine that we became photographers and started making our own pictures and working editorially together and also commercially. And it's been a long, long road together and there's been lots of different phases but we've always had a shared practice.

Adam: On the boat back from Libya where we were rescuing the refugees heading back to Sicily, it really occurred to me very strongly that about 80 years prior to that our grandparents were taking the boat in exactly the opposite direction from Europe to Africa, in search of safety from the Pogroms. And it just struck me as very ironic, and it expanded the biography of this idea of migration away from the crisis that seems to be happening in the last few years to this thing that happens over hundreds of years and it's written into our DNA to move around, in search of safety.

Tell me about how you work together as a duo.

Olly: Well, Adam is living in Berlin at the moment, since September, so it's changed quite a lot, very recently. But we've been working together for 20 years and I'd say the key to the way that we make work is through conversation and through discussion. And so there's always this kind of ongoing, never-ending conversation that begins with one project and continues through other projects.

Adam: I'd say there's two key words that I would identify as fundamental to our practice which are slightly uncanny and not very disciplined. One of them is 'coincidence' and the other is a communication or a 'lack of ownership' where we've always said when we were taking pictures

that we would at some point forget who actually pushed the shutter. And the fact is that that ran contrary to the whole idea of what a photographer is. And so neither of us actually owned the image neither like in a juridical sense nor a creative sense.

Olly: I think the other word is that there's an 'anonymity' to the work because the two of us are making this work together because we – as Adam so rightly put it – we don't really apply authorship to it or individual authorship. There's this freedom, in a way it's quite liberating and allows us to go off on journeys that explore aesthetics and use different aesthetic strategies so that we don't feel compelled to make work that looks the same. We're both pulling in two different directions all the time and I think one of the things that we've probably suffered from over the years is that our work is impossible to pin down and say, "well those guys do this then they do that". We kind of do anything. And we always borrow whatever aesthetic we need for the project... And so our projects tend to start in one place and end somewhere else. We're always disappointed if the thing we set out for is what we end up with. That always feels like a kind of failure in a way. And this film is a great example of that because it's taken two years to do. It's gone down many, many dead alleys and cul-de-sacs and reverses and fast forwards. And I think where we've ended up is a complete surprise to both of us.

Tell me about the importance of film and photography in your work.

Adam: I think what was very interesting about going on the boat, essentially a giant floating ambulance that heads from Malta to Libya that takes 24 hours, and it bobs about until these dinghies full of up to 200 refugees are spotted, and then they fill up the boat and travel back for 48 hours to Italy. What was striking was that it had only hosted photojournalists or journalists from television before, say Sky News or BBC, and that moment of crisis had been imaged in a very specific way, which was to highlight the human drama and even the camera motion was quite erratic, because it followed the action. It was very much about transmitting information, and our brief to the director of photography, essentially our vision, was for the camera to almost dissipate all of the laws of journalism which was if the camera was looking at somebody and a person or an action was happening somewhere else, the camera needn't follow the action... But at the same time I think if

you compare some of the clips from that boat filmed by Sky News to what we have done, ours is much calmer, sedate, and a version of that series of events which is actually how it is. The drama only happens in a matter of seconds and the rest of it is the 72 hours of bobbing around on the ocean waiting, either with an empty boat or with four or five hundred people on it.

Olly: And in our new film, the digger acts as a witness. He, or she actually, is there watching as the refugees are saved and doesn't participate, and doesn't actually show a lot of empathy either. She's quite disconcertingly removed; in that sense her presence is alienating. It refuses to allow you to just empathise and it demands a level of critique.

Tell me about your commission for Art on the Underground.

Olly: So just mechanically, we've made a film which is 12 minutes long. It begins in a boat yard, actually a graveyard for boats in Sicily. And what's happened is over the last decade these big old fishing vessels have arrived on the coast of Sicily from North Africa, Libya, Algeria and other places. And these boats are handmade wooden boats that are essentially fishing vessels that have been borrowed and used to carry migrants over. And the migrants come and are taken off the boats and they're either put into the asylum system and stay there or they're sent back home. The boats, however, never go back and they've been accumulating in a particular port in Sicily. There were so many of them that they were just running out of space, and for logistical and pragmatic reasons the Italian government decided that something had to be done, and it was decided that they should be demolished.

So Adam and I spent about a year trying to get access to this store of boats. And eventually we got permission to document the demolition of a hundred boats. But it was deemed to take 40 days, which is a kind of biblical number. And what interested us about the boats is that they weren't just boats but they were imbued with a sense of culture, and it suggested that there weren't just people coming from Africa to Europe, they were coming with culture. And these boats are hand painted with all sorts of iconography like the evil eye, other diagrams and drawings, some of them religious. All of the boats have names in Arabic. Very often they refer to famous preachers and readers of the Quran. And these boats, when we looked at them, we were really

struck by how beautiful they were and really if you think about the history of artifacts coming from Africa to Europe and being put into museums... it felt like a real tragedy that they were being demolished. So primarily we just wanted to record that demolition and the destruction of these objects of culture.

And the way we work is we start with one thing, and one thing leads to another. And it felt very intuitively right that we should then go out onto the surface of the water and start to observe these boats arriving. And so Adam went on the MOAS [Migrant Offshore Aid Station] boat – I didn't go – and he observed and filmed, documenting several rescues taking place... The Mediterranean conjures up all sorts of different conflicting images in our minds. You've got an image of the Mediterranean as somewhere that you go on holiday. It's a kind of playground. It's a fun place and you dive into the water, and it feels good on your skin and it's something joyful. But the Mediterranean is also a war zone and it's a place of suffering and it's a place imbued with a lot of fear and a lot of danger. And so we were interested in this juxtaposition. We were also interested in the idea of surveillance, and this body of water is actually surveilled by lots of different state bodies. And there are gaps between those borders and there are areas of that ocean that are basically not observed, and there are places where people disappear and they fall off the edge of the surveillance map essentially. So thinking about the sea as both a sea of water but also a 'sea of data'. And data that's being accumulated all the time using satellite reading, it's being read all the time and is generating a sea of data, which is used to surveil but also misses areas and there's a blindness there.

Why did you choose to contrast the violent destruction of the boats alongside the peaceful footage of the rescued refugees?

Olly: We haven't spoken about the role of the state and why we've chosen the digger as the protagonist. It was obvious in a film about refugees that the protagonist is usually the refugee and the purpose is to either empathise with the refugee, or be repelled by the refugee, or have fear towards the refugee as a protagonist in the story of migration, but we chose instead for the digger to be the protagonist. And the reason for that is that the digger is 'the machinery of the state'. I mean in a totally literal sense, it is a machine, it belongs to the state and it's performing orders of the state. What we wanted to do is to shift the attention away from

the normal knee-jerk, emotional interpretations of this kind of material that we've all seen on the news, all the time and we can process it so it's not actually that upsetting anymore. And we're all quite immune to it and that felt too easy, and so with the machine the focus shifts to the state. And it opens up questions about how we are dealing with the crisis. So it takes the emphasis away from the humanitarian crisis actually and tries to put the focus more on a governmental or political position, recognising that this is a political problem not necessarily humanitarian.

What do you feel are your responsibilities as artists?

Adam: Starting with that point I said about the fact that the Ministry of Defence is more afraid of us as artists than journalists because journalism is so imbedded with capital right now, it depends on who's paying for the facts.

Olly: Just to clarify I think that the journalist's job is to clarify and to make clear, and to in a way simplify it. I see the job of the artist as to present the complexity and to embrace that. But I suppose it just depends, as there are so many different art worlds and so many different types of artists, and we subscribe to a very particular kind, and we have very specific strategies.

Why is this commission relevant to Londoners now?

Olly: So first of all when we started this project we went on a tour of the London Underground network... We really struggled to think about what it was that we wanted to place into this environment. And it felt, in a very simplistic way, that the idea of a journey seemed interesting to us. The idea that people are entering a system and they are journeying through it and then out of it. And the idea of this other kind of journey, this journey that is full of friction, is full of danger, is full of risk and setbacks, we wanted to contrast these two journeys; the journey of the migrant trying to reach Europe and the journey of the commuter on their way to work. On a really simple level we wanted to offer that contradiction.

Adam: I think the world's problems are London's problems because London is part of the world... It's like these are things we've just got to think about as human beings, and I think Olly and I are a bit expedient. We just take every forum we're offered to talk about things that we feel are very important to us. So I think just as a human being, not

necessarily even as a Londoner, it's important to think about this particular migration.

Is there anything else you would like to tell me about your new film?

Olly: The digger is violent but also tender, separating the boats, food, clothes, wood and metal. It's like an animal dissecting another animal... I think the thing about humour and slapstick is interesting and the presence of this digger is humorous. You know, she's singing, and the role of humour and the history of slapstick is important, as in our film 'Rudiments' (2015). When is it OK to laugh at another person's misfortune? And what is the correct response?

Adam: The story that the Cantastoria is telling, is lamenting, is predominantly about the men who had to leave Sicily in various ways over the last two centuries to seek work, mainly in America. So it flips it on its head and it makes it a more universal story. It's not just about the present so-called crisis we're facing but the fact that Sicily as an island has experienced coming and going for two centuries. I think that's the crux, that's one of the crucial things about our film.

Interview with Ghias Aljundi: A British Syrian's Story



Please note that some people may find parts of this interview upsetting.

Ghias Aljundi Interview

How do you define yourself?

I'm British from Syrian origin.

When and why did you come to the UK from Syria?

I left Syria in 1998, arrived here in April 1999. And I left for my safety, I was a journalist in Syria and I was at risk with the regime so I had to leave.

What was your journey like to get here?

It was easier than what is happening now. I first travelled to Moscow, stayed for 5 months there and then I flew to the UK in April 1999. It was not easy at all. In Syria when you are an opponent or journalist you cannot leave the country. You have to have an exit visa... So I had to navigate through the Syrian system and I left the country. It was a miracle really. Nobody stopped me as I knew the guy who was checking at the airport and he let me through. I had a passport, very temporary, a two month passport.

Where are your family now? Have any of them stayed in Syria?

My family, most of them are in Syria. I have only one brother in Germany. He came a year and a half ago. He also ran for his safety. Otherwise they are all in Syria. I have five brothers and my mum is still there in Syria. My oldest brother is also in trouble now. He is trying to leave but he is banned from leaving the country so he is also waiting for a miracle to happen. He is constantly threatened by the regime or the regime supporters. Also I have one brother who lives 3km from where ISIS are and they keep bombing the town, attacking the town and slaughtering people. So he's still there as well. I don't know if he's trying to leave or not but it's impossible.

Why do you volunteer in Greece to help rescue refugees off the boats?

It falls within my work. I do human rights work. Usually it's my profession. Once I was watching the news and I saw a boat, on the news, on the BBC. It was sinking in the Mediterranean and I just decided that I had to do something. I had to be helping out and then I just booked my ticket and left two days later to Greece. I felt so involved, as well. I felt this is a human tragedy and I couldn't be a negative or

passive witness so I decided to go and volunteer and when I was there I just thought that I took the right decision because not too many people were helping, so it was important to be there. And it's also about my human nature.

While you were out there your brother arrived on a boat. Tell me about this.

My family came. My brother, his wife and my niece, and my sister-in-law as well. I was there. They told me they were coming so I waited for them and it was one of the most difficult experiences I have ever had in my life. But I received them, I took them out of the boat and made sure that they were safe and OK. They carried the journey like other refugees. It was the first time I met my niece, my sister-in-law and my nephew. I left him when he was a little boy. I took my niece out of the boat but I didn't know she was my niece at all. I was taking all children; I was in the water. And somebody was shouting "this is your niece" and I didn't recognise what was happening until I re-entered myself after the boat was completely unloaded. My sister in law was six months pregnant then. She had the baby, a boy called Alex. He is all fine and they live in Germany. They feel safe and looked after.

What kind of journeys have the refugees undertaken to get there?

If you ask a refugee, like I ask, they will tell you it's a journey from hell. It's very difficult, it's like you are a victim of multiple criminals. First you are a victim of the war, like criminal Islamist army groups. So you escape from them and you come to Turkey, and you are then in the hands of the smugglers who are very cruel and very criminal too. So you are played with; your destiny is in the hands of somebody else. This is before getting onto a boat. So you are exploited, your money is taken from you, and you just wait for the unknown. You don't know what is happening. You don't know if the smuggler is lying to you. We have documented so many cases of smugglers taking money who did not send the people on the boat. So you lose your money, your savings or the borrowing you did, and then you're stuck in Izmir or by the sea in Turkey.

This is one way and the other way you are put on a boat, a rubber boat. In a good condition, it's good for 10 people but you are on the boat as one of between 50 and 60 people, so people are on top of each other... Also, the smugglers often

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don't give you enough fuel. So we have saved so many boats from the middle of the sea because, just simply, they run out of fuel. And often little waves will destroy the boat or make it sink. It is terrible, the journey.

It's like you can't decide your destiny or fate. Many people have fallen into the sea. Others are lucky that the rescuers were around or the Navy, the Greek Navy, but many of them have died as well. They sank, they drowned because they couldn't swim. And nobody, nobody knew about them. So it's very difficult. Actually, people come and arrive at the beach terribly traumatised. Later they go back to normal, a little bit.

What happens to the boats?

When the boats came, in the first stage, the smugglers were telling people the police might catch you and send you back and they gave them a knife so when they arrived on the beach they immediately stabbed the boat. But later we told them nobody will send you back so don't stab the boat because this was another risk as many times they stabbed the boat on the sea so people fell into the water. It wasn't deep, but imagine. Blow up boats are 95% or more. Sometimes they send very old wooden boats and this is more disastrous, as they have more accidents; they capsize, all of them. On the rubber boats you have 50. But on the wooden boats you have 250. And one of the wooden boats sank down and people couldn't get out. So with a rubber boat you stay on the surface. But the wooden one it went down and people were stuck inside their rooms. And most of the wooden boats I've seen were very old. Even a little kid would break them.

Why do you think some people choose to stay in their home country in such dangerous situations?

For two reasons. Some people have hope that things will finish – now, tomorrow, after tomorrow – so they keep hoping, and they are aware of how difficult it is to be a refugee, how difficult to be uprooted from your homeland and how difficult to be in a different culture, a different weather, so they don't want to leave. Some people they can't leave, they have no possibility... I know so many people they want to leave for their children, for their future but most importantly for their safety. But they cannot and also now if you take Syria as an example, Syria is surrounded by countries with closed borders. They can't go to Turkey

easily, they can't go to Jordan easily, they can't go to Iraq easily and Lebanon is also closed. So they are forcibly staying but there are so many people who also don't want to go, they don't want to leave. For example my brother. The French gave him a visa three years ago but he said no, things will improve, things will improve but now he's trying to leave because things didn't improve.

How do you feel about the Spanish firemen Manuel Blanco, Enrique Rodríguez and Julio Latorre who have been arrested for smuggling when they were volunteering to save refugees from drowning?

I knew the guys extremely well. They are pure humans, they have been sacrificing their lives, their time and their money to help people. They are not smugglers and these guys would have reported any smugglers to the police if they found them. Carrying weapons? This is a lie. I went on the boat with them the day before they were arrested and had I seen any weapons I would have reported them. This is a red line for me. It's impossible. They are on bail but they were allowed to leave to go back to Spain. They are now in Spain. They immediately left here. They paid €5,000 as bail and then they left. It's impossible they had weapons. I would find it so strange. I've been on their boat.

Do you feel that the media is reporting in an unbiased way?

No, the media is not giving enough information. The media is ill informing people usually. The media is calling them migrants when they are not migrants. I've met tens of thousands of them and I've found few migrants among these refugees, really a few. So they are not migrants. At least let's be fair about my experience. At least 90% of people that I've seen, who I've met, who I've talked to they are immigrants who have fled for their safety.

What do you think the hardest thing is about being a refugee?

The hardest thing is when you are forced to go and mix in a different culture and a different country. When you leave your roots behind, and you find it so difficult to have roots in the new place, at your destination. It's not like somebody who married a woman and came with her, or a man let's say. It's forced and when you are forced to leave it's impossible to settle, at least in your brain. So it's difficult especially

Ghias Aljundi Interview

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if you've come from countries in the Middle East, as you don't speak the language. It's absolutely 100% a different culture. And you always have the feeling of being a stranger or in the current climate, a political climate, you feel you are a parasite... And also it is dividing families. I was lucky I don't have this problem, I dealt with it properly. But the vast majority they are still divided, their families are there and they are here. They cannot settle. They just want to go back. They want to see their family.

What are your hopes for the future, for example with immigration policies?

My hope is and my new job will be with Amnesty International to lobby for more fairness. I'm running the refugee campaign to make the UK government take more refugees or deal in better policies... More resources should be put in to integrate the refugees. And then integration is mutual, it is not only the refugees that have to integrate. And when the refugee integrates the benefit is very mutual. I have been here for 19 years nearly, paying tax all my life here. I am working. It helps. So this is what I want to see in this country again. Not to show but also to tackle the media approach here – 'The Daily Mail', 'The Daily Star', 'The Daily Telegraph', and 'The Sun' – describing the refugees as our enemies, when they are contributing to our country so well. Policies should be changed in the UK and even in Europe. Refugees should be separated from elections. You don't use immigration to be elected, to play on people's fears! This is what I'd like to see. I believe that the UK and other EU countries must give a safe passage to affected refugees rather than letting them die in the sea.



This is an edited version of the interview with British Syrian Ghias Aljundi who volunteers in Greece to help rescue refugees off the boats travelling from Turkey to Greece.

For the full interview visit art.tfl.gov.uk/projects/the-bureaucracy-of-angels

Themed Classroom Activities

In this section, you will find the **I-D Creation: Poster Competition for Schools and Colleges** plus a range of activity ideas for children and young people aged 11 to 18. Although they have been devised with secondary schools and colleges in mind, these activities are also suitable for other non-school groups, such as youth organisations.

Five key themes are identified from the film 'The Bureaucracy of Angels': **journeys, representation, journalism and reporting, identity and citizenship, and surveillance**. A range of associated practical and class-based activities are outlined exploring and responding to each key theme, in particular through film, photography, visual art, and creative writing and debate, with links to relevant areas of the National Curriculum and Arts Award Bronze. These activities can be used as a starting point for teachers to devise their own projects and can be adapted for a range of abilities and interests across Key Stages 3–5. You, the teachers, are of course the experts at delivering the curriculum. Perhaps though, through using this learning guide, we will help you to approach delivery of the curriculum in alternative ways.

More information about 'Arts Award Bronze' is provided later in the resource on page 48. This is followed by information about 'Visiting London Underground' on page 50, along with a wide range of organisations including relevant cultural organisations, maritime museums, and migration museums and projects listed in the 'Directory' on page 52. In addition, there is a section of 'Useful resources and further reading' on page 56.

It is important to note that some children or young people may have been affected by migration, either experiencing difficult journeys themselves or having family who are unable to leave their home country where they no longer feel safe. With that in mind discussions should be approached sensitively, and follow up carried out as required. Links to refugee support organisations are provided in the 'Useful resources and further reading' section on page 56.

"I think the world's problems are London's problems because London is part of the world... It's like these are things we've just got to think about as human beings, and I think Olly and I are a bit expedient. We just take every forum we're offered to talk about things that we feel are

very important to us. So I think just as a human being, not necessarily even as a Londoner, it's important to think about this particular migration."

Interview with Broomberg & Chanarin for this learning resource (June 2017)

Aims

- To develop an understanding about the commission 'The Bureaucracy of Angels'
- To develop an understanding about the artists Broomberg & Chanarin, and their previous artwork
- To develop an understanding about Art on the Underground
- To promote London Underground as a useful transport system
- To develop an understanding about other organisations relevant to the project
- To support delivery of Arts Award Bronze in schools and colleges

Objectives

- Students will watch 'The Bureaucracy of Angels' and identify its relevance to their lives through the exploration of the five key themes drawn from the artwork
- Students will learn about and watch video clips of other artworks by artists Broomberg & Chanarin, as well as reading the interview with them for this resource
- Students will learn about Art on the Underground's public art remit, and how art and culture can offer new perspectives on issues raised in contemporary society
- Students will learn where their nearest tube station is and how to use London Underground, sharing their experiences with their families
- Students will learn about other organisations interested in refugees and migration, including useful resources and where to go if they require any support
- Students will engage with a variety of activities inspired by 'The Bureaucracy of Angels' in different subject areas, seeing the possibilities for feeding these into an Arts Award Bronze qualification

I-D Creation Poster Competition for Schools and Colleges

Open to children and young people aged 11–18 attending school or college in Greater London.*

Welcome to the I-D Creation Poster Competition for Schools and Colleges inspired by the film 'The Bureaucracy of Angels' by artists Broomberg & Chanarin, a project commissioned by Art on the Underground. This competition is open to all schools and colleges based in the Greater London area*, as your opportunity to create an eye-catching poster design. The winning design will be chosen by the artists, then produced by a professional designer and exhibited at the winner's local Tube station and featured online.

Your brief

Design and create a poster as an alternative Zip Oyster or Oyster photocard**, inspired by 'The Bureaucracy of Angels', and the themes of identity and identity cards.

Include

- A self-portrait
- An object that represents you
- A journey you've taken – locally or abroad
- A reference to your local Tube station
- A feature from 'The Bureaucracy of Angels'

Please **DO NOT** include your name in the design.



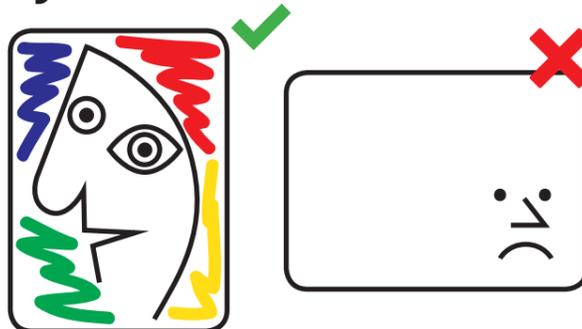
You may want to start by thinking about the definitions below and by looking at the 'Identity and Citizenship' section of this resource on page 38.

identity ► noun (pl. **identities**) the characteristics determining who or what a person or thing is.

identity card ► noun serving to establish who the holder, owner, or wearer is by bearing their name and often other details such as a signature or photograph."

(Oxford English Dictionary online)

Style



Entries should be in portrait format but can be in any style (e.g. abstract, impressionist, cartoon, etc.) with the exception of graffiti-style artworks, which are not eligible, and you can use any colours or simply black and white. Entries must avoid lots of white space.

Medium



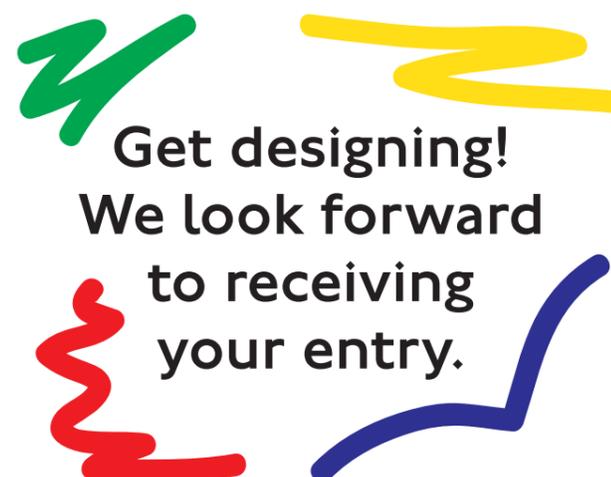
Entries may use any 2D medium such as drawing, painting, digital photography, computerised imagery, collage, or photographic collage.

Register your School or College

Schools and colleges can register online from 10 October 2017 and the competition deadline is 15 December 2017. For further details and to register visit art.tfl.gov.uk/projects/the-bureaucracy-of-angels

Prize

The winner will be chosen by the artists and notified by 23 February 2018. The winning design will be worked on by a professional designer and the winner's poster will be exhibited at their local Tube station and featured online from March 2018. They will also be invited to a launch event. In addition, two runners up will be chosen to have their work shown on Art on the Underground's website alongside the winning entry.



*Before you enter please make sure you read the terms and conditions carefully – see page 59. By checking the 'I Agree' tick box when submitting an entry you agree to the T&Cs. ** Zip Oyster photocard are for ages 11-15 and 16+. Oyster photocard are for 18+.

Theme:

Journeys

Related words:

Adventure

Crossing

Pilgrimage

Travel

Trip

Route

Migration

Expedition

Passage

Voyage

Discussion points:

What does the word 'journey' mean to you?

What journey do you make daily to school and back? Do you walk or use transport?

Where have you travelled to on holiday?

Do you have a personal story of a journey to share?

Have you ever made a long one-way journey, relocating where you live?

Was it an actual voyage, or a process of change and development, or both?

journey ► noun (pl. **journeys**) an act of travelling from one place to another | figurative: a long and often difficult process of personal change and development.

(Oxford English Dictionary online)

In 'The Bureaucracy of Angels' we see refugees having been rescued by lifeboats at night time, and derelict boats in what looks like a boat graveyard on the island Lampedusa, Italy, before they are destroyed by machinery. Both the boats and refugees have been on significant crossings, and in one section of the film we are looking out of the back of the boat as if we too are on a journey.

Broomberg & Chanarin often travel around the world to specific settings to create their art. In a previous work, 'Dodo' (2014) they travelled to San Carlos on the coast of Mexico where in 1968 the Hollywood movie of 'Catch-22' was filmed, as it resembled the Sicilian Island where Joseph Heller set his novel. At this time you could only reach the place by boat. The film crew had left behind roads, derelict buildings, control towers, an operational runway and even a buried bomber plane. With the help of a team of archaeologists, Broomberg & Chanarin journeyed to San Carlos to unearth the plane but only found a series of fragments which they presented as their artwork along with unseen film off-cuts and a plane propeller.

In another work, 'The Day Nobody Died' (2008), the artists made a film documenting the journey of a box of photographic paper carried by the British Army as an absurd, or ridiculous, performance.

"We carried the box from our studio to the airport, where it was placed in the hands of the military all the way to the front line. When we arrived, we co-opted a Snatch Land Rover – military vehicles that are hopelessly unprotected for the improvised explosive devices used by insurgents in Afghanistan. In the back of this little compartment were two small windows, so we just sat in fear, watching the landscape receding. This space became our darkroom."

Adam Broomberg & Oliver Chanarin in Broomberg & Chanarin on 'The Day Nobody Died' for Tate Etc. (Sept 2014)

"On the boat back from Libya where we were rescuing the refugees heading back to Sicily, it really occurred to me very strongly that in close to about 80 years prior to that our grandparents were taking the boat in exactly the opposite direction from Europe to Africa, in search of safety from the Pogroms. And it just struck me as very ironic, and it expanded the biography of this idea of migration away from the crisis that seems to be just happening in the last few years to this thing that happens over hundreds of years and it's written into our DNA to move around, in search of safety."

Interview with Broomberg & Chanarin for this learning resource (June 2017)

"The idea of a journey seemed interesting to us. The idea that people are entering a system and they are journeying through it and then out of it. And the idea of this other kind of journey, this journey that is full of friction, is full of danger, is full of risk and setbacks, we wanted to contrast these two journeys; the journey of the migrant trying to reach Europe and the journey of the commuter on their way to work. On a really simple level we wanted to offer that contradiction."

Interview with Broomberg & Chanarin for this learning resource (June 2017)



Visual Art



National Curriculum links:

- **Art & Design** – using a range of techniques and media, increasing their proficiency in the handling of different materials, and analysing and evaluating their work and that of others
- **Geography** – extending their knowledge of the world's countries using maps

Boat Details

Resources

Still image of the boat graveyard from 'The Bureaucracy of Angels', paper, range of drawing materials such as 2-4B pencils, fine-line pens, coloured pencils

Activity

1. Look at the still image of the boats in 'The Bureaucracy of Angels' and use a map to find Porto Pozallo in Sicily, which is where the boat graveyard is located.
2. What colours can you see? Do you recognise any symbols or writing on the sides of the boats? Can you identify any other details? For example, there is the star of Mohammad featuring his grave, and the eye with the arrow saying 'stop envying me'.
3. Imagine what the boats featured in the film might have been like when they were new. What did they look like before their journeys took place resulting with them languishing in this 'boat graveyard'?
4. Choose one of the boats and create a detailed drawing of it. Think about shape, colour, and symbolism, and try to evoke the materials the boat is made of.
5. Show your drawings to a classmate and critique each other's work.

Art Map

Resources

Access to Broomberg & Chanarin's website, large world map, wool (various colours), mapping pins, chinks, pastels, paint

Activity

1. As a whole class discuss global journeys you or your family have made.
2. On a large outline of a world map, find the places and plot these journeys using pins and wool. You could use one colour for class members and a different one for family members.
3. Some of the journeys will be one-way and others will be return journeys, most likely holidays. How can you represent these differently?
4. You could also add in Broomberg & Chanarin's journeys:
 - from London to San Carlos on the coast of Mexico where they went to make their artwork 'Dodo' (2014)
 - from London to Afghanistan where they created their artwork 'The Day Nobody Died' (2008)
 - and from London to Porto Pozallo in Sicily, to film the boat graveyard featured in 'The Bureaucracy of Angels'
5. Use this visual map as a starting point for creating a group artwork. For example, you could remove the world map leaving a series of coloured lines (a bit like the London Underground map), or you could reproduce the lines by mark-making on large paper in chinks, pastels or paint.
6. Take a look at other artists who have been inspired by maps, such as Mona Hatoum's artwork 'Routes II' made up of five airline maps depicting flight patterns.

Useful Links

- Tube Map – tfl.gov.uk/maps/track/tube
- Mona Hatoum – moma.org/learn/moma_learning/mona-hatoum-routes-ii-2002

Seascape

Resources

Still images of the seascape from 'The Bureaucracy of Angels', other artists' seascapes, paint, pastels, collage

Activity

1. Look at the still images of the seascape in Broomberg & Chanarin's film and locate the Mediterranean Sea, where it was filmed, on a map to see the large expanse of water that it covers. Note how the sea looks in daytime and in night time.
2. Research seascapes by other artists. For example J.M.W. Turner's oils or watercolours, sometimes featuring boats as in 'The Fighting Temeraire' (1839), or Jessica Warboys' contemporary large scale 'Sea Paintings' (2015-17) made on the beach in collaboration with the sea where the movement of the waves and wind create the final work as a record of the process.
3. Compare and contrast these seascapes with those in Broomberg & Chanarin's film. What is the light, colour and atmosphere like in each of the images?
4. Create your own seascape to evoke a chosen atmosphere. You could use paint, pastels, or collage and work as large as possible and in an expressive way.
5. Compare your own seascapes to Broomberg & Chanarin's, critiquing as a class.

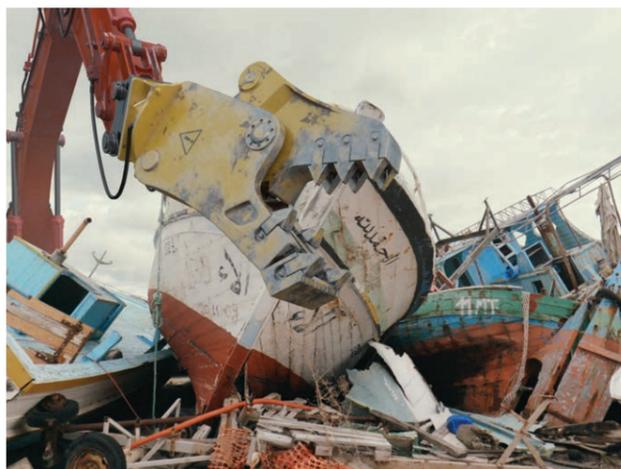
Useful Links

- J.M.W. Turner – nationalgallery.org.uk/paintings/joseph-mallord-william-turner-the-fighting-temeraire
- Jessica Warboys – britishartshow8.com/artists/jessica-warboys-I505

Creative Writing and Debating

National Curriculum links:

- **English (Writing)** – writing for a wide range of purposes and audiences including narrative essays and scripts for talks, and summarising material and supporting ideas and arguments
- **English (Spoken English)** – giving short presentations and participating in formal debates and structured discussions
- **Citizenship** – human rights and international law
- **Geography** – human geography relating to population and international development



Themed Activities – Journeys

Aid Workers or Smugglers?

Resources

Interview with Ghias Aljundi, news reports from the internet about the Spanish firemen in Lesbos, white board, paper, pens

Activity

1. Research the stories of Manuel Blanco, Enrique Rodríguez and Julio Latorre, three Spanish firemen who moved to the Greek Island of Lesbos in December 2015 to become volunteers for NGO PROEMAID (Professional Emergency Aid) and to use their professional lifesaving skills to rescue drowning refugees.
2. In groups, choose to present for one of two sides:
 - that they are truly humanitarian aid workers offering their time and expertise for free to help those in need;
 - or that they are actually human traffickers and illegal smugglers who possessed weapons so should be convicted.
3. Gather your evidence ready for a class debate with one class member as chair of the debate. Each side gets ten minutes to present its argument and can use the interactive white board to show evidence.
4. At the end of the debate take a vote.
5. Discuss what it's like being part of a debate, especially if you were presenting a view point which you don't actually believe.

Useful Links

- Reports about the Spanish firemen in Lesbos
- EuroWeekly (Spain) – bit.ly/2tpSF4v
 - Inside the World – bit.ly/2ua9wqO
 - WeMove.EU (petition) – bit.ly/IQGGxeb

A Refugee's Journey

Resources

Interview with Ghias Aljundi, newspaper articles from the internet about migration to Europe, paper, pens.

Activity

1. Read the interview with Ghias Aljundi and discuss as a whole class.
2. How does Ghias' story compare with what you have read in the media about Syrian refugees and their journeys? Why do people endure great dangers to get here? Why do some people choose to stay? Do their journeys end when they come off the boats?
3. In 'The Bureaucracy of Angels', where have the refugees come from? Where are they going? What will happen when they get there?
4. Think about how the refugees' journeys contrast to the journeys of the commuters' who will be passing the work installed at King's Cross St. Pancras.
5. Write a narrative inspired by the journeys in both 'The Bureaucracy of Angels' and Ghias Aljundi's interview.
6. Share your stories by reading them out to the whole class.

Useful Links

- News article about migration to Europe (BBC) – bbc.co.uk/news/world-europe-34131911



Photography



National Curriculum links:

- **Art & Design** – using a range of techniques and media, and analysing and evaluating their work and that of others
- **Citizenship** – learn about the precious liberties enjoyed by the citizens of the United Kingdom

Say What You Want to Say

Resources

Interview with Ghias Aljundi, white board, paper, black marker pens, cameras

Activity

1. Read the interview with Ghias Aljundi and discuss as a whole class.
2. How does Ghias' story compare with what you have read in the media about Syrian refugees and their journeys? What concerns you about the refugees having to travel by unsafe boats at night time? What questions do you think remain unanswered?
3. Working in pairs. Write your concerns or questions on large paper – one per piece of paper. Think carefully about the key messages you want to get across.
4. Take it in turns to be the sitter and the photographer, hold them up for your partner to photograph, in the style of Gillian Wearing's work 'Signs that say what you want them to say and not Signs that say what someone else wants you to say' (1992–93).
5. From the photos you have taken together select only one photograph of each of you thinking about how they complement each other.
6. Present your pair of images on the interactive white board and critique as a class.
7. Discuss the idea of 'freedom of speech' or the 'precious liberties' we have as citizens of the United Kingdom compared to some other countries.

Useful Links

- Gillian Wearing – tate.org.uk/art/artworks/wearing-im-desperate-p78348

Film

National Curriculum links:

- **Art & Design** – using a range of techniques and media, and analysing and evaluating their work and that of others
- **Music** – improvise and compose; and extend and develop musical ideas



Journey by Film

Resources

'The Day Nobody Died' (2008) film clip, video cameras, editing software, white board, paper, pens

Activity

1. In a small group make a short film about a journey. Think about taking on different roles to create the film such as director, producer and cameraperson.
2. If you are able to visit a nearby lake, river, canal or even the sea, gather footage about a boat (or group of boats) on a journey. Where is it going? What kind of boat is it? Do the driver and passengers have a presence? Who are they?
3. Or you could watch a clip of 'The Day Nobody Died' (2008) as inspiration for a journey of a random object using alternative forms of transport – maybe a train, or a bicycle, or a bus (or a combination of these). What is your object? Where does it start its journey? Where does it end its journey? How does it get there?
4. Whichever option you choose, edit your footage down to 5–10 minutes.
5. Think about a soundtrack to help evoke an atmosphere. Will you use collected noises, or music, or a combination of both?
6. Screen your short film on the interactive white board and critique as a class.
7. You may also choose to share your new film-making and editing skills with others.

Useful Links

- 'The Day Nobody Died' (2008) film clip (YouTube) – bit.ly/2tpMY6A

Links to Other Artists Exploring Similar Themes

Working in small groups, choose another artist to research whose work references journeys or boats. Compare and contrast with Broomberg & Chanarin's 'The Bureaucracy of Angels'. Present your research to the rest of the class. For example:

- **Richard Long** – a British land artist who creates art by walking in landscapes, photographing the sculptures he has made along the way, or turning walks into text pieces, or using natural materials to create work in a gallery such as in 'Cornish Slate Line' (1990).
- **Lucy + Jorge Orta** – a British and Argentinian artist duo whose collaborative practice focuses on social and ecological issues, employing a diversity of media. For 'Raft of the Medusa' (2013), a multi-sensory installation, the artists took the historical reference point from 'La Radeau de La Méduse' by Théodore Géricault.
- **Zineb Sedira** – an Algerian artist whose photographic and video works focus on issues of cultural displacement and consequences of migration, with her work often being autobiographical. For 'The Lovers I' (2008), from the series 'Death of a Journey', she has photographed a ship graveyard in Mauritania (Western Africa).
- **Simon Starling** – a British artist who is interested in the processes involved in transforming one object or substance into another. For 'Shedboatshed (Mobile architecture no. 2)' (2005) he took a shed, turned it into a boat and loaded it with left over parts which were then paddled down the Rhine to a museum in Basel, where it was re-made into a shed.

Choose one of these artists as inspiration for your own artwork.

Representation

Related words:

Portrayal Depiction Delineation

Presentation Characterisation

Rendition Description

representation ► noun [mass noun] 1 the action of speaking or acting on behalf of someone or the state of being so represented
2 the description or portrayal of someone or something in a particular way

(Oxford English Dictionary online)

In 'The Bureaucracy of Angels' we see refugees having been rescued by lifeboats at night, in a large group and then as individuals in close-up, including a face with eyes closed swathed in a gold blanket. Similarly in a previous work 'Spirit is a Bone' (2013), Broomberg & Chanarin used facial recognition technology to document people in contemporary Russia as a kind of 'non-collaborative' portrait, resulting in death mask like images.

Representation of people, places and power are all important in Broomberg & Chanarin's work. In 'The Bureaucracy of Angels' we can easily identify the differences between the refugees and the rescue workers from Migrant Offshore Aid Station (MOAS). In a previous work, 'The Day Nobody Died' (2008) we get a sense of a place, Afghanistan, and what it is like to be there as a British soldier. In their film 'Rudiments' (2015) we see the representation of power in the way the young army cadets have been trained in a military camp near Liverpool, before their strict behaviour is turned on its head by the introduction of a Bouffon (or dark clown). The artists are very aware that they are influencing the way things are presented.

"As photographers we always try to remember that the technology of image-making is never morally neutral, that it always embodies the ideology of whoever uses it."
Gabriel H. Sanchez interview in Adam Broomberg and Oliver Chanarin, for Artforum (June 2016)

"The Mediterranean conjures up all sorts of different conflicting images in our minds. You've got an image of the Mediterranean as somewhere that you go on holiday. It's a kind of playground. It's a fun place and you dive into the water, and it feels good on your skin and it's something joyful. But the Mediterranean is also a war zone and it's a place of suffering and it's a place imbued with a lot of fear and a lot of danger. And so we were interested in this juxtaposition."
Interview with Broomberg & Chanarin for this learning resource (June 2017)

Discussion points:

What does the word 'representation' mean to you?

How would you like to be represented or described by someone else?

How might you be biased when describing someone, both positively and negatively?

Are you a 'representative' of a group or a place? Maybe a political party, or a sports club?

You might be asked to 'represent' your school at an external event. What is expected of you?

Visual Art

National Curriculum links:

- **Art & Design** – using a range of techniques and media, increasing their proficiency in the handling of different materials, and analysing and evaluating their work and that of others
- **Citizenship** – diverse national, regional, religious and ethnic identities in the United Kingdom and the need for mutual respect and understanding



Playground versus War Zone

Resources

Paper, range of art materials including pencils, pens, paints, collage (for example holiday magazines).

Activity

1. Read Broomberg & Chanarin's quote about the Mediterranean being a playground but simultaneously a war zone.
2. Create a two sided poster – one side will show the 'playground', the Mediterranean as a holiday destination where people can swim and have fun; on the reverse present the Mediterranean as a 'war zone' where people make dangerous journeys.
3. You can use drawing materials, paint or collage to create your posters adding text.
4. Share your final piece with the whole class and provide feedback on each other's work.



Exploring Stereotypes

Resources

Still image of face with eyes closed swathed in a gold blanket from 'The Bureaucracy of Angels', paper, range of pencils, access to the internet, Interview with Ghias Aljundi.

Activity

1. As a whole class, discuss the following definitions of words (from the Oxford English Dictionary online), which could all be used to describe the people present in 'The Bureaucracy of Angels', and whether they have negative or positive connotations:
 - Refugee** – a person who has been forced to leave their country in order to escape war, persecution, or natural disaster
 - Migrant** – a person who moves from one place to another, especially in order to find work or better living conditions
 - Asylum seeker** – a person who has left their home country as a political refugee and is seeking asylum in another
 - Immigrant** – a person who comes to live permanently in a foreign country.
2. Draw a quick portrait of a 'refugee' (10 mins) and a then do

- the same for a 'migrant' (10 mins). How do your portraits differ from each other, if at all? Discuss in groups.
3. In Broomberg & Chanarin's film, there is a close-up of a face with eyes closed swathed in a gold blanket. Discuss whether the presence of gold changes how you see the person (for example whether the presence of gold elevates their status).
4. Compare and contrast works by other artists with a similar gold presence. For example, Gustav Klimt, 'The Kiss' (1907–8) or church altar pieces such as 'The Wilton Diptych' (1395–9) at the National Gallery.
5. What could you add to your quick portraits of 'refugees' and 'migrants' to either confirm or change their status?
6. Read Ghias Aljundi's interview to see how he defines himself and how he thinks the media are misrepresenting the refugees as migrants. Also see his photograph. Is this what you would expect a former refugee to look like?
7. Discuss the idea of stereotyping people through imagery and relate to Broomberg & Chanarin's previous work 'Spirit is a Bone' (2013).

Useful Links

- Gustav Klimt – klimt.com/en/gallery/women.html
- The Wilton Diptych – nationalgallery.org.uk/paintings/english-or-french-the-wilton-diptych

Creative Writing and Debating

National Curriculum links:

- **English (Writing)** – Writing for a wide range of purposes and audiences including narrative essays and scripts for talks, and summarising material and supporting ideas and arguments
- **English (Spoken English)** – giving short presentations and participating in formal debates and structured discussions, and rehearsing and performing poetry
- **Citizenship** – human rights and international law, and the legal system in the UK, different sources of law and how the law helps society deal with complex problems
- **Geography** – human geography relating to population and international development

Home (KS4 & 5)

Please note that the activity 'Home' is aimed at Key Stage 4 & 5 students due to the content of the poem.

Resources

Poem 'Home' by Warsan Shire, paper, pens.

Activity

1. Read or listen to the poem 'Home' (2013) by British Somali poet Warsan Shire.
2. Discuss the poem as a whole class, in particular the first two lines "No-one leaves home, unless home is the mouth of a shark" and later lines "no one puts their children in a boat, unless the water is safer than the land."
3. Individually or in small groups, write your own poem inspired by 'The Bureaucracy of Angels'.
4. Share your poems by reading them out to the whole class and critique them.

Useful Links

- 'Home' written – genius.com/Warsan-shire-home-annotated
- 'Home' audio (YouTube) – bit.ly/2tGBoz5

Themed Activities – Representation

The Refugee Debate

Resources

Newspaper articles on the 'safe return review', access to the internet, white board, paper, pens.

Activity

1. Research the United Kingdom's refugee policy, in particular the recent changes that mean all refugees will have to take part in a 'safe return review' five years after they are granted refugee status. Prior to this, refugees had been allowed five years of 'limited leave' after which they would be automatically granted settlement in the United Kingdom if they chose to apply.
2. In groups choose to present for one of two sides:
 - that a 'safe return review' is fair and that the refugees should go home if their home country is declared safe after five years;
 - or that this is unfair, leaving refugees in a precarious position, unable to integrate or gain stable employment as their status remains uncertain, whilst living in fear that they may be forced to return to danger.
3. Gather your evidence ready for a class debate with one class member as chair of the debate. Each side gets ten minutes to present its argument and can use the interactive white board to show evidence.
4. At the end of the debate take a vote.
5. Discuss what it's like being part of a debate, especially if you were presenting a view point which you don't actually believe.

Useful Links

Articles on the 'safe return review'

- BBC – bbc.co.uk/news/uk-39712431
- RBM Solicitors Ltd (UK law company specialising in immigration) – rbmsolicitors.co.uk/safe-return-reviews/
- Guardian – bit.ly/2m522Ov

Individual Stories

Resources

Still image of a close-up of refugees from 'The Bureaucracy of Angels', interview with Ghias Aljundi, newspaper articles featuring refugees' stories, paper, pens.

Activity

1. In the film 'The Bureaucracy of Angels', the refugees are represented as a group and so individual stories are not present. The artists, in their interview for this learning guide say "we have chosen this kind of JCB crusher as the protagonist and not the migrants".
2. Read Ghias Aljundi's interview to the class and provide access to newspaper articles featuring refugees' stories, as research for their own writing.
3. As individuals, write a diary excerpt for one of the refugees in the film.
4. Give them a name, decide where they have come from and where they hope to end their journey.
5. Are they travelling alone or are they with friends or family?
6. Do they see themselves as a migrant or refugee? How do they feel about this and the way they are treated by others?
7. Share your diary excerpts by reading them out to the whole class and discuss them, providing feedback on each.

Useful Links

- Five migrant stories from Greece (BBC) – bbc.co.uk/news/world-europe-34519930
- What's missing from newspaper coverage of migration (Guardian) – bit.ly/2tGzcHW

Photography



National Curriculum links:

- **Art & Design**
Using a range of techniques and media, and analysing and evaluating their work and that of others
- **Citizenship**
Diverse national, regional, religious and ethnic identities in the United Kingdom and the need for mutual respect and understanding

Neutral Images (KS4 & 5)

Please note that the activity 'Neutral Images' is aimed at Key Stage 4 & 5 students due to the conceptual ideas.

Resources

Cameras, white board.

Activity

1. Broomberg & Chanarin have said that "as photographers we always try to remember that the technology of image-making is never morally neutral, that it always embodies the ideology of whoever uses it."
2. Can you take a photograph of an individual that is 'morally neutral' and does not transmit the ideology of the user?
3. Explore this practically with a camera, ideally going outside of your school or college environment. It is best to ask permission before taking photographs of other people.
4. Each choose a selection of final images for a whole class critique using the interactive white board. Did anyone succeed?
5. Discuss how it felt trying to remain morally neutral whilst taking the photographs.

The True You

Resources

Costumes, make-up, props, white board, cameras.

Activity

1. Think about how you would like to be 'represented'
2. Can you think of a time when someone has looked at you and made a quick decision based on what they think they saw, most likely influenced by stereotypes? What did they say or do? How did this make you feel?
3. Create two contrasting portraits of yourself thinking about costume, make-up and props.
4. One should be what you think is the 'true' you and the other what people think you are or want you to be.
5. You could focus on your personality (hard worker, class clown, etc.) or your interests (sport, music, etc.) or your culture (religion, where you were born, etc.) or a combination of these.
6. Working in pairs, take it in turns to be the sitter and the photographer.
7. Each edit your photographs and choose a final pair of images.
8. Present your images to the whole class on the interactive white board, asking them to say which one is the 'true' you. Did anyone guess correctly?



Themed Activities – Representation

Film

National Curriculum links:

- **Art & Design**
Using a range of techniques and media, and analysing and evaluating their work and that of others
- **Citizenship**
Diverse national, regional, religious and ethnic identities in the United Kingdom and the need for mutual respect and understanding



Over Time

Resources

Video or time-lapse cameras, editing software, white board.

Activity

1. Discuss the lighting and changes from day to night in 'The Bureaucracy of Angels'.
2. Choose a place in your school or college to set up a video or time-lapse camera over 24 hours, where it will not be disturbed.
3. Working in small groups, edit your footage to create a short film (5 mins max) representing a specific place at different times of day. How does the feel of a place change between day and night? How does the lighting vary?
4. Add a soundtrack (collected noises, music, etc.) to enhance the atmosphere.
5. Screen your short film on the interactive white board and critique as a class.
6. You may also choose to share your new film-making and editing skills with others.

Links to Other Artists Exploring Similar Themes

Working in small groups, choose another artist to research whose work references representation and immigration. Compare and contrast with Broomberg & Chanarin's 'The Bureaucracy of Angels'. Present your research to the rest of the class. For example:

- **Tania Bruguera** – a Cuban installation and performance artist whose work centres on issues of power and control, often interrogating and representing events in Cuban history. For 'Immigrant Movement International' (conceived in 2006), a long-term art project, she initiated a socio-political movement which has been presented by Creative Time and the Queens Museum of Art.
- **Mahtab Hussain** – a British artist who addresses the contested political terrain of race and representation, respect and cultural difference. In his photographic series 'You Get Me?' (ongoing) he has photographed young, working-class Asian men and boys in contemporary Britain over a nine year period initially in Birmingham, where he grew up, and more recently expanding to Nottingham and London.
- **August Sander** – a German photographer who produced over 300 portraits of archetypal German workers during the Weimar Republic, from the baker to the philosopher to the revolutionary. Sander's first book was 'Antlitz der Zeit (Face of our Time)' (1929). His aim was to create a comprehensive archive of society. This inspired Broomberg & Chanarin's 'Spirit is a Bone' (2013).

Choose one of these artists as inspiration for your own artwork.

Theme:

Journalism and Reporting

Related words:

Reporting

Writing

News Coverage

Press

Media

Announcing

Describing

Investigating

Discussion points:

What do the words 'journalism' and 'reporting' mean to you?

Where do you find out about the news – the radio, the internet, a newspaper or a friend?

What newspapers do you or your family read?

What is the difference between a 'tabloid' and a 'broadsheet'?

Which national newspapers have a 'left' political bias and which a 'right' bias?

Do you think you should believe everything that is reported by journalists?

journalism ► **noun** the activity or profession of writing for newspapers, magazines, or news websites or preparing news to be broadcast

reporting ► **verb** I give a spoken or written account of something that one has observed, heard, done, or investigated.
2 cover an event or subject as a journalist or a reporter.

(Oxford English Dictionary online)

In 'The Bureaucracy of Angels' we see rescued refugees in life boats, as if being reported by the media. These images are familiar to us, but in this film the artists have focused away from the action giving the sense of calmness. There is no commentary and no text telling us where or how they were rescued.

For 'The Day Nobody Died' (2008) Broomberg & Chanarin were embedded within the British army as journalists in Afghanistan. Having developed a mistrust of power and authority they decided to lie as the military seemed more afraid of artists than journalists. The artists were concerned that the 'War on Terror' was presented in the media in a sanitised way and wanted to present their own interpretation.

Related to this, the artists created 'War Primer 2' (2011) as a limited edition book which infiltrates the pages of Bertolt Brecht's original 1955 publication, 'War Primer', a manual showing how to 'read' press photographs. Brecht focused on images of World War II, whereas Broomberg & Chanarin's sequel considers the more recent 'War on Terror', from both sides.

Earlier projects by Broomberg & Chanarin, such as 'Trust' (2000) and 'Ghetto' (2003) were 'straight' photojournalism. The former taking portraits of people's unguarded faces, and the latter photographing modern ghettos in South Africa; both

with permission. The artists have also been inspired by Janet Malcolm's book 'The Journalist and the Murderer' (1990) which looks at issues around sources trusting reporters but then reporters breaking that trust.

"I think that the journalist's job is to clarify and to make clear, and to in a way simplify it. I see the job of the artist as to present the complexity and to embrace that."

Interview with Broomberg & Chanarin for this learning resource (June 2017)

"We typically work in spaces populated by journalists, not in an artist's studio or on a film set. But we treat these settings as backdrops to a performance, a dance with authority that inevitably ends in us being booted out. We are curious about how these institutions of power function, from the military to psychiatric hospitals. The state's increasingly insidious command of our lives is acutely troubling."

Gabriel H. Sanchez interview in Adam Broomberg and Oliver Chanarin, for Artforum (June 2016)

"Their partnership as photographers has gradually morphed into a form of rhizomatic antijournalism. They are hackers who operate in live terrain – embedding themselves as conflict reporters in Afghanistan, or masquerading as anthropologists amongst Pygmies in Gabon... They are surrealists with plane tickets and IP addresses."

Chris Dercon's introduction in Paranoid, and Cousins: Chris Dercon in Conversation with Broomberg & Chanarin, for 032c Magazine (June 2015)

Visual Art



National Curriculum links:

- **Art & Design** – using a range of techniques and media, increasing their proficiency in the handling of different materials, and analysing and evaluating their work and that of others
- **Citizenship** – diverse national, regional, religious and ethnic identities in the United Kingdom and the need for mutual respect and understanding

Front Page

Resources

Front covers of newspapers reporting on the 'refugee crisis' from the internet, still images from 'The Bureaucracy of Angels' and from Ghias Aljundi's time in Lesbos, access to Photoshop or a free online newspaper generator, paper, pens

Activity

1. Look at a range of front covers from major newspapers (ideally both tabloids and broadsheets) reporting on the 'refugee crisis.'
2. Create the front cover of your own newspaper.
3. Come up with your own headline to give a key message about the 'refugee crisis' and choose a photograph to compliment it, either from 'The Bureaucracy of Angels' or Ghias Aljundi's time in Lesbos.
4. You may want to add a short text too.
5. What will your newspaper be called? Perhaps it could have your school or class name in it. Will it be a tabloid or a broadsheet?
6. Use a computer design package, like Photoshop or a free online newspaper generator, to give it a proper newspaper layout.
7. Share your final piece with the whole class and provide feedback on each other's work.

Useful Links

- Front covers of newspapers reporting on the 'refugee crisis' (Google image search) – bit.ly/2ualW0F

Themed Activities – Journalism and Reporting

Headlines

Resources

Front covers of newspapers reporting on the 'refugee crisis' from the internet, paper, range of mark-making materials such as paint, pencils and collage

Activity

1. Look at a range of front covers from major newspapers (ideally both tabloids and broadsheets) reporting on the 'refugee crisis.'
2. Choose a headline, for example 'Migrants: How many more can we take?' (from the Daily Mail), 'Draw a red line on Immigration or else!' (from The Sun), 'Europe Divided' (from The Times) or 'Migrants Swarm to Britain' (from the Daily Express).
3. Take your chosen headline as inspiration for an artwork – you can draw, paint or collage in response.
4. Share your final piece with the whole class and provide feedback on each other's work.

Useful Links

- Front covers of newspapers reporting on the 'refugee crisis' (Google image search) – bit.ly/2ualW0F



Creative Writing and Debating

National Curriculum links:

- **English (Writing)** – writing for a wide range of purposes and audiences including scripts for talks and other imaginative writing, and summarising material and supporting ideas and arguments
- **English (Spoken English)** – giving short presentations and participating in formal debates and structured discussions
- **Citizenship** – human rights and international law, and the legal system in the UK, different sources of law and how the law helps society deal with complex problems
- **Geography** – human geography relating to population and international development



Themed Activities – Journalism and Reporting

Reportage

Resources

Paper, pens, audio recording equipment, live reports from the news (radio and TV)

Activity

1. Watch the section of 'The Bureaucracy of Angels' where the refugees have been rescued in lifeboats wearing life jackets and later emergency blankets. Identify a 2 minute clip.
2. Create an audio commentary as if you are reporting live from where the footage was recorded. What would you say?
3. Write it down first. Remember to add your name at the end and say who you are reporting for, perhaps your school or class name.
4. Then practice reading it through, thinking about the tone of your voice and the speed you should speak. You may want to watch or listen to live reports from the news to help you.
5. Record your commentary aiming for 2 minutes max. You may want to record it a few times but don't edit it. Remember if you were the reporter calling in live you would need to carry on even if you made a mistake!
6. Listen to the recordings as a class and critique each other. If you did this again how would you improve it?

Useful Links

- Live reports from BBC news (please note this footage may be upsetting)
- bbc.in/2vCf9M2
 - bbc.in/2viiVGh
 - bbc.in/2vjeaBa

Beyond the Frame

Resources

Still images from 'The Bureaucracy of Angels', paper, range of mark-making materials such as paint, pencils and collage

Activity

1. Choose a still image from 'The Bureaucracy of Angels' featuring the refugees. The artists, in their interview for this resource say it "becomes less about capturing a moment and more about thinking about what it means to be there, and also what's happening outside of the picture."
2. Look at your chosen image and think about what could be happening beyond the frame of the camera. Either to the left, right, above or below.
3. Draw, paint or collage a picture of what you think is happening.
4. Share your final piece with the whole class, show your original image alongside, and provide feedback on each other's work.

Survivors or Scroungers?

Resources

Interview with Ghias Aljundi, news reports about the refugee crisis (newspapers, TV footage, etc.), white board, paper, pens

Activity

1. Read the interview with Ghias Aljundi and search the media (newspapers, TV footage, etc.) for different perspectives on the 'refugee crisis.' Think about the differences between 'tabloids' and 'broadsheets', and how newspaper reporting is influenced by politics.
2. In groups choose to present for one of two sides:
 - that you support the refugees fleeing their countries as they need to be here for their own survival, with many of them contributing to the economy through working and paying taxes;
 - or that you agree with some people in the UK who don't want immigrants in their locality as they think they are scrounging from the government, or 'taking jobs away' from British people.
3. Gather your evidence ready for a class debate with one class member as chair of the debate. Each side gets ten minutes to present its argument and can use the interactive white board to show evidence.
4. At the end of the debate take a vote.
5. Discuss what it's like being part of a debate, especially if you were presenting a view point which you don't actually believe.

Useful Links

- News reports about the refugee crisis
- Guardian – bit.ly/lrYlhLA
 - Independent – ind.pn/lWBiw00
 - Daily Mail – dailym.ai/lTT4F00

Photography

National Curriculum links:

- **Art & Design** – analysing and evaluating their work and that of others
- **English (Writing)** – writing for a wide range of purposes and audiences including formal expository
- **Citizenship** – human rights and international law



Image Shock (KS4 & 5)

Please note that the activity 'Image Shock' is aimed at Key Stage 4 & 5 students due to the content of the images.

Resources

Key shocking media images of refugees especially children, paper, pens

Activity

1. Discuss what photojournalism is. "The practice of communicating news by photographs, especially in magazines." (Oxford English Dictionary online)
2. Look at key shocking media images that have featured refugees, especially children. For example, 3-year-old Syrian boy Alan Kurdi washed up dead on a Turkish beach, or 5-year-old Syrian boy Omran Daqneesh sat looking dazed with his face covered in blood in the back of an ambulance after being pulled from the rubble during an air strike in Aleppo.
3. Discuss the shock value. Is it right or wrong to use imagery of children in this way to get a message across to the public? How does it make you feel? How does it make you want to respond?
4. Choose one of these images, or another from a recent media report that you find shocking, and write a report explaining why.
5. Read your report to the whole class and provide feedback on each other's work.

Useful Links

Key shocking media images of refugee children (please note these images are upsetting)

- Alan Kurdi (Google image search) – bit.ly/2vBOAXL
- Omran Daqneesh (Google image search) – [/bit.ly/2vBXfcg](http://bit.ly/2vBXfcg)



Film



National Curriculum links:

- **Art & Design** – using a range of techniques and media, and analysing and evaluating their work and that of others
- **Music** – improvise and compose; and extend and develop musical ideas

Journalist Interview

Resources

Links with a newspaper office, Video cameras, editing software, white board, paper, pens

Activity

1. Make links with your local newspaper office or contact The Guardian News & Media Education Centre near King's Cross St. Pancras (see page 53).
2. Arrange to interview a journalist or reporter.
3. Prepare questions before your visit, for example: How do you feel when you present the news? How do you avoid bias? Tell us about a story that you found difficult to report. How does it feel being interviewed when you are usually the interviewer?
4. Film the interview as a group taking on different roles such as cameraperson, interviewer, producer, etc.
5. Edit your footage down to 5-10 minutes. Think about how to begin and end your film piece.
6. Screen your short film on the interactive white board and critique as a class.
7. You may also choose to share your new film-making and editing skills with others.

School News

Resources

Video cameras, editing software, white board, paper, pens

Activity

1. In small groups create a short film about an event taking place at school. What would you choose? A sports match, a school play, the school choir, or a special assembly.
2. Focus on one aspect of the event to tell your story. Each group could choose a different event, or a different perspective on the same event.
3. Take on different roles such as cameraperson, interviewer, producer, etc.
4. Think about having different elements to your film. You could feature a reporter live from the scene, have film clips from the event, and gather vox-pops from participants and spectators, etc.
5. Edit your footage down to 5 minutes, thinking about how to introduce it and conclude it.
6. Add a soundtrack to help evoke an atmosphere. Will you use collected noises, or music, or a combination of both?
7. Watch the footage as a class on the interactive white board and comment on each film. Discuss how it felt taking on the different roles.
8. You may also choose to share your new film-making and editing skills with others.

Links to Other Artists Exploring Similar Themes

Working in small groups, choose another artist to research whose work references journalism, reporting and photojournalism. Compare and contrast with Broomberg & Chanarin's 'The Bureaucracy of Angels'. Present your research to the rest of the class.
For example:

- **Robert Capa** (born Andre Friedmann) – a Hungarian war photographer and photojournalist, who in 1947 founded Magnum Photos with Henri Cartier-Bresson, David Seymour, George Rodger and William Vandivert. On 25 May 1954 Capa was killed when he stepped on a landmine in Indochina, whilst photographing for Life magazine. An example of his work is 'Photo Essay on Spanish Civil War' (1936).
- **Don McCullin** – a British photojournalist who is known for his war photography. Between 1966 and 1984 he worked as an overseas correspondent for the 'Sunday Times Magazine'. McCullin is highly regarded for his hard-hitting coverage of the Vietnam War, the Cyprus Civil War, and the Northern Ireland conflict. An example of his work is 'Cyprus: A grieving woman and her family' (1964).
- **Lee Miller** – a successful American fashion model in New York in the 1920s who became a Surrealist, and later the only female combat photographer in Europe covering events such as the London Blitz, the liberation of Paris and the concentration camps at Buchenwald and Dachau. An example of her work is 'A tired mother and son wait at a crossroads for transport, Luxembourg' (1945).

Choose one of these artists as inspiration for your own artwork.

Theme:

Identity and Citizenship

Related words:

Uniqueness

Character

Singling Out

Identification

Self

Recognition

Placing

Individuality

Ego

Discussion points:

What are the key things that define your own identity?

Are you a British citizen or a citizen from another country?

Where feels like home to you? Why?

Do you or your family have stories about other places and objects from these places?

Do you study 'citizenship' at school? What does this cover?

identity ► noun (pl. **identities**) 1 the fact of being who or what a person or thing is.
2 the characteristics determining who or what a person or thing is.

citizenship ► noun [mass noun] the position or status of being a citizen of a particular country.

(Oxford English Dictionary online)

In 'The Bureaucracy of Angels' we see refugees rescued by lifeboats, citizens of one country fleeing to safety in a country where they are not citizens, so there is the possibility that they could be sent back home. Their identity is in a precarious state. In the film they are shown as a group without individual identities.

The soundtrack to the film is 'Terra ca nun senti' by Rosa Balistreri. The song comes from a Sicilian tradition which is called 'Cantastoria' (storytelling through song). The Cantastoria is lamenting that many men have had to leave Sicily over the last two centuries to seek work predominantly in America. One of the crucial things about this film is that the artists want to highlight that migration is a 'universal story' not just about the present 'refugee crisis.' The original music 'Terra ca nun senti' is by Alberto Piazza and performed by Rosa Balistreri. It plays alongside a new composition by John Woolrich performed by the London Sinfonietta.

In earlier work, the artists documented individuals using photojournalism in projects such as 'Trust' (2000) and 'Ghetto' (2003). In the latter project, each photograph states the name of the place where the image was taken rather than the individual's name. Each sitter was asked the same questions, such as: How did you get here? Who is in power? Where do you go to be alone? These are not questions you would usually ask when meeting someone for the first time, but their answers provided information about their individual identities.

Broomberg & Chanarin's work is inextricably influenced by their identities (individually and as a duo), where they were

born and where they have lived. They are actually cousins, both South African with Eastern European Jewish origins. In fact their grandparents – around 80 years earlier – took boats in exactly the opposite direction to the refugees in 'The Bureaucracy of Angels', travelling from Europe to Africa also in search of safety. Oliver Chanarin currently lives in London and Adam Broomberg in Berlin.

"We've been working together for 20 years and I'd say the key to the way that we make work is through conversation and through discussion. And so there's always this kind of ongoing, never-ending conversation that begins with one project and continues through other projects. And it's not always pleasant conversations, its arguments as well."
Interview with Broomberg & Chanarin for this learning resource (June 2017)

"I think that kind of immigrant mentality – with all its baggage – is engrained in both of us."
Chris Dercon's interview in Paranoid, and Cousins: Chris Dercon in Conversation with Broomberg & Chanarin, for 032c Magazine (June 2015)

"We're actually cousins and we only discovered that after fifteen years of working together. We come from the same shtetl in Lithuania. So it's not that surprising. We met in South Africa in our early twenties in a place called Wuppertal—a little missionary town... [Jewishness] It's a big part of our identity."
Sabine Mirlesse interview in Adam Broomberg and Oliver Chanarin, for BOMB Magazine (Autumn 2014)

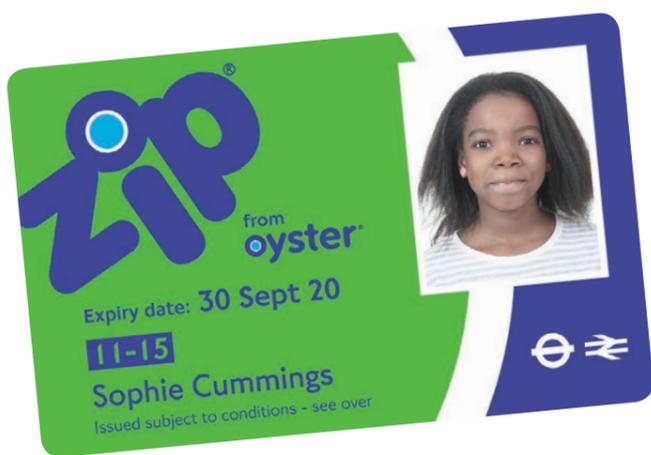


Visual Art



National Curriculum links:

- **Art & Design** – using a range of techniques and media, increasing their proficiency in the handling of different materials, and analysing and evaluating their work and that of others
- **Citizenship** – diverse national, regional, religious and ethnic identities in the United Kingdom and the need for mutual respect and understanding



I-D Creation

Resources

Information about the I-D Creation Poster Competition for Schools and Colleges, paper, range of drawing, painting and collage materials or access to computers and camera equipment

Activity

1. Design and create a poster as an alternative Zip Oyster or Oyster photocard, inspired by 'The Bureaucracy of Angels', and the themes of identity and identity cards.
2. In your design include:
 - a self-portrait
 - an object that represents you
 - a journey you've taken – locally or abroad
 - a reference to your local tube station
 - a feature from 'The Bureaucracy of Angels'
 Please DO NOT include your name in the design.
3. Style: Your design should be in portrait format but can be in any style (e.g. abstract, impressionist, cartoon, etc.) with the exception of graffiti-style artworks, and you can use any colours or simply black and white, whilst avoiding lots of white space.
4. Medium: Your design may use any 2D medium such as drawing, painting, digital photography, computerised imagery, collage, or photographic collage.
5. For more information about the I-D Creation Poster Competition for Schools and Colleges, including how to enter, see page 22. The competition deadline is 15 December 2017.

Drawing Blind

Resources

Paper, a range of pencils from 2B to 6B

Activity

1. Working in pairs, each choose another person in your class and note down their key characteristics.
2. You could just focus on their head. For example hair colour, hair length/style, skin colour, eye colour, facial shape, typical facial expression, any identifying marks such as moles or dimples, etc.
3. Describe this person to your partner, who should not know who you have chosen.
4. Listening to your description, ask them to draw the person.
5. Does the resulting drawing look anything like the person you chose? Have they captured the essence of them? Can they guess who they have drawn?
6. Now swap over so both of you have a turn at describing and drawing.
7. Share your work with your whole class and discuss how it felt both describing someone and 'drawing blind'. Were there things that you missed that would have helped with the drawing? Is identity just what you see on the exterior of a person?

Creative Writing and Debating

National Curriculum links:

- **English (Writing)** – writing for a wide range of purposes and audiences including narrative essays, poetry, scripts for talks and other imaginative writing, summarising material and supporting ideas and arguments
- **English (Spoken English)** – giving short presentations and participating in formal debates and structured discussions, and rehearsing and performing poetry
- **Citizenship** – diverse national, regional, religious and ethnic identities in the United Kingdom and the need for mutual respect and understanding
- **Music** – play and perform confidently using their voice and playing instruments

It Takes Two

Resources

Artists' biography (see page 7), access to the artists' website, paper, pens.

Activity

1. Artists Adam Broomberg and Oliver Chanarin work as a duo to create their work. They cannot just pick up a camera and take a picture, they have to talk about it first. They have arguments as well as conversations in making decisions about their work.
2. Carry out research on the artists – read their biography and find out about their identities (as individuals and a duo), for example where they were born, where they have lived and how they work together.
3. From what you know about the artists, write an alternative biography for them, 150 words max. You can fictionalise the truth a little, if you want to.
4. Once written, share your work with your classmates and see how different or similar your biographies are.

Themed Activities – Identity and Citizenship

Loss of Identity

Resources

Terra ca nun senti by Rosa Balistreri, written English translation of the song (see page 13), paper, pens, access to musical instruments, existing music or recording equipment.

Activity

1. In 'The Bureaucracy of Angels', the destruction of the boats and the loss of lives is physical but what about the sense of memories, stories and cultures being lost too?
2. Listen to the soundtrack of Broomberg & Chanarin's film – Terra ca nun senti by Rosa Balistreri. The song comes from a Sicilian tradition which is called 'Cantastoria' (storytelling through song). The Cantastoria is lamenting that many men have had to leave Sicily over the last two centuries to seek work predominantly in America.
3. Read the English translation of Terra ca nun senti and discuss as a class.
4. Represent the idea of 'identity loss,' through writing your own narrative or poem. You can work individually or in small groups.
5. How could you put your narrative/poem to music? Will you use musical instruments, or existing music, or a combination of both?
6. Practice your narrative/poem so it fits your musical accompaniment. Think about how you can create emotion like in Terra ca nun senti.
7. Perform your narrative/poem to the whole class and critique each other's work.

Useful Links

- Terra ca nun senti by Rosa Balistreri (YouTube) – bit.ly/2vj4J4K

British Values

Resources

Websites and newspaper articles on the internet about 'British values', interview with Ghias Aljundi, paper, pen, white board.

Activity

1. As of November 2014, schools must promote 'British values'.
2. According to Ofsted, 'British values' are:
 - democracy; the rule of law; individual liberty; mutual respect for and tolerance of those with different faiths and beliefs and for those without faith.Ofsted will assess 'British values' both through the curriculum and through SMSC (spiritual, moral, social and cultural development).
3. Some people believe that immigrants based in the UK should also be taught 'British values' to aid with integration.
4. Research websites and newspaper articles on the internet about 'British values' and add what you know about this from school lessons. You could also read Ghias Aljundi's interview focusing on where he talks about integrating refugees.
5. In groups choose to present for one of two sides:
 - that 'British values' are important for allowing everyone in the UK to participate fully in and contribute positively to life in modern Britain;
 - or that immigrants bring their own cultures with them that add to what we already have in this country, and that we don't need to be taught about 'British values'.
6. Gather your evidence ready for a class debate with one class member as chair of the debate. Each side gets ten minutes to present its argument and can use the interactive white board to show evidence.
7. At the end of the debate take a vote.
8. Discuss what it's like being part of a debate, especially if you were presenting a view point which you didn't actually believe.

Useful Links

- Websites and newspaper articles on British values
- Citizenship Foundation – doingsmsc.org.uk/british-values
 - Daily Express – bit.ly/2uCDvYS
 - The Telegraph – bit.ly/2uanaKm
 - Times Educational Supplement – bit.ly/2vCeD0B

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Photography



National Curriculum links:

- **Art & Design** – using a range of techniques and media, and analysing and evaluating their work and that of others
- **Citizenship** – diverse national, regional, religious and ethnic identities in the United Kingdom and the need for mutual respect and understanding

Collective Identity

Resources

Digital cameras, editing software such as Photoshop, white board.

Activity

1. Take it in turns to be photographers and sitters to photograph all the pupils' faces in one class. Make sure that the faces are looking straight on and are the same size on the camera screen. If you include shoulders make sure that you do this with everyone.
2. Digitally layer the faces over each other using software like Photoshop to create one face, as a 'collective identity'.
3. Share the resulting portrait on the interactive white board. Do any of the features remind you of individuals in the class? Discuss whether it looks like a real person.
4. Find out about Faisal Abdu'Allah's portrait of a fictitious sitter representing collectively three groups of young people as part of his project 'Chasing Mirrors' (2009–10) at the National Portrait Gallery.

Useful Links

- 'Chasing Mirrors' (2009–10) at the National Portrait Gallery – npg.org.uk/learning/access/chasing-mirrors-year-3/chasing-mirrors-year1

Themed Activities – Identity and Citizenship

Film



National Curriculum links:

- **Art & Design** – using a range of techniques and media, and analysing and evaluating their work and that of others
- **Citizenship** – diverse national, regional, religious and ethnic identities in the United Kingdom and the need for mutual respect and understanding

Journalist Interview

Resources

Video cameras, sound equipment, editing software, white board, paper, pens.

Activity

1. Identify someone that you could interview of an older generation who was born outside of the UK and then moved here. This could be a family member, or you could make links with an elderly group based nearby.
2. Working in small groups devise questions around identity to ask them, such as: Where were you born? When did you arrive in the UK? Did you retain anything from your culture (for example family, objects, faith, etc)? What do you like about being in the UK? What do you miss from your home country? Do you think of yourself as British or have you retained your identity from your birth country?
3. Film your interview with them. Who will be the interviewer, the cameraperson, the producer, etc?
4. Please note that some people may find the conversation makes them emotional. They may not want to answer all of your questions, in which case skip a question and move on.
5. Edit your film to create a short film (5 mins max.) focusing on the identity of this individual. Think about how to begin and conclude your film.
6. Screen your short film on the interactive white board and critique as a class.
7. You may also choose to share your new film-making and editing skills with others.

Links to Other Artists Exploring Similar Themes

Working in small groups, choose another artist to research whose work references identity and citizenship. Compare and contrast with Broomberg & Chanarin's 'The Bureaucracy of Angels'. Present your research to the rest of the class. For example:

- **Frida Kahlo** – a Mexican artist whose work was influenced by traumatic events from her life, such as a crippling accident, and the infidelity of her husband. She painted many self-portraits often wearing Tehuana clothing and questioning national identity. She even features twice in 'The Two Fridas' (1939).
- **Helmar Lerski** – a German actor and photographer who categorised his subjects according to their profession using lighting and mirrors to create disturbing close-ups of faces. He worked on his 'Jewish Faces' series (1930s) to fight Germany's typical Aryan ideal and to produce a manifesto for tolerance, inspiring Broomberg & Chanarin's 'Spirit is a Bone' (2013).
- **Cindy Sherman** – an American photographer who has turned the camera on herself exploring contemporary identity through creating self-portraits in various guises by using make-up, prosthetics, wigs, costume and props. She is known for her 'Untitled Film Stills' (1977–80) posing as generic but familiar female film characters.
- **Andy Warhol** (born Andrew Warhola) – an American artist, director and producer who was a leading figure in the 'Pop Art' movement interested in particular in celebrity culture and advertising. He created a number of self-portraits in a range of media, often wearing a platinum blonde wig as in 'Self-Portrait' (1986).

Choose one of these artists as inspiration for your own artwork.

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Theme:

Surveillance

surveillance ► noun [mass noun] close observation, especially of a suspected spy or criminal.

(Oxford English Dictionary online)

Related words:

Observation

Monitoring

Watch

View

Supervision

Scrutiny

Superintendence

Inspection

Discussion points:

What does the word 'surveillance' mean to you?

When is surveillance useful/positive and when does it become invasive/negative?

Are you concerned about your own privacy? Why?

How can the public find out things about you? What about on Facebook or Instagram?

Have you ever felt like you are being watched? By whom? How did you feel?

Have you spotted any surveillance cameras in your local area? Where?

What borders do you know of? Why do borders exist? Are they fair?

In 'The Bureaucracy of Angels' we observe the refugees, their rescue and their journey. We are the voyeurs and they are the watched. Once they arrive on land they will be kept under surveillance, with the authorities deciding whether they can stay or whether they must return to where they came from. The artists see the sea as a body of water but also a 'sea of data' surveilled by many different states because of the number of borders, and yet there are still gaps in what is observed with people disappearing and lives being lost at sea.

Broomberg & Chanarin describe their presence and also the camera's role in making this film as a 'witness' and so they have made the machinery at the boat graveyard to be a witness. The digger in the film is also reminiscent of a surveillance camera. Similarly in their previous work 'The Day Nobody Died' (2008) the box of photographic paper was a witness, recording traces of light on the frontline, and in 'Rudiments' (2015) the 'bouffon' (dark clown) was also a witness to the hierarchy within the military.

In their previous work 'Spirit is a Bone' (2013), Broomberg & Chanarin used facial recognition technology developed by the state in Moscow which creates digital life masks of individuals in crowded public places. The artists call these 'non-collaborative portraits', where there is a shift in portraiture as there is no relationship between the photographer and the sitter.

"And if you look at who controls surveillance right now, it's governments, it's the states, and it's very difficult to fight back. And I think that what we've constantly tried to do is just alert people through these performances/works, how photography actually colludes with power, unwittingly, even if you don't want it to."

Interview with Broomberg & Chanarin for this learning resource (June 2017)

"We were also interested in the idea of surveillance and this body of water is actually surveilled by lots of different state

bodies... So thinking about the sea as both a sea of water but also a 'sea of data'. And data that's being accumulated all the time using satellite reading, it's being read all the time and is generating a sea of data, which is used to surveil but also misses areas and there's a blindness there."

Interview with Broomberg & Chanarin for this learning resource (June 2017)

"Adam Broomberg and Oliver Chanarin are a collaborative duo whose photography-based practice explores themes of institutional authority, surveillance, and consent in an era of rapid technological advances."

Gabriel H. Sanchez's introduction in Adam Broomberg and Oliver Chanarin, for Artforum (June 2016)

Visual Art

National Curriculum links:

- **Art & Design** – using a range of techniques and media, and analysing and evaluating their work and that of others
- **English (Spoken English)** – improvising, rehearsing and performing a play



Watched (KS4 & 5)

Please note that the activity 'Watched' is aimed at Key Stage 4 & 5 students due to the content of the activity.

Resources

Information about other artists whose work references surveillance, paper, pens, range of art materials or equipment.

Activity

1. Find out about artists whose work references surveillance such as Sophie Calle or Ai Wei Wei.
2. Think of all the ways someone could watch you (for example stalking, surveillance cameras, or even setting up cameras in your home).
3. Discuss what it would be like to be watched. How do you think you would feel? Brainstorm words as a group (for example scared, paranoid, or desperate). Do you think you might feel like you were being watched even when no-one was there?
4. Choose one of these emotion words and create either an installation or a performance piece based around your word and how you would feel as someone being watched.
5. Present your final work to your whole class and ask them to critique the work. Can they guess the emotion word you chose?

Useful Links

- Sophie Calle – theguardian.com/artanddesign/2009/sep/23/sophie-calle
- Ai Wei Wei – wired.com/story/ai-weiwei-gets-artsy-fartsy-about-surveillance
- Stalking for art – melissahuang.com/2011/11/25/stalking-for-art

Creative Writing and Debating

National Curriculum links:

- **English (Writing)** – writing for a wide range of purposes and audiences including narrative essays and scripts for talks, and summarising material and supporting ideas and arguments
- **English (Spoken English)** – giving short presentations and participating in formal debates and structured discussions
- **Citizenship** – the precious liberties enjoyed by the citizens of the United Kingdom, and the nature of rules and laws and the justice system, including the role of the police and the operation of courts and tribunals

CCTV

Resources

YouTube CCTV footage, USB stick, paper, pens, white board.

Activity

1. A USB stick is delivered in an envelope to your class, like a secret mission! It contains CCTV footage of an incident.
2. Watch the CCTV footage as a whole class. How does it feel watching the incident from afar? Can you empathise with the victim? How do you think you would feel if you were the perpetrator?
3. Use the footage as inspiration for creative writing; a narrative piece from the point of view of either the victim or the perpetrator. Use the facts from what you have observed and add in the rest using your imagination.
4. Share your writing with your classmates and critique it. What are the similarities and differences between each other's work?
5. As an extension activity you could contact the Station Supervisor at your local tube station to discuss arranging a visit to observe the CCTV cameras in the control room. Classes would need to be broken down into smaller groups. You can also find out online about how Transport for London uses surveillance cameras and how long they keep the data for, etc. (See page 50 for more information on visiting London Underground).

Useful Links

Useful links:

- YouTube CCTV footage of a lift robbery – bit.ly/2ua0n1a
- YouTube CCTV footage of a shop burglary – bit.ly/2uzBT2A
- YouTube home robbery news report – bit.ly/2hd73Dn
- YouTube jewellery robbery news report – bit.ly/2vjAuKT
- Information on surveillance cameras used by Transport for London – tfl.gov.uk/corporate/privacy-and-cookies/cctv

Useful or Invasive?

Resources

Access to the internet, news articles on surveillance including the News International phone hacking scandal, interview with Ghias Aljundi, white board, paper, pens.

Activity

1. Carry out research around when surveillance can be useful/positive and when it becomes invasive/negative, for example you could look into the News International phone hacking scandal, or read Ghias Aljundi's interview focusing on the section about being watched.
2. How would you feel if your phone conversations were being listened to? Could your teacher or a future employer find things out about you easily via social media that you would rather remained private?
3. In groups choose to present for one of two sides:
 - Surveillance is positive because it makes us feel safe, reduces crime rates, helps to catch criminals, and if we are law abiding citizens we have nothing to worry about;
 - or that surveillance is negative as our privacy is being invaded and the government or the media can find out too much about us as individuals.
4. Gather your evidence ready for a class debate with one class member as chair of the debate. Each side gets ten minutes to present its argument and can use the interactive white board to show evidence.
5. At the end of the debate take a vote. Perhaps you cannot choose one side or the other. If so, can you agree on a compromise?
6. Discuss what it's like being part of a debate, especially if you were presenting a view point which you don't actually believe.

Useful Links

Articles on surveillance and the News International phone hacking scandal

- Guestlist.net (online music publication) – bit.ly/2vClTt1
- Reolink (company that produces security cameras) – bit.ly/2ciRkmd
- BBC – bbc.in/1EpTqcb
- The Telegraph – bit.ly/1rZhWsi

Film

National Curriculum links:

- **Art & Design** – using a range of techniques and media, and analysing and evaluating their work and that of others
- **Music** – improvise and compose; and extend and develop musical ideas



Video Capture

Resources

Video camera, editing software, white board, paper, pens.

Activity

1. Set up a video camera at the back of the classroom. You will need to get consent from everyone in the class beforehand.
2. Leave the camera rolling for a whole lesson, or even a whole day.
3. Review the footage as a whole class.
4. How do students react initially to the camera? Are they aware of it? Do they even perform to it? After a while, do students forget it is recording and ignore the camera? Did you capture any unexpected conversations/behaviours?
5. In small groups take a section of footage and edit it into a short film (5 minutes max.) either focusing on students being aware of the camera or students ignoring the camera.
6. Think about a soundtrack to help evoke an atmosphere. Will you use collected noises, or music, or a combination of both?
7. Screen your short film on the interactive white board and critique as a class.
8. You may also choose to share your new film-making and editing skills with others.



Animate (KS4 & 5)

Please note that the activity 'Animate' is aimed at Key Stage 4 & 5 students due to the level of the activity, as students will be using stop-motion animation software.

Resources

Examples of stop-motion animations, digital cameras, stop-motion animation software such as Dragonframe, model making materials such as plasticine, white board, paper, pens.

Activity

1. Inspired by the animation of the singing machinery in 'The Bureaucracy of Angels' create a short animation using models and stop-motion animation software. Stop motion is a technique that physically manipulates an object so that it appears to move on its own.
2. The theme of your animation is 'surveillance'.
3. Watch some simple stop-motion animations to give you some ideas.
4. Start by creating a storyboard to help decide on the overall narrative and what is going to happen in each frame.
5. Then create a simple set and models which you can easily manipulate – plasticine is a popular material to use in stop motion.

6. Using the cameras and software take lots of still images of your models in sequence, changing them very slightly each time so that when the images are combined they will give the sense that the models are moving.
7. Be careful about consistency otherwise you may find that things disappear or appear suddenly in your animation.
8. Stop motion is a very slow process you may only end up with 30 seconds or a minute of footage.
9. When you've finished your animation you can add a title screen and end credits.
10. Think about a soundtrack to help evoke an atmosphere. Will you use collected noises, or music, or a combination of both?
11. Screen your short animation on the interactive white board and critique as a class, thinking about the theme 'surveillance'.
12. You may also choose to share your new stop motion animation skills with others.

Useful Links

Examples of stop motion animation on YouTube

- bit.ly/1ru7IGq (Morph - Aardman Animation)
- bit.ly/2tGCiMg (clay and car)
- bit.ly/2uavkm6 (Happy Birthday)
- bit.ly/1rjRmX2 (stapler)
- bit.ly/XWhctO (making a pizza)

Photography



National Curriculum links:

- **Art & Design** – using a range of techniques and media, and analysing and evaluating their work and that of others
- **Citizenship** – learn about the precious liberties enjoyed by the citizens of the United Kingdom, and diverse national, regional, religious and ethnic identities in the United Kingdom and the need for mutual respect and understanding

Non-Collaborative Portrait

Resources

Digital cameras with powerful lenses, tripods, Photoshop or image editing software.

Activity

1. Inspired by Broomberg & Chanarin's 'Spirit is a Bone' (2013), take a photographic 'non-collaborative portrait' of a large crowded situation (for example the school playground, or the school hall during assembly or lunchtime). It may be easier to take it from a viewpoint slightly above the crowd.
2. Examine your overall image and look at what people are doing.
3. Discuss portraiture. What is a portrait? Is the photograph you have taken a portrait? A portrait should feature a face (or faces) clearly and show a likeness of that person (or people). Can you zoom in on individual faces?
4. What is the relationship between you as photographer and your subjects when taking this image? In portraiture, there is usually cooperation between the sitter and the artist (in this case the photographer). How do you feel about taking a photograph without the individuals' consents?
5. Choose how to present your overall photograph of the crowd. You may want to use image editing software to highlight individual faces, or use blurring software to make some faces anonymous.
6. Share your 'non-collaborative portrait' with your classmates and critique.

Links to Other Artists Exploring Similar Themes

Working in small groups, choose another artist to research whose work references surveillance. Compare and contrast with Broomberg & Chanarin's 'The Bureaucracy of Angels'. Present your research to the rest of the class. For example:

- **Merry Alpern** – an American photographer whose work is about being a voyeur. She wandered through department stores and fitting rooms capturing footage using a small surveillance camera hidden inside her handbag with a hole cut in it. From this footage she chose still images and presented them as a book called 'Shopping' (1999). Alpern herself appears in 'Shopping #3', reflected in a mirror.
- **Sophie Calle** – a French writer, photographer, installation and conceptual artist. Her work often explores identity and intimacy, generally including photographs alongside panels of text. She stalked and documented a man in Venice in her well-known early work 'Suite Vénitienne' (1979).
- **Ai Wei Wei** – a Chinese contemporary artist and activist, who is openly critical of the Chinese Government's views on democracy and human rights. In 2011 he was arrested and held for 81 days without being officially charged. His recent collaborative work 'Hansel & Gretel' (2017) was a surveillance grid-like installation where afterwards visitors could use facial recognition software on tablets.

Choose one of these artists as inspiration for your own artwork.



Arts Award inspires young people to grow their arts and leadership talents: it's creative, valuable and accessible.

Arts Award is a national qualification which supports children and young people up to age 25 to develop as artists and arts leaders. Arts Award is a personal learning programme which develops both arts-related and transferable skills, such as creativity, communication, planning and leadership. Arts Award can be achieved at five levels (Discover, Explore, Bronze, Silver and Gold). In this learning guide the focus is on Arts Award Bronze.

Arts Award Bronze is accredited at Level 1 on the Regulated Qualifications Framework (RQF). It is available for young people aged 11 to 25. The recommended time to complete an Arts Award Bronze is 60 hours (40 hours guided learning and 20 hours independent learning). There is a cost per pupil for moderation of the Arts Award Bronze (£23 at the time of printing).

This learning guide offers a wide range of activities broken down into five key themes with links, where relevant, to the Arts Award Bronze qualification.

Arts Award Bronze is broken down into four units as follows:

- **take part in an arts activity** – choose anything from sculpture to storytelling
- **arts review** – experience the arts as an audience member and record a response
- **arts inspiration** – research the work and life of an inspiring artist or craftsperson
- **arts skills share** – pass on arts skills to others by leading a workshop or by giving a presentation with an explanation of the skills involved

Each pupil needs to keep a portfolio or use an online arts log as evidence.

Arts Award Unit	Potential Activities	Page references
Take part in an arts activity	Complete any of the visual arts, photography or film activities from this guide outlined within five key themes. Some of the creative writing activities are also relevant in 'Identity and Citizenship'.	Themes pages 24–46
Arts review	Watch the film 'The Bureaucracy of Angels', discuss it as a whole class and then record individual responses.	Film link & introduction page 12
	You can also discuss and record your response about the film as a public art commission. You may be able to visit the film in situ at King's Cross St. Pancras.	Location of film page 14
Arts inspiration	Complete any of the visual arts, photography or film activities from this guide outlined within five key themes. Some of the creative writing activities are also relevant in 'Identity and Citizenship'.	Information about the artists & their work page 6 Artist Q&A page 15
	Research other artists who have created artwork related to the five key themes explored in this learning guide.	Journeys page 27 Representation page 32 Journalism and reporting page 37 Identity and Citizenship page 41 Surveillance page 46
Arts skills share	Pass on arts skills to others by leading a workshop or by giving a presentation about the skills involved. This could be a new skill you have learnt such as film-making/editing or stop-motion animation.	Film-making/editing pages 27, 32, 37, 41 & 45 Stop motion animation pages 45

For more information about delivering Arts Award Bronze using 'The Bureaucracy of Angels' for inspiration see the chart left.

Please note for Arts Award Bronze you must work with a trained Arts Award Adviser.

If you are already trained as an Arts Award Adviser you can access free support and guidance to help with delivery. If you are not trained you could go on a paid course to become an Adviser, or you could work with an Adviser at a local Arts Award Centre.

For Arts Award training information visit
artsaward.org.uk/training

For support for trained Arts Award Advisors visit
artsaward.org.uk/site/?id=1367

To locate your local Arts Award Centre visit
artsaward.org.uk/centre/lookup.php

For more information about the Arts Award visit
artsaward.org.uk
Or you can call the Arts Award team on 020 7820 6178 (Monday to Friday, 9am to 5pm)

Also take a look at their publications including the Arts Award Annual Guide – artsaward.org.uk/site/?id=1976

Arts Award is managed by Trinity College London in association with Arts Council England.



Visiting London Underground

Art on the Underground

Visit art.tfl.gov.uk/projects/summer-art-map/ for a map to assist your visit to our permanent artworks and temporary exhibitions on London Underground.

Visiting ‘The Bureaucracy of Angels’ at King’s Cross St. Pancras Tube station

King’s Cross St. Pancras Tube station is an interchange for six underground lines (Victoria, Piccadilly, Northern, Metropolitan, Circle and Hammersmith & City). It is also a National Rail Station and the nearby St. Pancras Station is a Eurostar station. For step free access: content.tfl.gov.uk/step-free-tube-guide-map.pdf

‘The Bureaucracy of Angels’ is being screened at King’s Cross St. Pancras Tube station from 28 September – 25 November 2017. This location has been chosen as it is a kind of border; the first entry point into London from Europe (the Eurostar). You will find the film located in the Western ticket hall close to the Visitors Centre in the station. Please note that when visiting the artwork as a group, you are best to view it from the upper floor to avoid congestion in the passageway. It is also advisable to avoid rush hour travel times.

Practical Information on Using the Tube

tfl.gov.uk/travel-information/visiting-london
Includes getting around London and top travel tips for visitors, including avoiding the busiest times to travel, where possible: 08.30–09.00 and 17.30–18.30, Monday to Friday.

TfL Journey Planner – tfl.gov.uk
Plan your route, from your street to your destination, using a range of transport including London Underground.

Direct Enquiries – directenquiries.com
Detailed information on access to individual stations, including walking distances between platforms. For further assistance contact London Underground Customer Service Centre, London 0845 330 9880 (08.00–20.00, seven days a week)

The City of London School Visits Fund

cityschoolvisitsfund.org.uk

The City of London School Visits Fund is a great way to help pupils experience the benefits of learning outside the classroom. If you’re a teacher planning a school trip, you can receive up to £300 towards the cost of a visit to a wide variety of inspiring venues funded by the City of London Corporation.

If your school is in Greater London, hasn’t visited your chosen venue in the last three years and at least 30% of the school’s pupils are eligible for Pupil Premium, then you are eligible to apply. The amount you apply for can be used to fund any reasonable essential costs associated with your visit such as the cost of transport to your chosen venue, staff cover, admission fees or a workshop at the venue. There is no limit on the number of times a school can use the fund.

TfL Free Schools Travel Programme

schoolparty.tfl.gov.uk/tfl-global/pdf/SchoolPartyTravelSchemeTandCsNovember2016.pdf

The School Party Travel Scheme (the SPTS) offers free off-peak travel to groups from London schools making trips in London for educational, sporting or cultural purposes. Trips cannot be made on weekends or public holidays. This free travel is available on bus, Tube, tram, DLR, London Overground and TfL Rail services and on National Rail services within Travelcard zones 1-6.

To be eligible for the free travel, a school must first register with TfL and then order tickets from the SPTS. Only two trips per child per term are allowed under the SPTS. You must apply online at least 14 days in advance of the date you want to travel. If applying by post or email you must do this at least 21 days in advance. The maximum size of a group per application is 90, and you’ll be issued tickets with ratios of adults to children (up to a specified limit).

Directory

Here you can find details of partner organisations, relevant cultural organisations, maritime museums, and also migration museums and projects. You might like to visit these or find out more about them online.

Partner Organisations

A New Direction

20–26 Brunswick Place
London NI 6DZ
(Office address – not open to schools)
020 7608 2132
schools@anewdirection.org.uk
anewdirection.org.uk

All our support for schools is free of charge.

A New Direction is London's leader in creative and cultural education. We help London think, learn and work creatively, ensuring that all children and young people get the most out of London's extraordinary creative and cultural offer. Through our partnerships, we create positive change across schools, education and communities.

We want London to be:

- A city where cultural education is the best in the world
- Young people are able to access and influence culture
- The right platforms are in place to identify and nourish young people's creative talents

This is the right of all young Londoners – regardless of wealth, geography or luck.

Relevant Cultural Organisations

Black Cultural Archives

1 Windrush Square
Brixton London SW2 1EF
020 3757 8500
learning@bcaheritage.org.uk
bcaheritage.org.uk

Admission: Free
Opening hours: Tues – Sat, 10am – 6pm
Nearest Tube: Brixton

Founded in 1981, the Black Cultural Archives' mission is to collect, preserve and celebrate the heritage and history of Black people in Britain. We have opened the UK's first dedicated Black heritage centre in Brixton, London in July 2014.

Our new location will enable us to provide greater access to our archive collection, dedicated learning spaces and an exciting programme of exhibitions and events that explore British history from a unique perspective. Our unparalleled and growing archive collection offers insight into the history of people of African and Caribbean descent in Britain. The bulk of the collection is drawn from the twentieth century to the present day, while some materials date as far back as the second century. The collection includes personal papers, organisational records, rare books, ephemera, photographs, and a small object collection.

Our work at Black Cultural Archives recognises the importance of untold stories and provides a platform to encourage enquiry and dialogue. We place people and their historical accounts at the heart of everything we do. We welcome everybody to join us and unfold these fascinating narratives together.

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Autograph

Rivington Place (off Rivington Street)
LONDON EC2A 3BA
020 7749 1240
info@autograph-abp.co.uk
autograph-abp.co.uk

Admission: Free
Opening hours: Tues, Wed, Fri 11am – 6pm,
Thurs 11am – 9pm, Sat 12 – 6pm
Nearest Tube: Old Street

Established in 1988 with the mission of advocating the inclusion of historically marginalised photographic practices, Autograph ABP is a charity that works internationally in photography and film, cultural identity, race, representation and human rights. Autograph ABP is based in London where it runs a photography gallery and a programme of talks and educational activities. It also works internationally promoting exhibitions, events and publications.

From a small office in the Bon Marché Building in Brixton, Autograph launched an ambitious programme that included a series of commissions, publishing projects and partnerships with institutions, both nationally and internationally. In 2007 Autograph applied for charitable status and in the same year moved to a new, purpose-built gallery and offices at Rivington Place in Shoreditch. It continues to produce a programme of exhibitions and events, supports the production of new work through commissions, publications and residencies. It regularly collaborates with artists, scholars and institutions with the aim of engaging audiences around the world concerned with photography and film, cultural identity, race, representation and human rights.

In addition, Autograph established in 2008 an Archive & Research Centre to address the lack of visual representation of Britain's diverse communities in cultural history. Autograph encourages cross-curricular teaching and visual literacy through our accessible learning resources, and regular programmes for students of all ages. It continues to preserve the legacy of artists' work through a range of publications and limited edition prints for sale.

Iniva

Rivington Place
London EC2A 3BA
020 7729 9616
info@iniva.org
iniva.org/home

Admission: Free
Opening hours:
Iniva offices Mon – Fri, 9:30am – 5.30pm
(not open to schools)
Iniva's Stuart Hall Library Tues – Fri, 10am – 5pm
(open to schools – book in advance)
Nearest Tube: Old Street & Shoreditch High Street

Iniva (Institute of International Visual Arts) is an evolving, radical visual arts organisation dedicated to developing an artistic programme that reflects on the social and political impact of globalisation. With the Stuart Hall Library acting as a critical and creative hub for our work, we collaborate with artists, curators, researchers and cultural producers to challenge conventional notions of diversity and difference. We aim to engage a wide audience, particularly young people, in discourse and debate on issues surrounding the politics of race, class and gender.

Through our programme we work predominantly with British-born and British-based visual artists of African and Asian descent supporting them at different stages in their careers. We offer residencies, commission new work and promote existing practices enabling artistic ambition and development. By cultivating innovative thinking, we are committed to disseminating research across a wide cultural spectrum and geographical network. Our ambition is to build a greater body of knowledge around each of the artists with whom we work to ensure the legacy of their practices for future generations of researchers and audiences.

Founded in 1994, under the leadership of renowned academic Professor Stuart Hall, Iniva is a non-profit organisation based in East London. It has established itself as a pioneering arts organisation in the artistic environment in the UK and beyond. Now Iniva looks towards the future whilst acknowledging its extensive history and legacy.

Guardian News & Media Education Centre

Kings Place
90 York Way
London NI 9GU
020 3353 3306/7
educationcentre@guardian.co.uk
theguardian.com/gnmeducationcentre

Admission: All secondary school workshops are free of charge
Opening hours: The Education Centre is fully booked until July 2018. To add your name to the waiting list please register at: theguardian.com/gnmeducationcentre
Nearest Tube: King's Cross St. Pancras

Guardian News & Media's award winning Education Centre provides a range of programmes which enable visitors to interact with the news and gain a real understanding of what it is like to work in a busy news organisation. In addition to daily newspaper workshops for primary and secondary schools, the centre provides sessions for university groups as well as teacher training and seminars and activities for adult learners and families. Classroom resources to help with the teaching of newspapers and news media are also available on its website.

For schools, full day workshops run from 10am–2.30pm and two-hour after school workshops start from 3.15pm. Sessions accommodate up to 30 pupils unless otherwise stated. Workshops include making a newspaper front page from that day's news or archive material, editorial teams, feature writing, news editing, coding and video editing.

The Education Centre also hosts and organises a range of conferences for teachers. Speakers include journalists, educational advisers and practising teachers who explore innovative ways to inspire young minds. The conferences provide excellent opportunities for continued professional development.

Maritime Museums (within London)

National Maritime Museum

Romney Road
Greenwich
London SE10 9NF
020 8312 6608
bookings@rmg.co.uk
rmg.co.uk/national-maritime-museum

Admission: For school bookings and prices rmg.co.uk/plan-your-visit/schools/booking
School visits must be booked in advance.
Opening hours: Open daily, 10am – 5pm
Nearest station: Cutty Sark DLR and Greenwich rail station/DLR

Explore the history of life on the sea – the adventures, the battles, the bravery and the discoveries – through the vast collection of art and objects at the world’s largest maritime museum. The National Maritime Museum is situated next to beautiful Greenwich Park and is part of the Maritime Greenwich World Heritage Site. It is walking distance from the Royal Observatory, the Queen’s House, Cutty Sark and the River Thames. The historic building includes over 10 galleries, a shop, café, interactive displays and is fully wheelchair accessible.

Relevant sessions include: Transatlantic Slavery Enquiry Day (Key Stages 3–4)
rmg.co.uk/plan-your-visit/schools/sessions/transatlantic-slavery-enquiry-day-ks3-4

Museum of London Docklands

No. 1 Warehouse
West India Quay
London E14 4AL
020 7001 9844
learning@museumoflondon.org.uk
museumoflondon.org.uk/museum-london-docklands

Admission: For school bookings and prices museumoflondon.org.uk/schools/museum-visits/plan-visit-museum-london-docklands
School visits must be booked in advance
Opening hours: Open daily, 10am – 6pm (galleries close at 5.40pm)
Nearest station: West India Quay DLR

The Museum of the London Docklands is part of the Museum of London. It is a museum on the Isle of Dogs, east London that tells the history of London’s River Thames and the growth of Docklands. Our atmospheric 200-year old warehouse, in the heart of the historic docklands, tells the story of London as a port from earliest docks to transformative regeneration. A thought-provoking slavery gallery and our immersive walk-through recreation of old Wapping streets (including sounds and smells) will help you to cover topics from Geography to literacy, STEM to History.

Relevant sessions include: London: A Home from Home (Key Stages 3–4)
museumoflondon.org.uk/schools/session-detail?id=227

Maritime Museums (outside London)

If you are based outside of London there are a number of specific Maritime Museums. You may also find that relevant themes are covered in your local museum.

Merseyside Maritime Museum in Liverpool
liverpoolmuseums.org.uk/maritime

Maritime Museum in Hull
hullcc.gov.uk/museums

National Maritime Museum Cornwall in Falmouth
nmmc.co.uk

Sea City Museum in Southampton
seacitymuseum.co.uk

Aberdeen Maritime Museum
aagm.co.uk/Visit/AberdeenMaritimeMuseum/amm-overview.aspx

For a comprehensive list of Maritime Museums in the UK (Scarborough Maritime Heritage Centre) – bit.ly/2wh0VR3

Migration Museums and Projects

19 Princelet Street

London E1 6QH
020 7247 5352
office@19princeletstreet.org.uk
19princeletstreet.org.uk

Admission: School visits must be booked in advance. For school bookings and prices – 19princeletstreet.org.uk/groupVisits.html#organise
Opening hours: Open only for special events and for groups booked in
Nearest Tube: Aldgate East & Liverpool Street

19 Princelet Street in Spitalfields is a unique cultural institution, in one of London’s smallest and most beautiful historic buildings. Its shabby front doors are rarely open to the public: beyond are secrets and suitcases, poems and potatoes, threads of history linking to today’s debates over migration, minorities and multiculturalism.

Founded as the first museum of immigration and diversity in Europe, 19 Princelet Street attracts visitors from around the globe to discover stories of the centuries of newcomers who have shaped Spitalfields, London and Britain.

19 Princelet Street is a place of debate, dialogue, and connectedness. Many groups arrange to visit, or you can visit on a special open day. We are raising funds so the building will open permanently in future.

Migration Museum at The Workshop

26 Lambeth High Street
London SE1 7AG
liberty@migrationmuseum.org
migrationmuseum.org

Admission: Free
Opening hours: Open Wed–Sun (plus bank holidays)
11am – 5pm
Nearest Tubes: Vauxhall and Lambeth North

The Migration Museum at The Workshop is the UK’s first museum dedicated to exploring how the movement of people to and from Britain has shaped our nation across the ages. We stage an adventurous programme of exhibitions and events that tell stories of movement to and from Britain in fresh and engaging ways. We also run regular education workshops for primary, secondary, college, university and adult learners.

Our Migration Museum at the Workshop will be open until at least Spring 2018, and provides a showcase for the permanent Migration Museum for Britain that we aspire to create. We have also established an Arts Council England-funded Migration Museums Network, bringing together heritage-sector organisations across Britain to share knowledge and best practice, with the aim of increasing and improving outputs related to migration across the UK heritage sector.

Please see our website for a list of current and future exhibitions and events, or for more information on our education programme, Migration Museums Network and plans to create a permanent Migration Museum for Britain. To find out more about our education programme or to book a school visit or workshop, please email our Education Officer, Liberty Melly.



Migrant Offshore Aid Station (MOAS)

moas.eu/donate

Their mission: “No-one deserves to die at sea – that’s why MOAS continues to save lives along the world’s deadliest migration routes.”

MOAS was established in response to the humanitarian disaster of October 2013 when around 400 people drowned off the island of Lampedusa, Italy. Since its launch in August 2014, MOAS has rescued over 40,000 people from maritime migration routes (mostly in the Central Mediterranean, where it is currently concentrating all its efforts, but also in the Aegean).

See Background to the Art on the Underground Commission for more information page 14.

Useful Resources and Further Reading

Broomberg & Chanarin – broombergchanarin.com

Visit the artists' website for information on previous works and a variety of texts to read

Support Organisations

It is important to note that some children or young people may have been affected by migration, either experiencing difficult journeys themselves or having family who are unable to leave their home country where they no longer feel safe. With that in mind discussions should be approached sensitively, and follow up carried out as required. Links to refugee support organisations are provided here:

Refugee Council – refugeecouncil.org.uk

We work with refugees and people seeking asylum in the UK. We offer practical support and advice throughout their journey in the UK. We have been helping refugees for more than 60 years and have a thorough understanding of the difficulties facing people arriving in the UK, having fled war, rape, torture and with unimaginable stories to tell. Many refugees have lost everything and their lives will never return to normal. We offer a helping hand to support and empower them to rebuild their lives.

There is a specific 'children's section' on their website that offers advice and support to unaccompanied children seeking asylum in the UK.

Refugee Action – refugee-action.org.uk

Imagine what it's like to flee your home in fear. To arrive in a new country with nothing but your life. You've survived. But how will you live? At Refugee Action, we help refugees who've survived some of the world's worst regimes. We get them the basic support they need to live again with dignity. Then we help them build safe, happy and productive lives in the UK.

personal details of up to 1,500 schoolchildren a month with the Home Office.

Resources include lesson plans and activities: schoolsabc.net/category/teaching-resources

Refugee Week – refugeeweek.org.uk

Refugee Week takes place every year across the world in the week around World Refugee Day on the 20 June. In the UK, Refugee Week is a nationwide programme of arts, cultural and educational events that celebrate the contribution of refugees to the UK, and encourages a better understanding between communities. Refugee Week started in 1998 as a direct reaction to hostility in the media and society in general towards refugees and asylum seekers. An established part of the UK's cultural calendar, Refugee Week is now one of the leading national initiatives working to counter this negative climate, defending the importance of sanctuary and the benefits it can bring to both refugees and host communities.

Resources include lesson plans, activities, films and comics: refugeeweek.org.uk/resources/education-resources/classroom-resources

Amnesty International – amnesty.org/en

Amnesty International is a global movement of more than 7 million people who take injustice personally. We investigate and expose the facts, whenever and wherever abuses happen. We lobby governments, and other powerful groups such as companies, making sure they keep their promises and respect international law. By telling the powerful stories of the people we work with, we mobilize millions of supporters around the world to campaign for change and to stand in defence of activists on the frontline. We support people to claim their rights through education and training.

Resources include activities, online games and comics: amnesty.org/en/latest/education/2015/10/8-educational-resources-to-better-understand-the-refugee-crisis

The Migration Museum Project (MMP) – migrationmuseum.org

The Migration Museum Project is increasing knowledge and appreciation of how migration has shaped Britain across the ages through the creation of an authoritative and inspiring permanent national Migration Museum, a far-reaching national education programme, and a knowledge-sharing

Young Roots London – youngroots.org.uk/london

We aim to improve the life chances of 11 to 25 year old refugees and asylum seekers in London. We achieve this by running weekly youth activities, 1-to-1 casework, and language mentoring through a peer support project. We welcome all young refugees and asylum seekers at any stage of the asylum process and regardless of their English language level. Our groups are safe spaces to have fun, develop language skills, learn about the UK, meet others from their country, make new friends from around the world and get advice.

Brighter Futures London – brighterfutureslondon.co.uk

Brighter Futures London is a self-advocacy group of active young asylum seekers, refugees and migrants with roots in a variety of countries and continents; including West, Central and East Africa – from Togo to the Democratic Republic of Congo and Somalia, to countries in South Central Asia such as Kurdistan and Afghanistan. We meet every week and work together as a group to fight for our rights as young asylum seekers and refugees. We challenge the media and campaign to get our voices heard and change policy. We raise awareness about our experiences and the obstacles we go through. We conduct research and speak at conferences, produce exhibitions and speak on the radio, and develop our leadership skills through training – and we also have fun!

Student Action for Refugees (STAR) – star-network.org.uk

STAR is a national charity of 26,000 students welcoming refugees to the UK, together we volunteer at local refugee projects, campaign to improve the lives of refugees, educate people about refugees and asylum, and fundraise to welcome refugees. STAR is made up of over 35 groups at universities across the UK and a national team which co-ordinates and supports the groups. STAR groups are students' union societies which are affiliated to the charity. The charity is governed by STAR's Board of Trustees, elected annually by the students themselves.

For a comprehensive directory of services and organisations for refugees, asylum seekers and migrants (national, international, regional and London specific) (PDF download): bit.ly/2uzJsQ3

network of museums and galleries across the UK. See the directory page 55 for information about visiting The Migration Museum in London.

Resources include schemes of work migrationmuseum.org/resource-bank and advice for teachers, including how migration education fits into the National Curriculum and how to approach sensitive issues: migrationmuseum.org/advice-for-teachers

Simple Acts – simpleacts.org.uk

Simple Acts is about inspiring individuals to use small, everyday actions to change perceptions of refugees. Calls to action can be done by anyone and they encourage us to learn and do more with and for refugees. With every new person joining and doing a small thing with and for refugees, we get a little closer to removing barriers between communities – to creating the kind of world we all want to live in. Since 2009 we have had over 40,000 Simple Acts submitted to us. We've inspired lots of people, school children, families, artists and communities to either do actions we suggested or think further and design their own. Simple isn't it?

Simple Acts is curated and produced by Counterpoints Arts – engaging with refugee and migrant experiences counterpointarts.org.uk

Our Migration Story – ourmigrationstory.org.uk

Our Migration Story: The Making of Britain is an Arts and Humanities Research Council-funded collaboration between the Runnymede Trust and academics based at the universities of Cambridge and Manchester. Drawing on the words and research of over 60 historians based in universities and historical institutions – including the National Archives, the Imperial War Museum, the Victoria and Albert Museum, and the Royal Historical Society – this website presents the often untold stories of the generations of migrants who came to and shaped the British Isles.

This website is primarily designed to support teachers and students studying migration to Britain. This site is organised through stories of individuals and groups. These stories are told through a diverse range of historical source material and are arranged into four time-period categories: AD43–1500, 1500–1750, 1750–1900 and 1900–2000s. Across each period, you will find images, quotations, newspaper clippings, Parliamentary reports, videos, poems, extracts

Resources:

A wide range of resources and activities to support classroom teaching around the themes of refugees and migration.

The Overseas Development Institute (ODI) – odi.org/our-work/migration-and-refugees

The Overseas Development Institute (ODI) is a leading independent think tank on international development and humanitarian issues. Our research and policy engagement challenges established thinking on how to manage global migration and protect people affected by displacement.

Comic

A journey to Europe: odi.org/opinion/10335-fleeing-unknown-journey-eritrea-england

Video

An Eritrean refugee in Ethiopia: odi.org/opinion/10403-eritrean-ethiopia-teddy-love-s-story

Infographics

- On general Europe migration stats: odi.org/opinion/10374-infographics-europe-spends-17-billion-curb-migration
- On why people move: odi.org/opinion/10218-people-move-understanding-drivers-trends-migration-europe-infographic
- On journeys to Europe: odi.org/publications/10317-journeys-europe-role-policy-migrant-decision-making

Against Borders for Children – schoolsabc.net

Against Borders for Children is a coalition of parents, teachers, schools and campaigners.

Our aim is to reverse the Department of Education's (DfE) policy, effective from September 2016, to collect country of birth and nationality information on 8 million children in England in order to 'create a hostile environment' for migrant children in schools. This new immigration data will be collected through the School Census and then permanently stored on the National Pupil Database. These censuses happen every year and every academic term respectively. Providing this data is optional and does not affect school funding. This means parents and schools can legally work together to withhold this information from DfE. Education officials have an agreement to share the

from novels, and many other materials that present the successes, challenges, obstacles and surprises faced by Britain's migrants over more than a thousand years.

Thinking through Migration

– thinkingthroughmigration.com/tablet/index.html#home

A Toolkit for museums to support them to engage with migration and represent migration stories.

Art on the Underground

Art on the Underground (AOTU) is a pioneer in commissioning contemporary artworks that enrich the journeys of millions on London's Underground each day. Established in 2000, Art on the Underground has worked with some of the best British and International artists, maintaining art as a central element of Transport for London's identity and engaging passengers and staff in a sense of shared ownership.

From large-scale commissions at Gloucester Road station to the pocket Tube map cover commissions, Art on the Underground is an ambitious, ground-breaking programme, and sits at the forefront of contemporary debate about how art can shape public space. The initiative strives to engage audiences, re-imagine spaces, and change the way we experience the city.

art.tfl.gov.uk

A New Direction

A New Direction is London's leader in creative and cultural education. We help London think, learn and work creatively, ensuring that all children and young people get the most out of London's extraordinary creative and cultural offer. Through our partnerships, we create positive change across schools, education and communities.

anewdirection.org.uk

Credits

Commissioned by Art on the Underground, in collaboration with A New Direction, on the occasion of Broomberg & Chanarin's 'The Bureaucracy of Angels', 2017

Written and devised by Rachel Moss
Edited by Kiera Blakey and Laura Fuller
Copy-edited by Lydia Briggs
Designed by An Endless Supply

Image credits
All photographs © Broomberg and Chanarin courtesy of Art on the Underground and Lisson Gallery; unless otherwise stated below.

Images of artists' previous work (page 8–11):

Broomberg & Chanarin
'Trust', 2000
C-type print
12–16
© Broomberg & Chanarin; Courtesy Lisson Gallery

Broomberg & Chanarin
'Untitled (Ghetto #20)', 'Ghetto', 2003
C-print
150 x 190 cm
59 x 74 3/4 in
© Broomberg & Chanarin; Courtesy Lisson Gallery

Broomberg & Chanarin
'The Day Nobody Died V', June 10 2008
C-4l mounted on aluminium
76.2 x 600 cm (splits in two parts)
30 x 236.2 in (splits in two parts)
© Broomberg & Chanarin; Courtesy Lisson Gallery

Broomberg & Chanarin
'War Primer 2', 2011
Artists' book
30 x 25 x 19 cm
11 3/4 x 9 7/8 x 7 1/2 in
© Broomberg & Chanarin; Courtesy Lisson Gallery

Broomberg & Chanarin
'Spirit is a bone', 2013
104 glass panels, mixed media
© Broomberg & Chanarin; Courtesy Lisson Gallery

Broomberg & Chanarin
'Dodo', 2014
B-25 Mitchell Bomber Propellor, 4m diameter 40 minute film, transferred to HD from 35mm Findings from the set of Catch 22 (1969) 5 Dodo Egg photographs, fibre prints 120 x 120cm
Dimensions variable
© Broomberg & Chanarin; Courtesy Lisson Gallery

Broomberg & Chanarin
'Rudiments', 2015
HD video
12'00"
30.5 cm 00
© Broomberg & Chanarin; Courtesy Lisson Gallery

Photo of artists (page 15):
Adam Broomberg & Oliver Chanarin press photo by Thierry Bal

Photos of Ghias Aljundi and Lesbos (page 18–20):
© Ghias Aljundi

Zip Oyster Photocards taken from TfL webpage (page 22 & 39)

'The Daily Express', 29 August 2015 (page 35)
Courtesy Daily Express/N&S Syndication

'The Times', 3 September 2015 (page 36)
Courtesy The Times / News Syndication and Reuters News Agency

Migration Museum image credit (page 55):
'Call me by my name' at the Migration Museum at The Workshop in London 3

With special thanks to Broomberg & Chanarin, Ghias Aljundi, Nando Sigona and Holly at MOAS.

Please provide feedback via SurveyMonkey for your opportunity to win £50 of art materials. This will help inform future learning guides. Thank you!
surveymonkey.co.uk/r/YRSTNN6

Credits

Terms and Conditions

I-D Creation: Poster Competition for Schools and Colleges, see activity on page 22

1. Entry to the Competition is only open to children and young people aged 11–18 on 15 December 2017 and who attend school or college in the Greater London area in addition to Chiltern, Epping Forest, Three Rivers and Watford.
2. To enter the Competition, a school or college must first register at art.tfl.gov.uk/projects/the-bureaucracy-of-angels by completing the online registration form. Teachers may then submit the artwork on behalf of the entrant and may submit multiple entries, but only one image per entrant.
3. Entries to the Competition must be submitted using the official entry form for each artwork that is submitted, which is available at art.tfl.gov.uk/projects/the-bureaucracy-of-angels. Any entry not made on the official entry form or which is incomplete, illegible, defaced or a copy of an official form will be rejected. The Promoter shall not be responsible for late, lost or delayed entries or network, computer hardware or software failures of any kind that may delay or restrict entry to the competition.
4. Completion of the on-line registration form, together with checking the 'I Agree' tick box indicates acceptance of these terms and conditions.
5. The Competition begins on 10 October 2017 and runs until 15 December 2017, 11.59pm.
6. The artists Broomberg & Chanarin will judge the competition, picking one winner who will be invited to a launch event, on a date to be confirmed.
7. The winning design will be worked on by a professional designer who will turn it into a full scale poster design which will include the addition of logos (for example Art on the Underground, A New Direction, the Mayor of London and Transport for London). The poster will then be professionally printed and displayed in the winner's local Tube station and featured online. The winner will also receive a copy of their poster. In addition, two runners up will be chosen to have their work shown on Art on the Underground's website alongside the winning entry.
8. There is no alternative prize or cash alternative.
9. The winner must be able to provide the original artwork to the Promoter upon request.
10. Entries will be judged on their artistic merits and creative responses to the brief. The winner will be chosen at the sole opinion of the judges. Entries will be anonymous for judging purposes.
11. The judges' decision is final and binding in all matters and no correspondence will be entered into.
12. All entries should respond to the brief set out in the Poster Competition Information.
13. Entries should be submitted in portrait format and should be able to be reproduced to a certain scale and quality – no more than 1000pixels wide and saved as a JPEG (72dpi). Files greater than 1MB may not be accepted.
14. Entries can be in any style, (e.g. abstract, impressionist, cartoon, etc.) with the exception of graffiti-style and can use any colours, or simply be black and white. Entries must avoid lots of white space (which encourages graffiti). Any 2D medium such as drawing, painting, digital photography, computerised imagery, collage, or photographic collage may be used for the artwork. However, entries must be submitted in digital form only. This may be a digital photograph of the 2D artwork, a scan, or a digital drawing/painting.
15. The winning entrant shall not object to any cropping or other minor alteration of their artwork entry when used inside or outside the remit of this competition.
16. While entrants retain copyright and ownership of work submitted, the Promoter (London Underground Limited) and its partners will be granted free use of the entries as they decide.

17. The winning artwork will be subject to the parent/guardian of the entrant consenting on the entrants' behalf, to grant the Promoter, its employees, media partners, and contractors an irrevocable, perpetual licence to publish, exhibit, use, or copy the entry in any press/marketing material, future press/marketing material mechanically or electronically on any media worldwide (including the internet) or as determined by the Promoter.
18. Artworks must not offend or be likely to offend, depict or condone violence, cause distress, or contain explicit or offensive material (e.g. pornography, racial discrimination, swear words, etc.).
19. Submission of an artwork is confirmation that it is the entrants own original artwork and that it does not infringe the intellectual property rights or copyright of a third party.
20. The winner will be notified by phone/email by 23 February 2018. If the prize is not claimed within 72 hours of being notified, the Promoter reserves the right to determine a new winner of that prize. The name, school and borough of the winner will be posted on the website from March 2018.
21. The winner agrees to take part in promotional activities if required to do so. Where required the parent or guardian of the winner will be asked to sign any necessary consents or permissions as part of this competition.
22. The Promoter will not enter into any communication or correspondence regarding individual entries.
23. The Promoter will not be liable for any loss or damage, however caused, to any entries, and bears no responsibility for incomplete or delayed entries.
24. The Promoter reserves the right to refuse to award the prize to anyone found to be in breach of these terms and conditions and to select another winner.
25. The Promoter at its sole discretion may contact any non-winning entrants using the details on the entry form to request permission and make the necessary arrangements with the entrant for the original submitted artwork to be exhibited at local London Underground stations.
26. The Promoter is London Underground Limited of Windsor House, 42–50 Victoria Street, London, SW1H 0TL.
27. The Promoter reserves the right to cancel the competition at any stage if it considers such action necessary, or for reasons beyond the Promoter's reasonable control, and the Promoter will have no liability to the entrants in respect of any such cancellation.
28. Entry to the competition is free, however all materials for the production and submission of artwork, in all forms, must be provided by the entrants.
29. The competition and these terms and conditions shall be governed by and construed according to English law.

In addition the Artwork must comply with the following requirements:

1. fit within the poster dimensions Double Royal (Portrait) – 635x1015mm bearing in mind there will be logos top and bottom of the poster
2. comply with the law and must not incite people to contravene the law
3. not conflict with the British Code of Advertising Practice
4. not present a significant possibility of defacement
5. not offend, or be likely to offend, the general travelling public or ethnic, religious or other major groups
6. not offend, or be likely to offend on the grounds of race, religion, gender, sexual orientation, or disability
7. not depict men, women or children as sex objects, or depict or refer to indecency or obscenity
8. not depict direct and immediate violence to anyone shown in the Artwork or to anyone looking at the Artwork
9. not condone or be likely to provoke violence or anti-social behaviour
10. not be of a political nature, calling for the support of a particular view point, policy or action or attacking a member or policies of any legislative, central or local government authority
11. not cause fear or distress
12. not show or encourage unsafe practices
13. not advertise tobacco products directly
14. not unfairly portray or refer to people in an adverse or offensive way

The Artwork must not:

- a) refer to or portray identifiable members of the public or their identifiable possessions (except yourself as the design should include a self-portrait and object that represents you)
- b) refer to or portray people with a public profile
- c) include members of the Royal Family

Unless you have obtained the written permission of such persons and provided evidence of this permission to us.

The Royal Arms and Emblems must only be used with the prior permission of the Lord Chamberlain's office (evidence of which the Artist's must provide to us). References to Royal Warrants should be checked with the Royal Warrant Holder's Association.

Privacy Notice

Transport for London (TfL), its subsidiaries and service providers, will use your personal information for the purposes of administering this competition, informing you if you have won and if so, issuing your prize. If you have previously registered as a customer with TfL we will also use this information to check that your existing contact details are up to date. Your personal information will be properly safeguarded and processed in accordance with the requirements of the Data Protection Act 1998.

