

## Your project

What do we mean by 'project'? For us, a project is something that has:

- A start and end date
- Clear things you want to achieve in that time
- Ways for people to experience or take part in creativity or culture (either as part of the project or in the future)

This section of the application form helps us to understand what you want to do.

It allows you to think about how your project could help to bring creativity and culture to people in England.

When is your project?

Tell us the start and end dates for your project.

Remember:

- To allow enough time to deliver all the stages of your project
- The dates you give us here should cover the whole project period you're applying for
- We need 12 weeks to process applications for £30,001 and over, your start date must be more than 12 weeks from the date you submit your application
- To allow enough time for us to make a payment before your start date, if your application is funded

**Project start date:** 07/07/2025

**Project end date:** 05/12/2025

## At a glance

### In your own words, give a short, clear overview of your project:

Up to 500 characters

- Be as clear as you can about what you want to do using Project Grants funding
- It's better if this is written as a full paragraph
- It will be available to the public on our website if your application is funded.

HOME. 32-days. 4 cycles.

1. 8 mixed-race (half-caste) creative & cultural practitioners (C&C) write memoirs. That conjure ghosts. I draw in 8 feet square mind-maps.

2 & 3. C&C group unpack 8 memoirs. This conjures ghosts. I draw in 8'x 8' mind-maps. Visitors watch evolve. Fridays, they attend workshops. A. 8 Pillars of Caste. B. Ghosts in the Nursery. C. 8-stations.

4. Day 22. 16 mind-maps devour HOME walls. A forest. Day 28. Midnight. C&C + visitors enter. We exorcise the ghosts.

### If you had to explain the focus of your project to someone, what single words or short phrase would you use?

Up to 100 characters

- You can be as broad or as specific as you like; it's your project
- You might think about this as your project's 'key words' or 'tags'
- Use a maximum of 5 key words or short phrases
- We won't use this response when deciding which applications to fund. It's so we can learn from how you see your project.
- Examples could be: singing; photography; digital work in libraries; South Asian dance; participatory arts; children's theatre; interactive gaming; dynamic collections work; changing business models; environmental theme; writing with older people; etc

Creative-writing, Visual-art, & Psychology collaborate to excavate the mixed-race experience.

### Let's Create Outcomes and Elements

This question is about Let's Create Outcomes and Elements. You can find out more about them [here](#)

What does your project focus on?

- This gives us a good sense of how you see your project
- You can select one, two or three options
- The descriptions below are a guide to help you decide
- This helps us to understand how your project will make a difference>
- We'll check we agree with the options you've selected when we look at your application

### Outcome 1: Creative People

**My project is about the public taking part in creative activity, either during the project or in the future.**

☐

- This means a project that gives the public the opportunity to take an active part in creative activity.
- An active part might be making, learning or contributing to creating something.
- The public includes anyone who isn't working professionally in the cultural sector, and covers all ages from early years to older people.
- Examples could be delivering workshops to the public, the public participating in an event or teaching the public..
- People might be trying something for the first time, or developing their skills and experience.
- It could be that you're developing workshop content that you'll deliver to the public in the future.
- This isn't about the public attending an event as an audience member or visitor to an exhibition.

This matches our Outcome 1: Creative People

### Outcome 2: Cultural Communities

**My project is about making a difference to a place or community, either during the project or in the future.**

☒

- This means working in a way that is focused on a specific place or community.
- Often working in a place will mean working with other partners in that place to shape and deliver a project.
- Projects could involve making, showing or performing work that responds to what a particular community is interested in.
- Examples could include a locally developed cultural festival, engaging the community in research and development for a new programme, work or event, or touring an exhibition with support from local partners.
- Projects might connect to or help to deliver existing local strategies or support local partnerships.
- It could also mean touring work into places where there is local demand. .

This matches our Outcome 2: Cultural Communities

**Please select the Element you think best reflects the difference your project will make.**

J: Working with communities to better understand and respond to their needs and interests, resulting in increased cultural engagement and the wide range of social benefits it brings

### Outcome 3: A Creative and Cultural Country

**My project is about developing professional creative or cultural practice, either during the project or in the future.**

☐

- This means activity which makes a difference to an individual's, group's, or organisation's creative or cultural practice, or a difference to the wider cultural sector. Examples could be:
- Developing or showing new work or new ideas, including with partners from inside or outside the cultural sector
- Using new technologies to create or distribute work.
- Developing new skills to help those at the beginning of their careers or to help others sustain careers
- Bringing work, publications or collections from abroad to audiences in England.
- Developing international partnerships to do research or to create and present new work

This matches our Outcome 3: A Creative and Cultural Country

## In more detail

**Give us a more detailed description of your project: what you want to do and why you want to do it**  
**Up to 3000 characters**

This is a chance for you to tell us about your project in your own words

- What do you hope will be the result of your project?
  - What's the creative and/or cultural idea behind it?
  - Is there a difference you want to make by doing the project?
  - What steps will you take to achieve this?
- 
- Be as clear as you can about what you want to do
  - You can write this in full paragraphs or in bullet points

• Result of my project.

Caste is a 3000-year-old system. Brahmins superior. Dalits inferior. Jim Crow adopts it. Public white sinks are generous. Black sinks barely hold to the wall. What does a mixed-race sink look like? Using memoirs, mind-maps, visitor input, an exorcism, I hope to unearth where we belong with 8 mixed-race C&C practitioners (C&C):

1. Artist: Me
2. Psychologist: Adam Danquah (AD)
3. Factory International (FI) Partnerships Manager: Abi Clarke
4. FI Community Connector: Victoria Ofovbe
5. Choreographer: Darren Pritchard
6. Whitworth Curator: Hannah Vollam
7. EDI Compliance Officer: Elly Holmes
8. Historian: TBC

• Creative and cultural idea behind it.

A. Wilkerson: '8 Pillars of Caste'. I correlate with half-caste.

1. Divine will.

Our birth violates God's will.

2. Heritability.

Our mum is white. We are born free.

3. Endogamy.

Our birth is illegal.

4. Purity & pollution.

Our birth defiles our mum.

5. Occupational hierarchy.

Adam feels like a race traitor.

6. Dehumanization.

My black dad lifting me out of my cot.

7. Terror to control the caste system.

Lynching black men for perceived violations of white women.

8. Inherent superiority v inherent inferiority.

B. Frailberg: Ghosts in the Nursery. 'In every nursery there are ghosts. Visitors from the unremembered past of the parents.' Specific ghosts enter a 'half-caste' nursery. 1940s GIs. 1950s Windrush. 1960s Civil Rights. 1970 Black Power. 1980 Riots. 2020: George Floyd; BLM.

C. My: 8-stations. Each C&C writes a memoir. Title: What does a mixed-race sink look like? Tell me the object you see. 12 things you associate with it?

Include object, 12 associations, under the title. They share. We unpack. I note 8 strong images.

On HOME's gallery wall I draw a square. Overlay it with diamond. In each

intersection I draw a symbol. 1. Protagonist. 2. Shading. 3. Mask. 4. Moon. 5. Change. 6. Climate. 7. Ghosts. 8. Swords. At each station I draw one of the strong images, I now mind-map. Pictorial brainstorm. This reveals the subtext — the ghosts. (See example diagrams.)

- Difference I want to make.

Mixed heritage people are overrepresented on the child protection register, care system, youth justice system, most at risk of mental health problems. Experienced. Witnessed. All rooted in systemic caste. I want to formulate a method that untangles and processes this.

- Steps to achieve this.

HOME. 32 days. 4 cycles. Each 8 days.

Cycle 1

1. Each C&C writes a memoir.
2. It conjures ghosts.
3. I translate into images on HOME's walls.

Cycle 2 & 3

4. We use the 3 tools to unpack.
5. I translate this unpacking into images.
6. Visitors watch the images evolve.
7. Over 3 Fridays they learn the 3 tools.
8. The images amass into a forest.

Cycle 4

9. Day 28. Midnight. C&C and visitors enter.
10. Ritually exorcise the ghosts.
11. Dawn. Picnic.
12. Final Friday. Ask how we implement it in the world?

### Ambition, Quality and Dynamism

**The next two questions are about our Ambition and Quality and Dynamism Investment Principles. You can find more about them here.**

### What's led you or your organisation to do this project now?

Up to 1500 characters

- What ideas or experiences have led you or your organisation to this point?
- Is this project helping you or your organisation learn or try new things?
- If you've done something similar before, how is this different?
- You can write this in full paragraphs or in bullet points

- What ideas or experiences have led you to this point?

1759. My mum is dragged to a nunnery. My dad lynched. I die on a hillside.  
 1859. My dad retires to his bedchamber. My half siblings attend a soiree. I clean their house. I am born in 1959. People spit in my pram. I think my mum is exaggerating. Until I film the memoirs of Reno Regulars — my teenage cellar club in Moss Side, MCR — loads of 'half-caste' say the same.

2024. Analysing caste with psychologist Adam Danquah [AD] in 8 x 2 hours we unearth shame. The shame of a white mum swaddling her brown baby in a delivery ward. Aged 9, if Adam opens his council house door his brown body will unleash shame on his white mum. Aged 55 in my mum's care home Xmas party, mine and my sisters' brown bodies unleash shame on my poor old white mum.

2024. FI. In the Ruins of the Big House. (ITROTBH) I inject myself with the venomous Pillar 2 'Heritability'. Using my mum's status, descending candlelit Bette Davis stairs in a bespoke £2000 denim ball gown, I declare myself the mistress of the Jamaican plantation my enslaved dad descends from. My immune system fights the caste poison. I feel equal. I belong.

- Helping me learn & try new things.

I will inject the vaccine into mixed-race C&C who have the power to affect change.

- If you've done something similar before, how is this different?

2016. I collect mixed-race Reno memoirs as a victim. 2025. I will collect mixed-race C&C memoirs as an agent of change.

## How will you know if you've achieved what you set out to do? Bespoke evaluation framework

Select the evaluation method(s) you'll use:

Please click the 'Save' button below after you have answered the question.

## Tell us more

Up to 1500 characters

- Are there opportunities for learning and reflection during your project?
- How will you know what difference the project has made?
- What steps will you take to understand what people thought of the project?
- You can write this in full paragraphs or in bullet points



Learn & reflect?

6 weeks prep. 1 week each.

- o Market
- o Manage
- o C&C
- o Visitor
- o Gallery
- o Exorcism

End of week. 30 mins. A4 of 4 questions. [A4x4Q]

- o What did we do?
- o What worked?
- o What could have been done better?
- o What did we learn?

- What people think of the project?

32 days. 4 cycles. Each 8 days.

Cycle 1

- o Thurs — Thurs. C&C writes memoir.
- o Unpack with AD.
- o Generates 8'x8' 8-station mind-map.
- o 30 mins A4x4Q.

Cycle 2

- o Fri. Visitors learn 8 Pillars of Caste.
- o Apply it to their life.
- o 30 mins A4x4Q

- o Mon — Thurs. C&Cs unpacks memoirs 1 — 4
- o Generate 8' x 8' mind-map.
- o 30 mins A4x4Q.

- o Fri. Visitors learn Ghosts in the Nursery.
- o Apply it to their life.
- o 30 mins A4x4Q.

Cycle 3

- o C&C unpacks memoirs 5 — 8.
- o Generates 8'x8' mind-maps.
- o Day 22. 16 mind-maps. A forest.
- o 30 mins A4x4Q.

- o Fri. Visitors learn 8-stations.
- o Mind-map their Caste & Ghosts in a Nursery.
- o 30 mins A4x4Q.

Cycle 4.

- o Day 28. Midnight. Forest. C&Cs. Visitors. Exorcism.
- o Day 29. Dawn. C&C. Visitors. Paint a new forest. Picnic.

- o Day 30. C&Cs. Visitors. 8-stations. How do we use process in real world?
- o 30 mins A4x4Q.

- Difference project has made.

4 weeks. Analysis. 1 week each.

- o Cycles 1 — 4.

1 day. Evaluation. Fri. Me. Adam. C&Cs. Visitors.

- o AM. 12-words. What did we do? Share.

- o PM. 8-stations. What should we do now? Share.

- o 30 mins A4x4Q

- o Schedule next meeting.

## Environmental Responsibility

This question is about our Environmental Responsibility Investment Principle.

You can read more about this in the Being environmentally responsible section of the Guidance Library.

**What are you doing to make your project environmentally responsible?** Carbon footprint - for example using a carbon calculator to forecast or better understand your project footprint, Materials and resource use – for example reducing waste or up-cycling

Please click the 'Save' button below after you have answered the question.

### Tell us more

Up to 1500 characters

- What are the environmental actions or targets for your project?
- Are you testing any new approaches or ideas?
- How will you evaluate and share your environmental approach?

### Environmental actions

- Calculate exact materials to reduce waste.
- Buy good quality reusable equipment.
- I am using ITROTBH candelabras, candles, frankincense and ylang-ylang in MMIW exorcism.
- Buy a second-hand flight case, as I did for ITROTBH props, stored by FI.
- HOME store MMIW.
- I have employed local C&C and artists.
- Camilla in Amsterdam is the nearest mixed-race Embodied Grief Counsellor.

### New approaches & ideas

- Start an art projects equipment & materials' waste depot.
- Gift it.
- Contact commercial freights to include gifts in cargo, to prevent carbon footprint.
- Gift to threatened landscapes. Like Juffureh. The port for James Island. Where enslaved people waited in minute cells to be shipped across the Atlantic Ocean. Now erasing the island. Stealing their last moments.
- Or glacial fjords where people are becoming embodied landscape and livelihood loss psychologically sick.
- Ask gift recipients to use materials to express their feelings.
- Ship these back with participating returning freights.
- Display their expressions in the British Library.
- Evaluate:
- How much waste?
- What can be reused?
- What did I use from previous work?
- What did I learn?

### Share

- I'll blog about my recycling on my new website <https://www.lindabrogan.com/>
- Introduce and establish the equipment & materials' waste depot.
- Invite arts institutions to donate. Freightliners to participate. Islanders to comment.

## Example

### Example

This is your chance to bring your project to life.

You could:

- Give us a sense of what it looks like or sounds like
- Give us a flavour of what previous work has looked like or sounded like
- Show us work from other practitioners involved which relates to your project

You can provide a weblink or an attachment.

- Up to five pages if it's an attachment
- One webpage
- Up to three minutes of an audio or video file hosted online
- Files that are no bigger than 10MB

The formats we accept are:

- PDF
- Microsoft Word
- Microsoft Excel
- Microsoft PowerPoint
- JPEG file
- Webpage

### Web link:

Document Type	Required?	Document description	Date attached
Click to add attachment...	No	Example. MY MUM I...	15/03/2025

## Attachment Details

**Document description:** Example. MY MUM IS WHITE. Exorcising Half-Caste Ghosts 15.03.25.pdf

## People and communities

We want the projects we fund to reach and engage people and communities in England. This might be during a project or after a project has finished.

We believe that the best art and culture happens when it reflects the creative and cultural talent, voices and experiences of people from a range of backgrounds and communities. We call this the Creative Case for Diversity.

This section of the application form helps you to explain:

- Who will experience your project
- How you will reach them
- Where your project will take place
- How it is inclusive and relevant to the people you want to reach

What do we mean by 'communities'?

- A group of people with a characteristic in common, for example:
  - Age
  - Race
  - Class
- A group of people living in the same place, a place could be something
  - Small like a street or town, or
  - Large like a local authority or a county
- A group of people with the same interests or connection, for example:
  - Students
  - Gardeners
  - Community choir
- It could be some or all these things, for example:
  - a group of people with a characteristic in common, living in the same place

## Your planning

You've told us what you want to do and what you hope to achieve. We now need to understand how this will come together to be successfully delivered.

We need to know:

- Your project plan – what you're going to do and when
- Your plans for managing the project – you don't need to have managed a project before, but you need to show you've thought about what you'll do or who will support you
- Who you'll work with and how they'll contribute
- What your budget is and how you've worked it out, including paying everyone fairly
- How you will respond to challenges you might encounter

## Project timeline

**Project Start Date: 07/07/2025**

**Project End Date: 05/12/2025**

You've told us the start and end date of your project. We need to know what will happen during your project. Creating a timeline shows the key tasks that your project is made up of.

We understand that plans can change over the life of a project, but we need to see that you have a plan in place to deliver your project.

To create the table, click the 'Add new item' icon on the left of the screen to add a project stage. To add more than one stage, use the 'Save and Add another' button.

The table at the bottom of the page will populate with the information you enter about the stages of your project.

Start date	End date	Activity or task details	Task lead
07/07/2025	07/07/2025	Introduction. Attended by C&C. Read proposal. Democratically write house rules.	Adam Danquah
07/07/2025	17/08/2025	Prep. 6 weeks. 1 week each. Market. Manage. Journeys: C&C; Visitor; Gallery; Exorcism.	Linda Brogan
21/08/2025	21/09/2025	Deliver. Project. 4 x 8 day cycles.	Linda Brogan
06/10/2025	31/10/2025	Analyse. Evaluate. Linda. Adam. 4 weeks. 1 week each. Cycle 1. Cycle 2. Cycle 3. Cycle 4.	Linda Brogan
14/11/2025	14/11/2025	Evaluate. Post project. C&C + Visitor/participants attend.	Adam Danquah
24/11/2025	27/11/2025	Future life. Write project synopsis. And 4 cycles breakdown.	Linda Brogan
01/12/2025	05/12/2025	Future life. Research: at risk, care, justice, psychology, art institutions. Offer MMIW.	Linda Brogan



## Managing your project

**What experience do you have of managing a project?** I have managed projects like this before

### Who will be working with you to deliver your project

For example this might be:

- A team of people (tell us who they are, and about their role and skills:...)
- A particular artist, practitioner or group (tell us: ...)
- A particular specialist(s) (tell us: ...)
- Other organisation(s) as collaborators, coproducers etc (tell us...)
- Other organisation(s) helping you to manage the project (tell us...)

### How will they help you to deliver your project?

Up to 1500 characters

- What skills will they bring?
- If some people's involvement isn't confirmed yet, do you know what you'll do if they can't be involved?

- What skills will they bring?

HOME ethos enables artists to experiment and evolve new ideas and areas of practise. They will provide:

- Venue
- Marketing & press
- Studio space build
- Production of interpretation
- Refreshments, materials & equipment
- Delivery of audience days
- Producer. Clarissa Corfe

Clarissa Corfe is Curator/Creative Producer: Visual Art at HOME. Curating and/or producing 75 exhibitions. Including The British Art Show. Lubaina Himid. And Intervention, recontextualising the statue of Friedrich Engels.

Adam Danquah is a Professor of Clinical Psychology. Internationally applying attachment theory to work constructively with difficult feelings and relationships. Developing the Higher Education Anti-Racism Training (HEART) to enable university staff have difficult conversations about racism. Adam will:

- Write and implement participant and visitor duty of care.
- Facilitate C&C to unpack and interpret their individual memoir.
- Facilitate C&C group to unpack and interpret each memoir.
- Partner with Linda Brogan to analyse and evaluate all materials generated.

Hannah Vollaam is the assistant Curator at the Whitworth, UoM. Co-curating Barbara Walker's BEING THERE. Supported on ECONOMICS THE BLOCKBUSTER. Led commissions including MIGRANTS IN CULTURE. Hannah will:

- Communicate with and schedule practitioners.
- Develop audience days.
- Develop look and feel of studio space at HOME.
- Develop written interpretation.

To add a partner

To add a partner, click the 'Add new item' icon on the left of the screen. To add more than one partner, use the 'Save and Add another' button.

Name	Main contact	Email address	Role in project	Confirmed or expected
Adam Danquah		adam.danquah@manchester.ac.uk	UoM psychologist	Confirmed
Hannah Vollaam		hannah.vollaam@manchester.ac.uk	Whitworth Curator	Confirmed
HOME		Clarissa.corfe@homecr.org	Home Venue and producer	Confirmed

## Partners details

**Name:** Adam Danquah

**Main contact (if organisation):**

**Email address:** adam.danquah@manchester.ac.uk

**Role in project:** UoM psychologist

**Confirmed or expected:** Confirmed

## Partners details

**Name:** Hannah Vollam

**Main contact (if organisation):**

**Email address:** hannah.vollam@manchester.ac.uk

**Role in project:** Whitworth Curator

**Confirmed or expected:** Confirmed

## Partners details

**Name:** HOME

**Main contact (if organisation):**

**Email address:** Clarissa.corfe@homemcr.org

**Role in project:** Home Venue and producer

**Confirmed or expected:** Confirmed

## Risks and challenges

There are risk and challenges to any project. Our funding can support you to take more risks than you might normally be able to. It may allow you to try new creative or cultural ideas, despite the unknowns and the possible financial or reputational risks.

Taking creative or cultural risk is important because it means that creativity and culture are always growing and changing.

It's important that you've thought about what the risks or challenges are. If they happen, you're then able to manage them and still deliver your project successfully.

If you want to understand more about risk, including the different types of risk, you can have a look at our Practitioners guide to identifying and managing risk information sheet.

### **What are the main risks and challenges to your project meeting its aims?**

Up to 2000 characters

- What could go wrong?
- What might happen differently?

- What could go wrong?

1. Democracy

Dominant personalities. People who are used to having managerial roles. Talking over each other. Not listening but waiting to speak. How to make group decisions? Who has the last say? Underlying politics presenting themselves. People who don't appear to be contributing.

2. Ethics and vulnerability.

Safeguarding. We are asking people to be vulnerable and share experiences. How do we safeguard their material?

Duty of care for participants. What happens if what they have shared is too much and they feel wobbly, or freak out, or become deeply mistrustful of the experience and other participants because they can't take it back?

Duty of care for visitors. Even the title has been triggering for people I've spoken too. It takes intense conversations to get them to understand why I have used the word 'half-caste'.

3. Grief

As a 12-words workshop participant remarked. 'I love coming to the weekly sessions, it's when I am at home on my own, the ghosts I have uncovered come to sit on the sofa beside me.'

4. Scaling 8-station mind-maps, materials, stamina

For 25 years, from my Royal Court, first play, What's in the Cat, to my last, FI, immersive ITROTBH, I have generated and moulded each with 8-stations mind-maps. 8 feet square wall-high is very different to page sized. The biggest I have drawn is A0. I use gel pen which won't show up wall high.

- What might happen differently?

MMIW is very organised. Sometimes, we may need to naturally evolve. For example. As educated, good job, Ghanaian D divulged at the ITROTBH table, 'All my life I have been told I am worth less, including by my parents, and if I want to get ahead, I must act less.' To which his Ghanaian wife replies, 'What about mixed-race privilege?'

## **What will you do to manage these risks?**

Up to 2000 characters

- What plans have you put in place?
- Have these actions worked before?

### 1. Democracy

Participants, paid, meet before MMIW to democratically write ground rules.

- Have these actions worked before?

Yes. The Reno 12 met before our 18-month Whitworth residency to write theirs.

### 2. Ethics and Vulnerability

Safeguard. Participants will receive a Participant Information Sheet (PIS) explaining purpose, methods, outcomes and use of material generated. Potential risks and benefits. Their right to withdraw. A consent form.

Participant Duty of Care. Adam will develop a distress protocol. Steps to ensure participant's safety. Manage levels of risk. Signposting. Engaging appropriate contacts and/or agencies if required. And follow-up.

Visitor Duty of Care. Adam will work with HOME to develop content warning. Including support signposts around the topic. And entrance text contextualising 'half-caste' in relation to Wilkerson's Caste.

### 3. Grief.

Lunch, a time when the participants bond without trauma. Embodied grief counselling, releasing trauma through breathe-work and yoga, we will use as a ritualised exorcism.

- Has this worked before?

Yes. Gecko took the Reno through a guided hypnosis. One blind, one sighted, no words, we lead each other. We look into each other's eyes for 10 minutes. Gecko gone; we are kinder to each other. Reno 12, SP, who hasn't been through the process, continues to use Reno banter, prickly, sarcasm.

### 4. Scaling 8-station mind-maps, materials, stamina.

Construct an 8' x 8' plywood wall. Attach magnetic boards. Hang 8' x 8' lining paper. Step ladders to reach. Tiered wheeled workstation for tools and test materials. Practice for an hour daily during prep 6 weeks. Building stamina.

Post attempts on Instagram to build engagement. Blog on Lindabrogan.com, as I did on [www.thereno.live](http://www.thereno.live).

Has this worked before?

I've never scaled my mind-maps beyond A0. I have built my stamina to execute the Reno memoirs, excavation, exhibition, and the 12 FI ITROTBH performances in 3 days.

## Safeguarding

**You acknowledge that safeguarding is important in all projects working with the public. You acknowledge that if your project is funded you must sign up to Terms and Conditions that require you to have appropriate policies and procedures in place – and to put them into effect where needed – to support the safe delivery of the project.**

X

## MY MUM IS WHITE: Exorcising 'Half-Caste' Ghosts

### Contents

❖ Context	Challenges
❖ Aims	Objectives: C&C Experience
❖ Objectives: Visitor Experience	Exorcism: C&C + Visitors
❖ 8-stations	Aesthetics
❖ Application	Evaluation
❖ Dissemination	Potential Publication

### Context

When I first hear Professor Adam Danquah speak, I imagine it is going to take a while to overcome our professional distance. Chancing my hand, I mention my mum's drinking. By the tone of his reply, I know he has experienced the loneliness of a white woman ostracised, trapped outside of society, because of her relationship with a black man and the toll it has taken on her life and their brown child. Using our complementary skills — artist, psychologist — over 8 private mutual therapy sessions we open our lower-socio-economic past. Allowing us to be who we really are. We learn to trust each other. Building an emotionally safe space to invite our participants into.

### Challenges the project addresses

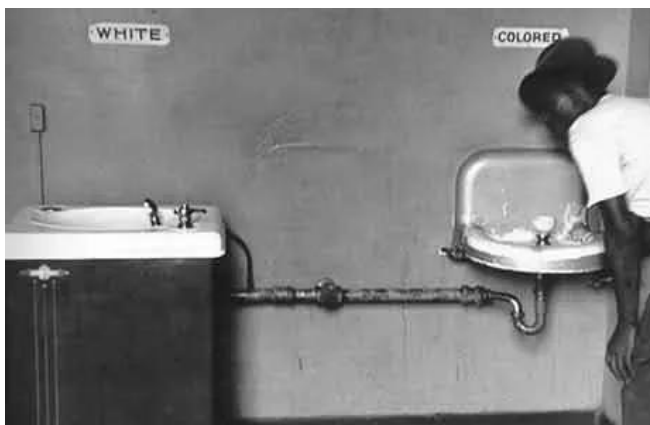
'Half-caste' feelings, dissociated through inter-personal, inter-political, and inter-racial trauma, under the regime of a societal caste system.

As a pale skin safe black, Adam is invited into a prestigious psychology practise. His colleagues take historic offence to his kinky hair curl in the bathroom sink. He is driven out. Their caste privilege — or Adam's internalised caste shame?

I struggle. My dad is yam. My mum is cabbage & ribs. My dad, third world. My mum, western. My dad fears money. My mum calls him mean. When the world becomes woke and black lives matter, my white mum is no longer supposed to matter to me.

We want to open these multilayered conversations with 6 other mixed-race C&C practitioners. Who may find they are not black enough. But are never white in any circumstance. A gallery makes it a public conversation.

### Aims





I am born 1959. Pre-Civil Rights. In a world that has a nice sink for white people and a shit sink for black people. Deliberate caste inducing symbols.

Suppose I'm 4. I'm walking down the street with my mum. I need water. Does my mum lift me to her sink? Or lift me to the coloured sink? Both actions judged by caste.

Embodied when I am 4. My mum is standing in the prenatal queue, stockings by her ankles, for her internal. I am ashamed that she is having yet another brown baby.

I want to examine caste: implications, internalised manifestations, ghosts, accumulating in our body, writing trauma on our DNA. With 7 creative and cultural practitioners, all mixed-race, all with career skills that will inform our enquiry, open doors to disseminate what we find, and give us institutional power to replicate a methodology that other mixed-race can use to ask, 'What does a mixed-race sink look like?'

### **Objective: C&C practitioner experience**

HOME. 32-day. 4 x 8-day cycles. Me, Adam, 6 mixed-race C&C practitioners.

Timetable 21.08.25—21.09.25

	M	T	W	T	F	S	S
Aug				21	22	23	24
	25	26	27	28	A	30	31
Sept	01	02	03	04	A	06	07
	08	09	10	11	A	13	14
	15	16	17	18	A	20	21

- Yellow = end of cycle.
- Purple A = Visitor Day.
- X = no attendance weekends: visitors enjoy mind-maps, visitors' work, & studio.

Cycle 1. Over 8 days.

I ask a mixed-race C&C 'What does the mixed-race sink look like?' It ignites their 12-words generated memoir. Adam helps them unpack. I note 8 strong images. I place at 8-stations to generate an 8' x 8' mind-map. 4 per wall.

Cycle 2&3. Over 16 days.

Adam facilitates the C&C group to unpack a memoir a day. I collect 8 strong images a day. Use 8-stations to generate an 8' x 8' mind-map. 4 per wall. Day 22. HOME's walls are a voodoo-like forest. 16 8' x 8' mind-maps. Ghosts of our trauma and grief.

### **Objective Visitor Experience: during opening hours**

Forewarned, Reno @ the Whitworth visitors returned to see the exhibition evolving.

Cycle 1. What the visitors see.

- Day 1. Morning. Me. Adam. The C&C memoirist. Private. Empty walls.

- Day 1. Afternoon. Me. A single 8'x8' 8-station mind-map. Questions welcome.
- Day 2. Morning. Me. Adam. Memoirist. Private. Single mind-map.
- Day 2. Afternoon. Me. 2 8'x8' 8-station mind-maps. Questions welcome.
- Day 3. Morning. Me. Adam. Memoirist. 2 mind-maps.
- Day 3. Afternoon. Me. 3 mind-maps.
- Continues for 8 days. Generating 8 mind-maps.

Cycle 2. What the visitors experience.

- Day 9. Friday. Free. Ticketed. Me & Adam introduce visitors to 8 Pillars of Caste. They apply to their own life. Their work is displayed on school-like sugar paper.
- Weekend. No participants. Visitors view 8'x 8' 8-station mind-maps. Plus, visitors' sugar-paper backed Caste work. Leave feedback.
- Mon — Thurs. Morning. C&C group unpacks individual memoir. Private.
- Mon — Thurs. Afternoon. Watch the unpacked memoirs' 8'x8' mind-maps evolve.
- Day 16. Friday. Free. Ticketed. Adam introduces visitors to Ghosts in the Nursery. They apply to their own life. Their work is displayed on sugar paper.

Cycle 3. Visitors Experience.

- Mon — Thurs. Morning. C&C group unpacks individual memoir. Private.
- Mon — Thurs. Visitors watch the unpacked memoirs 8'x8' mind-map evolve.
- Day 23. Friday. Free. Ticketed. I teach visitors 8-stations. They apply to their 8 Pillars and Ghost's in the Nursery. Their mind-maps are sugar paper displayed.

Cycle 4. C&C and visitors participate in embodied exorcism.

- Day 28. Midnight. Exorcism.
- Day 29. Dawn. Transform the forest.
- Day 29. Dappled sunlight. Picnic.
- Day 30. Evaluate what they have done.

**Exorcism: C&C and visitors participate**

Embodied recovery from grief and loss. 'Pain. Our natural response is to shut down the feeling or experience. It numbs our good feelings as well and creates bodily tension that leads to injury, and chronic stress. As the body becomes more fluid so do our thoughts and emotions. Experiencing your whole body allows emotions to spread and not be as intense. Somatic embodiment gives us more resilience to tolerate what is happening – helps us live life. A skill we can learn, to be alive in this organism that we are, for the time that we are here.' Embodiment practitioner Donna Brookes.

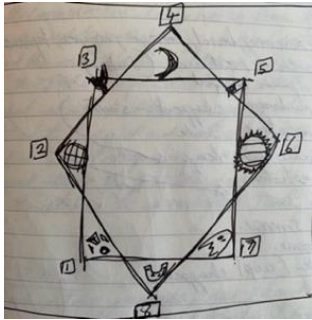
Day 28. Midnight. 8 C&C and 56 visitors, prioritising those who has 2 of the 3 tickets, enter the forest of 16 8'x8' mind-maps housing our ghosts. Embodied grief counsellor mixed-race Camilla Barton facilitates our candlelit embodied exorcism.

Day 29. Dawn. We paint over the ghosts. Flowers, grass, mushrooms, butterflies? Make the forest beautiful. Benign. Ready for our blankets. Baskets. Picnic breakfast. How do we feel?

Day 30. C&C and visitors use 8-stations to ask how we replicate MMIW in museums, art galleries, theatres, schools. Scale for: care homes, psychiatric wards, probation, prisons?

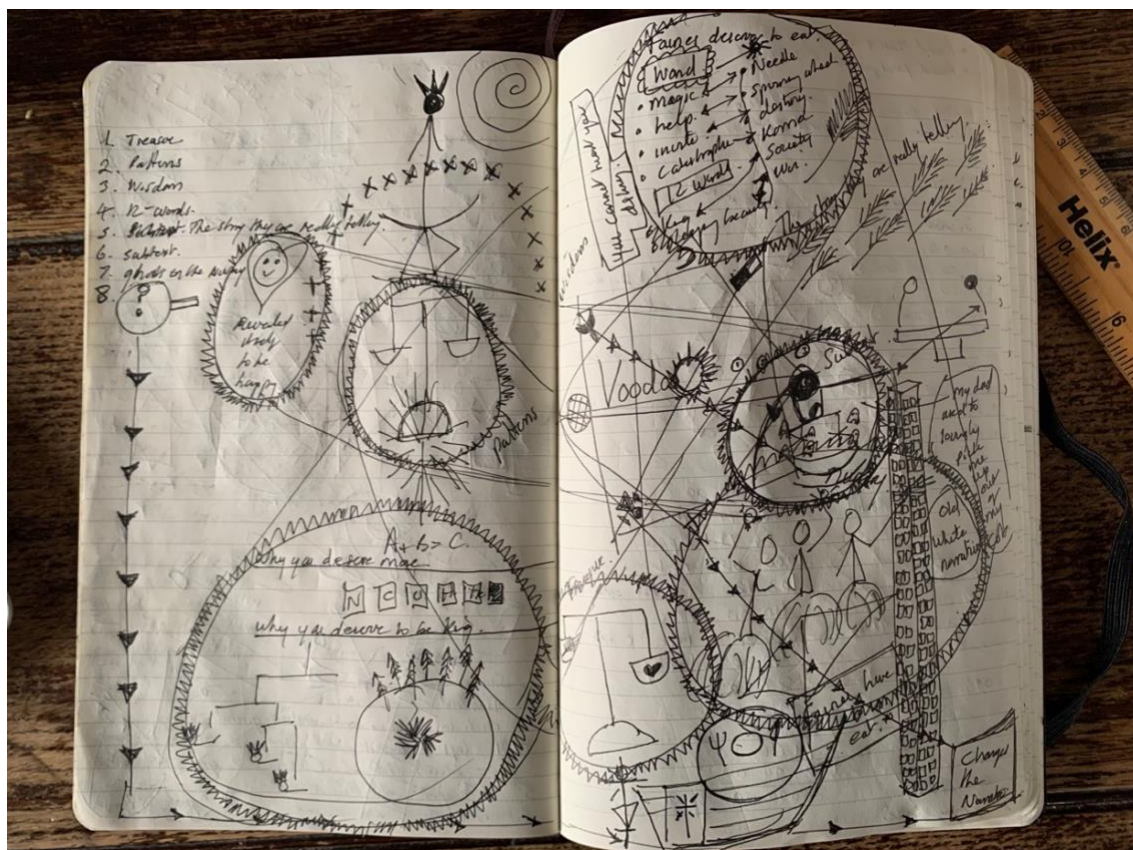
## 8-stations

Developed over 25 years. Used to generate all my art. Derived from mind-mapping. Each mind-map evolves from 8 stations. With values like tarot cards.



1. **Fallen angel** protagonists.
2. **Shading** canvas wash.
3. **Mask** hidden.
4. Recurring like the moon's **cycle**.
5. **Change** is forced.
6. Creating a world supporting **climate**.
7. **Ghosts** emerge.
8. The action, hammered, **forges** a sword.

Example. Columbus discovers America. Association 1: galleon. Association 2: 1492. 3: First Nation teepees. 5 more. Draw these, in the order they come to you, at each station. You are inhabiting your subconscious. It evolves complex worlds. You can analyse with your conscious mind. This is the mind-map I drew to help me understand the exorcism.



### **Aesthetics**

HOME's gallery will now look like a studio. Refreshments. Books. Mess. Taking C&C and visitors away from institutional gallery boxes like churches still entombing the arts today. 16 8'x8' 8-station mind-maps are swallowing HOME's walls. Frenetic. Key life scenes. Associated emotions. The gallery immersed in our collective subconsciousness bathes visitors in our experiences. A beautiful forest. A haunted forest. Immediately pleasing. It draws them in to examine each tree.

### **Application. Benefits. Impact**

If you want to keep your distance, you can safely witness the evolving exhibition. If you want to exorcise ghosts, you can participate in the immersive experience. If you want to shape the future project, in the upcoming evaluation, you can use 8-station mind-mapping to help mould MMIW into a globally replicable succinct methodology.

### **Evaluation. Aftercare**

Including visitors, at the end of each session we'll dedicate 30 mins to A4x4Q.

8 weeks after our last Friday session. 21.11.25. Formal evaluation. C&C and visitors.

- Morning. 12-words. What *does* the mixed-race sink look like now? Share. Unpack.
- Buffet.
- Afternoon. 8-stations. What should we do now? Share. Unpack.
- 30mins A4x4Q. Schedule next meeting.

### **Dissemination**

I will analyse our findings personally and artistically. Adam will analyse our findings personally and psychologically. During this 4-week period, we will keep the channels open for C&C, participating visitors, visitors, and UoM Creative Manchester café academics to send their findings.

I will devise a system, pattern, to house the various strands. And send it back to the contributors. So, they can read the others. And send it on to who they think may be interested. UoM Creative Manchester will disseminate all our findings through their internal and external networks.

Building an engaged audience.

### **Potential Publication**

MY MUM IS WHITE: Exorcising 'Half-Caste' Ghosts can be told as a triptych.

- Part one. ACE application. What we planned.
- Part two. HOME. What we did.
- Part three. Methodology. What we built.

Composed of theory. Process. Case studies. 8-station mind-map photos. Analysis of the 4 cycles. Exorcism. C&C feedback. Visitor feedback. That tells the journey towards greater self-acceptance for those who contribute towards, and/or witness this work. A book the reader can implement in the privacy of their own home.