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ART MATTERS

TRANSNATIONAL PLATFORM for critical exchange about contemporary practices in arts, activism and media in post-migrant societies.

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HOW TO...



Reclaim the discourse?

How can practices and techniques from the public sphere such as media, journalism, or pop culture contribute to reaching larger audiences with arts and culture?

Which media channels and what languages do we use, which terminologies and translation acts need to be (re)defined to create a greater impact?

What ways of public manifestation, campaigning and image building can we use to more effectively deliver political messages by the means of arts and culture?

Which forms of self-empowerment and advocacy can we combine together to raise a louder public voice?

Summary of what we learned from the 2nd Edition of ART MATTERS

RECLAIM THE DISCOURSE

JOIN US artmatters@mailbox.org

HOW TO PARTICIPATE, MEDIATE AND ACTIVATE?

1. **BE AWARE OF POWER STRUCTURES** to avoid instrumentalizing or being instrumentalized.
2. **MAKE AN EFFORT TO INCLUDE.**
3. **SEE MIGRANTS** as experts.
4. **TREAT EVERYONE AS EQUALS.**
5. **AVOID** the trap of reproducing stereotypes.
6. **DON'T REDUCE** diverse communities into a homogenous group.
7. **BE AWARE OF DIVERSITY** of approaches and narratives.

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8. **WHEN PREPARING** an exhibition decide together with people from the community.
 9. **LEARN** from them about presentation and representation.
 10. **GIVE SPACE** for their own voice.
 11. **ASK** about their problems.
 12. **LET EVERYONE SPEAK** for themselves.
 13. **“NOTHING ABOUT US WITHOUT US”**
 14. **OFFER SOLUTIONS** for their problems and issues without being patronizing.
 15. **SHOW EMPATHY.**

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16. **BREAK WITH THE TRADITION** of inviting the white male expert to talk.
 17. **HOW** can a white person really address for instance blackness?
 18. **AND WHAT IF** they benefit from this and even accumulate cultural capital by speaking for or over marginalized groups?
 19. **IF YOU ADDRESS** some issues as a white person, first check your privileges.
 20. **MINORITIES HAVE TO BE INCLUDED** in the solution.

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21. **PAY FOR ALL WORK**, for all participants.
 22. **IT IS A MOTIVATION** for participants as much as it is for you.
 23. **CREATE** a common service – benefit effect.
 24. **“WE ARE NOT A PROBLEM.”** Talk about migration, and migrants, without pity.

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25. **BE GENEROUS.**
 26. **BE PREPARED**, do your research.
 27. **SHOW EXPERTISE.**
 28. **BE CONSEQUENT**, credible and sincere.
 29. **ACT** professional.
 30. **QUESTION** how inclusive activism really is.
 31. **BE AWARE** that being able to be an activist is a privilege in itself.
 32. **IS IT A LIFESTYLE** and a status symbol?

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33. **HOW TO NOT APPROPRIATE CULTURES**, but to work with them?
 34. **QUESTION IDENTITIES.**
 35. **WHAT IS YOUR IDENTITY?**
 36. **WHO HAS THE POWER** to define who you are?

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37. **GET OUT** of the art bubble.
 38. **GO OUT TO PUBLIC SPACES** to reach out to other audiences.
 39. **START CONVERSATIONS** and set agendas.
 40. **DO NOT ASK TOO MUCH.**
 41. **TALK IS CHEAP**, work together to build long lasting relationships.
 42. **POSSIBLY** on the long term.
 43. **WORK IN PROGRESS...**

HOW TO WORK WITH THE ARTS COMMUNITY AND NETWORK?

44. **CREATE NETWORKING** opportunities and platforms.
45. **CREATE YOUR OWN STRUCTURES** and communication channels.
46. **FIND ALLIES** and cherish them.
47. **MAKE ALLIES** in different fields - you cannot be an expert at everything.
48. **CONNECT.**
49. **EXCHANGE.**
50. **ENCOURAGE** and give constructive critique.
51. **COLLABORATE** without competing.
52. **SHARE** valuable information.
53. **IF SOMETHING DOES NOT WORK OUT, LOOK** at how it is done in another country.

54. **GET ACTIVE**, create instead of complaining and criticising.

55. **SPEAK UP.**

56. **PLAY FAIR.**

57. **CREATE A BRAND.**

HOW TO ENTER INSTITUTIONS?

58. **THINK ABOUT WHERE YOU WANT TO ARRIVE AT.**

59. **MAKE SURE** you view yourself as an equal, act like you belong.

60. **BEING CRITICAL IS OFTEN CULTURAL CAPITAL...** where do you want to belong?

61. **ADD VALUE** to them, be a bridge.

62. **EXPLAIN YOUR GOALS** clearly and concisely.

63. **DON'T WASTE** their time.

64. **OPEN PERSPECTIVES.**

65. **DO YOUR RESEARCH:** investigate the interests of the board and decision-makers.

66. **REFER TO AN INTEREST** of the institution.

67. **SPEAK** their language.

68. **RAISE AWARENESS** of the structure and hierarchies within the institution.

69. **IF YOU ARE AN ARTIST-AT-RISK:** make everything public to show that you have nothing to hide.

70. **IF YOU HAVE A MESSAGE**, use the opportunity you have to change things.

71. **DO NOT REPEAT** hierarchy, prejudice or stigmatization.

72. **WHAT ABOUT QUOTAS?**

73. **CONSIDER THE FINANCIAL DIMENSION** of cultural work: how can cash flow be influenced?
From those who normally benefit to those who do not benefit?

74. **BE PREPARED TO GIVE UP** your job, position, power, space to other voices when required.

75. **THAT IS WHAT IS RIGHT.** You cannot talk the talk without walking the walk.

76. **DO NOT ALWAYS REPRESENT THE SAME ARTISTS.**

77. **MAKE BARRIERS VISIBLE.**

78. **EDUCATE THE INSTITUTION**, not the "Others".

79. **ENTRY TO INSTITUTIONS REQUIRES RESOURCES** that some do not have.

80. **FOUND YOUR OWN INSTITUTION.**

HOW TO DEAL WITH DISCOURSE, LANGUAGE AND TERMS?

81. **START WITH LANGUAGE.**

82. **DEVELOP AWARENESS ABOUT WORDS**, concepts and rhetoric we use.

83. **PLAY WITH THE MAINSTREAM** discourse.

84. **USE ITS ABSURDITY** and its rejection as a strategy.

85. **PLAY WITH THE DISCOURSE**, that is, play with the public sphere.

86. **“WE CAN SPEAK IN MANY TONGUES**, but we will speak with a louder voice”

87. ***SURVIVOR INSTEAD OF VICTIM – NEWCOMER INSTEAD OF MIGRANT?***

88. **BE AWARE OF THE TERMS** you use, and what is lost in translation.

89. **SHOULD TERMS BE USED STRATEGICALLY?** Or better not? Consider.

90. **THINK ABOUT THE MESSAGE.**

91. **DEFINE YOUR TARGET GROUP** and chose your language accordingly.

92. **WHO ARE YOU TALKING TO** and what is your goal?

93. **WHAT REACTIONS MIGHT YOUR CHOSEN WORDS CAUSE?**

94. **CHOOSE YOUR WORDS** well.

95. **USE** simple, effective language.

96. **CHALLENGE** the power of language.

97. **USE HUMOR.**

98. **CARICATURE. SATIRE.**

HOW TO WORK WITH THE MEDIA?

From blogging through social to official media

FIRST ASK YOURSELF:

99. **WHAT IS THE EFFECT** you are aiming for?
 100. **WHICH MEDIA DO YOU WANT TO GET IN?**
 101. **WHICH MEDIA SUITS** your purpose?
 102. **WHO DO YOU WANT** to address?
 103. **HOW** do you make your story relevant?
 104. **WHAT ARE YOUR REALISTIC CHANCES** of getting journalists interested?
 105. **ARE YOU THE RIGHT PERSON** to deal with the media representatives?
 106. **DO THEY KNOW WHO YOU ARE?**
 107. **DO YOU HAVE** personal contacts?
 108. **HOW SHOULD YOU BEHAVE** in demanding interviews, with difficult journalists?
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HOW TO DEAL WITH JOURNALISTS?

109. **ASK YOURSELF: IS REALLY ANY PUBLICITY GOOD PUBLICITY? OR IS IT BETTER TO CONTROL YOUR MEDIA CHANNELS** so that the message does not get distorted?
110. **SET THE AGENDA** (remove this from the journalist).
111. **THINK OF HOW** the journalist can benefit.
112. **CHECK THEM** out.
113. **WHO ARE THEY, HOW DO THEY WRITE?** Do they usually show people in a positive light?
114. **WILL THEY REPRESENT YOUR POINT** of view?
115. **MAKE THEM** tell you in writing, and signed that before publishing they will ask for your permission – you can sue them at least if they don't.
116. **HOWEVER, BE CAREFUL**, large companies do not care, they just do it... you can sue, win, but the trouble is done.
117. **APPEAR FRIENDLY, BUT FIRM AND CLEAR**, so that it is less likely you can get into trouble.

- 118. **YOU MAY WANT TO / NEED TO CREATE YOUR OWN STRUCTURES**, labels, chains of communication, archive outside of institutions and official media.
 - 119. **YOU NEED TO PULL NUMBERS** – it is a number race!
 - 120. **GO FOR HIGHER VISIBILITY** for more versatile publics offered by “official” acknowledgements such as awards, prizes, etc.
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- 121. **YOU DO NOT NEED A LOT OF DETAILS** to have an effect.
 - 122. **ONE PICTURE, AN AESTHETIC STATEMENT COULD BE ENOUGH** to pass the message.
 - 123. **IF SOMETHING IS IMPORTANT** to you, even if it is risky, use the moments when you are visible.
 - 124. **CONSIDER: WHAT GETS YOU EMOTIONAL** – gets journalists excited.
 - 125. **YOU MIGHT WANT TO CREATE A FEELING OF URGENCY** to trigger attention.
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- 126. **SHOW DIFFERENT VOICES**, in an honest way.
 - 127. **PEOPLE COMING FROM THE COMMUNITY** presenting their case might make the difference.
 - 128. **USE DIFFERENT CHANNELS.**
 - 129. **FORGET THINKING ABOUT ONLY WHAT IS ART** / high culture.
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HOW TO DEAL WITH HATE SPEECH?

- 130. **IGNORE** it.
- 131. **BLOCK** it.
- 132. **REPOST** it.
- 133. **REPORT** it.
- 134. **TAKE THEM TO COURT.**

ABOUT US

curated and organised by

Virág Major, Hannah Marquardt and Christine Rahn

ART MATTERS is an international platform bringing together professionals active at the intersection of arts, activism, and media for critical exchange on artistic and curatorial practices, initiatives and programmes involving protagonists and issues related to migration, a sensitive theme that has become a main global concern.

ART MATTERS opens up transcultural and transdisciplinary perspectives in order to facilitate an ongoing and urgent reflection on practices, discourses, policies, and impacts within the implementation of projects, movements, campaigns and funding schemes. Our platform should create significant impulses, and foster exchange on a transnational level, starting from Berlin, Germany, to Europe, the MENA region and beyond.

ART MATTERS is dedicated to eye-level conversation and (un)learning, the peer-to-peer sharing of expertise and experience, and the development of practical action and agency. Our collaborators and participants are artists, curators, mediators, policy makers, researchers, journalists, activists, representatives of cultural and sociopolitical institutions and foundations and other professionals active in the intersection of migration and arts.

ART MATTERS aims to encourage citizens to speak with a louder voice in a chorus of fragmented groups and individuals aiming for a goal that has not been formulated as a common one yet.

ART MATTERS 2018

The 2nd Edition of ART MATTERS Reclaim the Discourse in November 2018 was realized with the following experts and speakers:

TUNAY ÖNDER *Migrantenstadt, Munich* and **VERDA KAYA** *Kulturprojekte, Berlin*

workshop about arts mediation - grassroots journalism, blogging and subculture

ROKHAYA DIALLO *Paris* and **TITO VALERY** *Helsinki/Bamenda*

workshop about arts mediation - public broadcasting, media activism and entertainment

CHADI BAHOUTH *Neue Deutsche Medienmacher, Berlin*

workshop about arts mediation – media strategies and recommendations for campaigning

ART MATTERS 2017

ART MATTERS kicked off in 2017 December in Berlin with a two-day workshop series and a public panel with experts.

ÀINE O'BRIEN *Counterpoints Arts, London* and **ELENA AGUDIO** *SAVVY Contemporary, Berlin*

workshop about participation, education and democracy-building

MARY ANN DEVLIEG *independent consultant* and **NASAN TUR** *artist, Berlin*

workshop about policy-making, hands-on practice and activism

PERSEFONI MYRTSOU *researcher, Istanbul and Berlin* and **KHALED BARAKEH** *artist, Berlin*

workshop about artistic migration, re-localisation and freedom of expression

ARIANE JEDLITSCHKA *Honorary Hotel, Leipzig* and **AMADO ALFADNI** *Nabta Art & Culture Center, Cairo*

workshop about empowerment, self-engagement and community-building.

**Insights and learnings from this session
are summarized in a brochure:**

<http://cultural-managers.net/stories/art-matters/>

**And a feedback video with our
contributors and participants.**

<http://bit.ly/ArtMattersBerlin>

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