



Universität der Künste Berlin
Berlin Career College

Artist Training

Strategies for Diversity-Sensitive
Transformation Processes in
Cultural and Educational Institutions
April 22, 2021

ARTIST CAREER FORUM II

English

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1. INTRO

Strategies for Diversity-Sensitive Transformation Processes in Cultural and Educational Institutions

The Artist Training programme at UdK Berlin Career College, Film University Babelsberg KONRAD WOLF, the Global Board of Landesmusikakademie und Musikland Niedersachsen gGmbH and the INTRO programme organised by the Hamburg Ministry of Culture and Media invited participants to attend the second working session of the “ARTIST CAREER FORUM II: Strategies for Diversity-Sensitive Transformation Processes in Cultural and Educational Institutions” on 22 April 2021.

An initial symposium under the title ARTIST CAREER FORUM had already taken place at Universität der Künste Berlin, Berlin Career College, in December 2016 as part of the EU-funded project “Artist Training: Refugee Class for Professionals.” The aim was to bring the various stakeholders in Berlin together to develop the best strategies and help the newly arrived refugees. Four years later and after changing the name of the project to “Artist Training”, preparations began for a second forum with the above-mentioned partner institutions, financed by DAAD PROFI. Based on experiences gained over five years involving offers for 400 professional artists-in-exile in the disciplines of music, performing arts, fine arts, film and, initially, cultural journalism, with 250 experts from the culture sector, the idea behind the second edition of the forum was that cultural and educational institutions must undergo fundamental changes at the structural level in order to open up equal access for all artists.

The project partners started by directing their focus inward. The ‘Artist Training Lab for Radical Transformation’ was launched in September 2020 as a series of talks in preparation for ARTIST CAREER FORUM II, curated and hosted by independent director, producer and activist Chang Nai Wen, who has co-designed the Artist Training offers since 2016. The key questions at the outset were: In which UdK structures has the Artist Training been embedded? To what extent have these structures and the framework conditions created by the project’s funding allowed for the Artist Training offers to be designed in an inclusive way? Has the programme facilitated participants’ access to educational and cultural institutions? What specific challenges do participants have to overcome when arriving on Berlin’s cultural scene?

During the first two Artist Training Labs, head of pro-

gramme Melanie Waldheim and six Artist Training module supervisors, Nathalie Anguezomo Mba Bikoro, Saskia Köbschall (interdisciplinary); Khaled Barakeh (fine arts), Sina Ataeian, Jalal Maghout and Henner Winckler (film), reflected on the development of the offers and on the challenges they faced in their work. Two external guests, Saraya Gomis (Each One Teach One e. V.) and Sandra Ortmann (Schwules Museum), were also invited to the discussions to contribute their expertise on anti-discrimination and structural transformation processes in the areas of culture and education. Three main topics emerged from these two meetings:

1. COLLABORATION: How can institutions work with community-based activist organisations to move beyond their own internal patterns and structures and reach diverse target groups?
2. SUSTAINABILITY: How can institutional transformation processes, which require time for rethinking and re-learning, be initiated and ensured over the long run?
3. ACCOUNTABILITY: How can educational, cultural and funding institutions be held accountable to ensure they act in accordance with the statutory provisions of the Basic Law for the Federal Republic of Germany Art. 3, the General Equal Treatment Act (AGG), the Berlin State Anti-Discrimination Act (LADG) and the State Equal Treatment Act (LGG), both structurally and in terms of personnel?

These topics and questions were incorporated into the subsequent Artist Training Lab discussions and were examined in greater detail with other guests from the areas of artist education, anti-discrimination and organisational development as well as with community-based organisations: Vicky Truong (#Mygration Deutschland Festival), Dieu Hao Do (Berlin Asian Film Network), Kathrin Peters (Commission for Equal Opportunities, UdK Berlin), Dalís Pacheco (Interflugs at UdK Berlin), Natascha Nassir-Shahnian (Diversity Development at Berlin’s Cultural Education Project Fund) and Kate Brehme (Diversity Arts Culture, Berlinklusion). The Artist Training team, the networks for equal opportunities at UdK Berlin and the Artist Training partners from Babelsberg, Hamburg and Hanover were invited to the discussions.

The exchange with the new experts brought on board showed, first of all, that real, long-standing structural mechanisms of exclusion exist, which many stakeholders and activists in education and culture have been reporting for quite some time already, and secondly that a wide range of efforts are underway to make the cultural landscape more accessible. When designing the ARTIST CAREER FORUM II, our primary concern was to present the current situation from the different perspectives of institutional employees, freelancers and practising activists and to describe the specific measures for transformation already in place in our various work contexts. The experts participating in the forum were artists and stakeholders in culture and education, representatives from cultural and educational institutions and administrators who advocate for diversity and equality. In a second step, the participants were actively involved in the compilation of ideas, practical experiences and needs, from their various positions, and in the development of recommendations for action based on these contributions. In this context, transformation is understood as a long-term process rather than a single act. The third part of the forum focused on the question of how such transformation processes could be funded in a sustainable manner – again focusing on long-term processes rather than short-term projects. The aspect of accountability was also addressed during the final Artist Training Lab with a contribution by Nora Auerbach (Kanzlei Laaser / law firm) on implementing the anti-discrimination law.

For the forum’s blocks A and B as well as the final discussion on “funding inclusion”, four hosts were invited to chair the panels, each with an input and a workshop session. They were joined by panelists from across Germany, all of whom are active in educational institutions, cultural institutions and the independent scene and cover the different disciplines that are part of the Artist Training (music, fine arts, performing arts and film). They were able to analyse mechanisms of exclusion based on their own practical experience and to reflect on strategies for overcoming barriers and actively shaping accessibility based on the context of their own work. The following was defined at the outset as a shared working basis for anti-discrimination and served as the foundation for the entire forum: The General Equal Treatment Act (AGG) aims to “prevent or remove disadvantages on the basis of race or

because of ethnic origin, gender, religion, world view, disability, age or sexual identity”. The term diversity encompasses inequality with regard to marginalised groups and the achievement of equality for all. Other definitions were provided in the ARTIST CAREER FORUM II info centre under “Glossary” – “Diversity Arts Culture”. The online platform also includes a community wall, giving all participants the opportunity to network and get to know each other better based on two questions: “What are you currently doing to promote diversity, equality and inclusion within the transformation process of the cultural and education sector?” and “What would you like to achieve in the future in terms of diversity, equality and inclusion within the transformation process of the cultural and education sector?”

Topic Block A “Exclusive/Inclusive” was moderated by Berlin-based coach and author ManuEla Ritz. Ritz has been active in political education against discrimination and for power-critical diversification for two decades. She has focused on adultism, anti-racism and empowerment for people who have experienced racism, while also engaging with power relations between East and West Germany. Block A looked at mechanisms of exclusion in cultural and educational institutions, with input by a representative of UdK Berlin, Kathrin Peters, as well as Film University Babelsberg, Susanne Foidl, independent artists working in the fields of dance and film, Jana Zöll and Sina Ataeian, and the Berlin Senate’s former anti-discrimination officer for schools, Saraya Gomis. The panel members, thus, offered diverse perspectives from within and outside of cultural and educational institutions.

Dirk Sorge and Kate Brehme chaired **Topic Block B “Accessibility”**. They initiated the Berlin-based network Berlinklusion, which advocates for accessibility in the arts and cultural sector. The network brings together artists and cultural workers with and without disabilities who want to work inclusively, aiming to reduce ableism in the cultural sector. Block B focused on open points of access in the working processes of cultural institutions. Leyla Ercan of Staatstheater Hannover provided input on the theatre sector, Murat Akan on various Berlin exhibition venues and memorial sites, Nadine Jessen on the international and interdisciplinary production venue Kampnagel

¹ <https://padlet.com/artisttrainingziw/j0rz3v48fpium0qt>

² <https://diversity-arts-culture.berlin/en/diversity-arts-culture/dictionary>

in Hamburg, Khaled Barakeh of coculture in Berlin on a self-initiated association of visual artists in exile, and dancer and choreographer Olivia Hyunsin Kim on the independent scene.

Eylem Sengezer moderated the **final discussion on inclusive funding**. At “Diversity Arts Culture”, Sengezer is responsible for cultural institutions and designs offers and measures aimed at diversifying Berlin’s cultural sector. She studied modern German literature, art history and film studies and has worked for Haus der Kulturen der Welt, Deutsches Historisches Museum and Schwules Museum in Berlin, as well as Centro de la Imagen in Peru. Joshua Kwesi Aikins and Lucienne Wagner of “Vielfalt entscheidet – Diversity in Leadership, Citizens for Europe” were invited to the discussion to present their most recent study on “Vielfalt im Film” (Diversity in Film) and to explain their findings on removing barriers. This was followed by a discussion on funding opportunities for diversity-sensitive transformation processes. Among the representatives of funding institutions at different levels who contributed to this session were Anna Zosik from the German Federal Cultural Foundation, who spoke about structural funding for institutions, Pauline Püschel from the Berlin Senate Administration for Culture and Europe about institutional and project funding, Heike Goede from Filmförderung Hamburg Schleswig-Holstein about project funding and Natascha Nassir-Shahnian about project funding in the area of cultural education. Anne Rieger spoke on behalf of the inclusive network project “Making a Difference” and Dieu Hao Do on behalf of two film initiatives that advocate for inclusion in the film industry, the Berlin Asian Film Network and “Vielfalt im Film” (Diversity in Film).

In addition to developing the content of the symposium, we had to address the following question: “How can we turn the forum into a space where people can express diverse opinions and feel welcome and valued in doing so?” Openness and transparency were our keywords when answering this question. With this in mind, we wanted to create a place for learning together and to develop recommendations for action for cultural and educational institutions. We invited the participants to jointly create a safer space by paying attention to individual needs and

viewing diversity-sensitive transformation as a long-term process. While making an effort to organise a more accessible event, we were aware that barriers would continue to exist. By hosting a digital forum, we opened it for participants who could not have participated in an in-person event, particularly during the Covid-19 pandemic; we offered English translation via interpreters; and the Artist Training team was available throughout the event for individual needs and requests. We were not yet able to offer audio description, sign language, and simple language, as we had not included a comprehensive accessibility concept in our budget from the outset.

As organisers of the event, we once again directed our focus inwards and asked ourselves: “What do I need to feel welcome and valued? What can I do to make others feel welcome and valued?” We agreed on the following rules and values as a “joint agreement” for our exchange. They were communicated to all registered participants in advance, and everyone was invited to add to or revise them:

1. Create space for equal and open discussions.
2. Value multiple truths – all experiences are valuable.
3. Practise active listening – concentrate fully on the speaker, show verbal and non-verbal signs of interest, do not judge, the speakers take their time without trying to fill periods of silence.
4. Speak for yourself (“I”), not on behalf of others.
5. Pay attention to your own needs – if necessary, ask for a break, express accessibility needs, and remember to breathe.
6. Counteract ableism* in the way we work – pay attention to involving others and the group in everything we do (*Definition in the Oxford Dictionary: Ableism is discrimination in favour of able-bodied people).

In total, 70 people contributed to the ARTIST CAREER FORUM II as experts or participants. It was aimed in particular at representatives of cultural and educational institutions, funding institutions, jury members and other decision makers in Berlin as well as throughout Germany. The following chapters summarise our findings and plans for the future. We would like them to serve as reminders when returning to the pressures of our day-to-day work.

We hope you enjoy reading them, and we thank everyone who is supporting us throughout this transformation process!

#COLLABORATION
#SUSTAINABILITY
#ACCOUNTABILITY

2. PRO- GRAMME

PROGRAMME

9.00 – 10.00 am
LOUNGE and COMMUNITY WALL

10.00 – 10.30 am
WELCOME and INTRODUCTION

10.30 – 11.30 am
INPUT
BLOCK A I #Exclusive-Inclusive
BLOCK B I #Accessibility

11.30 am – 1.00 pm
WORKSHOP
BLOCK A II #Exclusive-Inclusive: Selection Processes
BLOCK B II #Accessibility: Cultural Institutions

2.00 – 3.30 pm
Final Discussion: Funding Inclusion

4.00 – 5.30 pm
RESULTS

3. BLOCK A

BLOCK A I
Impulse

#Exclusive–Inclusive

What do exclusion mechanisms look like in cultural and educational institutions?

BLOCK A I Impulse
BLOCK A II Workshop

Panelists:
Prof. Kathrin Peters (UdK Berlin, Commission for Equal Opportunities),
Susanne Foidl (Filmuni Babelsberg, Equal Opportunities Officer),
Jana Zöll (independent actor and performer),
Saraya Gomis (Each One Teach One e. V.),
Sina Ataeian Dena (filmmaker)
Host:
ManuEla Ritz (coach / anti-discrimination trainer)

Taking the various motivations of the panelists to advocate for equal rights and diversity as the starting point, a multi-faceted exploration of the exclusion mechanisms in cultural and educational institutions developed among the guests. After all, structural discrimination affects potential artists during all phases of their biographies. Actress Jana Zöll described how she experienced exclusion throughout her entire career. In particular, her disability did not fit in very well with existing structures at acting school, where physical and mental health were taken for granted.

Susanne Foidl, Equal Opportunities Officer at Film University Babelsberg KONRAD WOLF, added that certain selection criteria for accepting students do not take everyone into consideration. Moreover, there is still a lack of awareness among staff members at every level, from the administration to professors, as well as a lack of appropriate, non-discriminatory employment requirements when filling vacancies; not to mention the entire apparatus of forms and processes which form an important part of successful studies and a later career. Kathrin Peters, Head of the Commission for Equal Opportunities at UdK Berlin, pointed out that: "Art colleges are virtually made up of exclusions" and that they had been exclusive since their historical foundation based on the concept of talent. Of course, objectifying the concept of art is hardly possible. However, reflection on the selection criteria and common definitions, which are still very Eurocentric, could help to diversify and reduce selection, not only for access to art colleges but also during the study programs and beyond.

Based on her many years of experience as an anti-discrimination officer and her jury work, Saraya Gomis of the Berlin State Commission against Violence and Each One Teach One e.V. emphasised that institutions and artists envision a certain group of people in their funding guidelines, and that these funding criteria often exclude people with different experiences. This poses the question as to how the cultural landscape can be rendered more accessible when funds are limited. Internationally renowned filmmaker and writer Sina Ataeian related his impression that his submissions to funding institutions were only taken into consideration if they focused on Iran and not on his many years of everyday life in Germany. Moreover, when he submitted a joint application for project

funding together with a German scriptwriter, it was recommended that Ataeian be left off the application.

Following the guests' descriptions of the current situation, host ManuEla Ritz focused on specific changes to the existing structures and descriptions of measures to break down exclusion mechanisms. Saraya Gomis referred to the historical development of educational institutions, which created access only in small steps and for individual groups. Above all, she added, barriers had to be strategically considered and discussed with all groups affected by exclusion in order to achieve accessibility for all. Based on her many years of work as an equal opportunities officer,

"Art colleges are virtually made up of exclusions"

Susanne Foidl emphasised that an entire catalogue of steps is necessary for greater inclusivity: Internal visibility for equal opportunities measures; raising awareness among teachers and students; providing funds for these measures; effective public involvement, famous supporters as role models and the many small rephrasings and rewordings of selection criteria in individual processes and exchanges throughout the institution. All of these accessibility measures have to be constantly reviewed. This is a lengthy process, according to Kathrin Peters, but, with great collective efforts, it can lead to success, for example when it comes to the appointment of professors.

Jana Zöll emphasized the importance of fundamental change in the attitude of institutional employees, so that processes can change more rapidly and the perfunctorily opened doors can offer access for everyone, regardless of their disabilities. It should not be up to the people with different disadvantages to assert their rights in individual struggles against institutions.

Instead, employees and artists should jointly contribute to breaking down the barriers. According to Sina Ataeian, art helps to enable as many people as possible to participate in breaking down exclusion mechanisms despite their privileged life situations and minimal experience with discrimination.

"Because art is the way to create empathy."

ManuEla Ritz (Coach/Teamerin gegen Diskriminierung)
 „Was ist die Motivation, sich für Gleichberechtigung / Diversität einzusetzen?“

Saraya Gomis (Each One Teach One e. V.)
 „Damit ich meinen Beruf und mein Ehrenamt weiter ausführen kann.“

Susanne Foidl (Filmuniversität Babelsberg KONRAD WOLF)
 „Damit ich abends in den Spiegel schauen kann.“

ManuEla Ritz (coach / anti-discrimination trainer)
 "Why do you advocate for equal rights / diversity?"

Saraya Gomis (Each One Teach One e. V.)
 "So that I can continue to practice my profession and volunteer work."

Susanne Foidl (Film University Babelsberg KONRAD WOLF)
 "So that I can face myself in the mirror in the evening."

Kathrin Peters (UdK Berlin)
 „Ich trage Mitverantwortung für die Institution und möchte meine Privilegien nutzen, um offene Zugänge zu schaffen.“

Sina Ataeian (Filmemacher)
 „Im Iran habe ich mich mit dem Thema nie beschäftigt, ich hatte kein Bewusstsein für meinen privilegierten Status. Erst in Deutschland habe ich eigene Diskriminierungserfahrungen gemacht. Durch diese Erfahrungen wurde ich sensibilisiert.“

Jana Zöll (Performerin)
 „Meine Motivation für mein Engagement kommt aus eigener Erfahrung. Mir geht es um Gerechtigkeit. Zugang ist ein Menschenrecht.“

Kathrin Peters (UdK Berlin)

“I bear shared responsibility for my institution and would like to use my privilege to create open access.”

Sina Ataeian (filmmaker)

“In Iran, I never engaged with the topic, I was entirely unaware of my privileged status. It was only in Germany that I experienced discrimination myself. These experiences raised my awareness.”

Jana Zöll (performer)

“My commitment is motivated by my own experience. For me, it is about fairness. Access is a human right.”

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Our recommendations for action from IMPULSE BLOCK A I #Exclusive-Inclusive:

- intersectional, strategic work to achieve fundamental changes
- fostering networking and working levels on anti-discrimination among cultural and educational institutions and the independent scene
- planning and staffing the long road to successful structural change
- institutions and those affected work together instead of individual struggles against institutions
- create ways to raise awareness for experiences of discrimination, e.g. through art

3. BLOCK A

BLOCK A II
Workshop

#Exclusive–Inclusive

How can selection processes become more inclusive?

The workshop following Impulse BLOCKA began by collecting further measures for inclusive selection processes: The participants insisted that exclusions be broadly understood, i.e. considering economic, legal (right of residence) and language aspects. Furthermore, all groups must be given space to have their say, and the often-homogeneous staff of institutions should not be the only ones to take decisions. Accordingly, selection committees should be diverse, and binding measures such as voluntary commitments and awareness-raising workshops should be introduced. All of this ultimately goes hand in hand with changing the work culture: Pressure concerning time, norms, results and performance at institutions produce exclusions, and hierarchies produce power structures. The task of universities is therefore to consider activism, policy and the production of art together and to show solidarity. New structures must be created to break free from old dependencies, to decolonise dominant hegemonic structures and to set aside role expectations for certain groups.

What specific experiences can minimise exclusion mechanisms in institutions?

Measures to address the question of class, e.g. scholarships

Reflect on global perspectives and create acces, e.g. visas

Art & Culture: Disrupt the art canon and high culture more forcefully

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Our recommendations for action from the workshop BLOCK A II

#Exclusive-Inclusive: Selection Processes



- take into consideration and remove all forms of exclusion in institutions: dimensions of discrimination regarding ethnic origin, gender, religion, world view, disability, age, sexual identity³
- create space for co-determination for all minoritized groups
- appoint diverse selection committees (admission of students, recruitment/appointments, juries)
- awareness-raising workshops, a code of conduct or an amended employee contract with an anti-discrimination clause must be made mandatory
- create a work culture which moves away from time pressure, outdated norms and pressure to produce in order to give everyone a chance to contribute

³ Dimensions of discrimination are listed according to the AGG (German General Equal Treatment Act) in the higher education contract. See Hochschulvertrag 2018-2022 Universität der Künste (Higher Education Contract 2018-2022 University of the Arts) including annexes, page 27 <https://www.berlin.de/sen/wissenschaft/politik/hochschulvertraege/>

4. BLOCK B

BLOCK B I
Impulse

#Accessibility

What does open access look like in work processes?

BLOCK B I Impulse
BLOCK B II Workshop

Panelists:
Leyla Ercan (360° Agent for Diversity, Staatstheater Hannover),
Nadine Jessen (dramaturge, Kampnagel Hamburg),
Olivia Hyunsin Kim (dancer and choreographer, ddandarakim),
Murat Akan (educational consultant, KlG A e.V.),
Khaled Barakeh (artist and founder, coculture)
Host:
Dirk Sorge (co-founder, Berlinklusion)

The subject of accessibility in culture covers accessibility for the entire field of diversity, including origin, gender, religion, sexual orientation and disability. However, discrimination on the basis of disability has only been prohibited by Art. 3 of the German Basic Law since 1994: "Nobody should be disadvantaged because of their disability." Access is therefore always understood here using an intersectional approach.

Accordingly, the panelists discussed the question of how access could be extended to include everyone working in the cultural sector, with its various dimensions. Nadine Jessen from Kampnagel Hamburg reported that a great deal of work was required to transform "white spaces". According to her, special focus needed to be placed not only on addressing a diverse audience but also on staff development. For these structural changes especially, all levels had to be involved and defence mechanisms had to be deliberately addressed. Alliances and exchange with experts from existing institutions that worked to reduce discrimination were of crucial importance. Based on her experience as an "agent for diversity" at Staatstheater Hannover, Leyla Ercan argued that it was impossible to change historically grown institutions simply by creating a position like hers, which was funded for four years by the 360° project of the Kulturstiftung des Bundes (German Federal Cultural Foundation). She added that large cultural institutions were to a great extent caught up in their tightly scheduled everyday work, which left little space for reflection on structural change. In the medium term, diversity-oriented calls for application would, however, transform the staff, and thus increase the urgency of change from within at all levels: from a diverse programme to communication in simple language for people with disabilities. According to Ercan, what is needed above all in order to implement such changes, beyond cultural policy targets, are internal learning processes among the staff.

Khaled Barakeh, the founder of coculture e. V., a Berlin nonprofit organization rooted in the intersectionality between art, activism, and community building, described an alternative path beyond the existing Western cultural organizations: new institutions that are initiated by the targeted communities themselves. Coculture, for example, had been created as a space

and a platform for artists with forced migration backgrounds in Berlin, increasing their visibility through exhibitions and offering them networking and further education opportunities. Barakeh added that it allowed them to freely express themselves, beyond the common expectation that their work always had to address specific topics such as war and trauma. According to him, coculture was an example of active inclusion, representing artists on whom German cultural and educational institutions depended, in fact, for their programs and projects to create parallel narratives that countered their usual portrayal in the mainstream media.

According to the experiences of independent dancer, choreographer and audio scriptwriter Olivia Hyunsin Kim, institutions usually understand diversity work in terms of temporary projects and not as long-term structural work. When receiving requests for collaboration, she therefore pays particular attention to tokenism and refuses to serve as a "fig leaf" for institutions – knowing that not all artists can afford to refuse work offers. During her involvement in the "Runder Tisch Tanz" (RTT), she contributed to the further development of "Interkulturelle Projektförderung" (intercultural project funding), which is now accessible to previously underrepresented artists as "Diversitätsfonds / IMPACT-Förderung" (Diversity fund / IMPACT funding).

Murat Akan, too, both in his current position as an education consultant at KlGA e.V., and before at the Topography of Terror Foundation, among others, observed that diversity was too often understood as a mere fashion. A rethinking of public institutions had already been in motion for quite some time with regard to audience development, he added, but only minimally with regard to personnel and even less so concerning permanent staff. Akan stated that multi-perspective narratives, such as the topic of "solidarity" in the Virtual Migration Museum, were crucial for him and that the desire for greater diversity was not quixotic for him but necessary for a social transformation process toward the fundamental topics of equality, climate change and sustainability.



Dirk Sorge (Berlinklusion):

What does open access look like in work processes? What are the greatest barriers to change? How can those working in the arts gain access? What are your success stories?

Leyla Ercan (Staatstheater Hannover):

Inclusive Design / Use simple language / "Projectitis" is a problem / too many productions, too much structure / hierarchies, institutional requirements, time pressure... make learning impossible / even without ropes, institutions remain tethered / take a break – Covid could be an opportunity! / artistic self-image is a barrier / diversity-oriented calls for applications – new groups get involved

Nadine Jessen (Kampnagel):

Transformation processes take time! / institutions have to admit that they are white spaces / administrative processes have to be reconsidered / turn projects into long-term structures / solidary institutions / scholarships for the professionalisation of migrant artists / Migrantopolitan Art School

Murat Akan (KlGA e. V.):

Develop new narratives! / multi-perspective historical narrative / diversity is not "a fashion" / sustainable change needs courage! / disability is not present in the conversation about diversity / we need a new system to survive the old one

Olivia Hyunsin Kim (audio scriptwriter, Runder Tisch Tanz):

Diversity and inclusion are not a trend / diversity and inclusion should be part of the structures / stop tokenism / long-term perspective / diverse juries when it comes to funding

Khaled Barakeh (co-culture):

Create own structures / eliminate white saviour syndrome / institutions should contact us / sustainability! not just some women here, some refugees there / take communities into consideration in the planning process / expectations towards us are very high and one-sided / get rid of colonial image

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Our recommendations for action from IMPULSE BLOCK B I #Accessibility:

- intersectional approach at all levels: personnel – visitors – external freelancers such as artists, mediators
- create spaces of reflection for structural change in institutions in order to include the entire staff in the transformation process (e.g. administration)
- make diverse personnel development a priority in order to allow for change from within
- develop long-term alliances with initiatives and associations that can offer networks and know-how on inclusion
- create diverse permanent staff instead of short-term employment

4. BLOCK B

BLOCK B II
Workshop

#Accessibility

How can work processes be designed to allow for increased accessibility?

Following the panel of Block B, the workshop participants discussed the accessibility of cultural institutions for new employees and artists. A decisive criterion here is the removal of barriers within institutions' work processes. Diversity must not only be ensured when it comes to the composition of the audience and to programme topics, but also in the organisation of tasks among employees. A significant element is the use of language in communication – both internally and externally, for example the presupposition of knowledge, inattention to gendered wording, especially the generic masculine, and the use of difficult to read fonts like Courier New. A new culture of speech is also indispensable for accessible collaboration: If everybody is to be taken into consideration, for example, a check-in period must be scheduled at the beginning of each meeting, allowing for participants to voice their individual needs regarding collaboration and exchange. This can only work if it becomes acceptable to express feelings in work environments and if safe spaces are created to facilitate the ability to speak and to foster a culture of belonging. Workshops for employees are urgently needed to implement inclusive language and inclusion processes in general. Inclusion cannot be decreed from above but rather requires supporters at every level so that nobody is excluded and so that privileged individuals can say "no" on behalf of those who cannot. Creating new barriers, the Covid-19 pandemic once again highlighted that some have been able to carry on as before, whereas others have not been able to

do so and thus excluded to an even greater extent. The participants of the workshop therefore came to the following conclusions: "Celebrate people in their diversity" and "Rethink the norm!"

Our recommendations for action from workshop BLOCK B II #Accessibility:

- inclusive language: no generic masculine, understandable language and accessible readability of texts, e.g. line spacing, font size and fonts
- schedule time for arrival/check-in during meetings: creating opportunities for individuals to express their needs
- create safer spaces: spaces for respectful communication without fear
- raise awareness among employees for inclusion processes
- "Rethink the norm!"



How can cultural institutions be accessible not just for the audience but also for artists and personnel?

Classism: Cultural institutions too often require profound knowledge

Covid has highlighted social disparities

Diversity should not only take place on the artistic level, but also on the organisational level

Our own processes include lots of barriers

Inclusion processes have to be communicated / learn to pay attention to our language and to each other

Mental health should be discussed

The UdK font is difficult to read

Welcome culture was not that welcoming

Emotional dyslexia prevents empathy

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5. FINAL DISCUSSION

Final Discussion

Funding Inclusion

How are diversity-sensitive transformation processes funded?

Input:

Joshua Kwesi Aikins/Lucienne Wagner

(Consultants, Vielfalt entscheidet – Diversity in Leadership, Citizens For Europe),

Pauline Püschel (Team Leader General Affairs, Berlin Senate Department for Culture and Europe),

Heike Goede (Consultant, Filmförderung Hamburg Schleswig-Holstein),

Natascha Nassir-Shahnian (Diversity Development Officer, Berliner Projektfonds Kulturelle Bildung),

Anna Zosik (Research Associate, German Federal Cultural Foundation),

Anne Rieger (Project Coordinator, Making a Difference/Sophiensaele),

Dieu Hao Do (filmmaker, Berlin Asian Film Network, Vielfalt im Film)

Host:

Eylem Sengezer (Officer for Diversity Development Processes in
Cultural Institutions, Diversity Arts Culture)

“Anyone who isn’t counted doesn’t count” – this is the basic assumption of the study “Vielfalt im Film” (Diversity in Film), which was presented by Joshua Kwesi Aikins and Lucienne Wagner of the organization Vielfalt entscheidet – Diversity in Leadership, Citizens For Europe by way of introduction to the panel on funding inclusion. This research project on diversity and discrimination in front of and behind the camera was prepared based on an online survey of over 6,000 filmmakers, which ran from mid-July to the end of October 2020 and which revealed gender, age and racist attributions to be the three most common forms of discrimination. Those affected named the following demands as effective: clear consequences for perpetrators, faster courses of action in severe cases, contact persons must be named for complaints procedures, setting up anti-discrimination offices, introducing diversity standards and codes of conduct, compulsory implementation of diversity criteria for funding applications as well as gender and diversity quotas. In addition to this, policy makers should be called upon to link funding to the diversity competence of institutions.

Policy makers should be called upon to link funding to the diversity competence of institutions.

Lucienne Wagner emphasised that, ultimately, Germany and all cultural and educational institutions have a human rights obligation to take action against discrimination that can, among other things, be traced back to the General Equal Treatment Act

(AGG). In order for diversity not to become a mere marketing strategy, fundamental change should be achieved through “deep diversity”. Filmmaker Dieu Hao Do pointed out that an alliance of diverse stakeholders from all areas of the sector is pivotal in order to be able to exert influence wherever decisions are taken, for example regarding funding legislation, the appointment of juries and external monitoring procedures for quality control.

fundamental change through “deep diversity”

Filmförderung Hamburg Schleswig-Holstein offers an example for the introduction of a diversity checklist, as Heike Goede explained: a completed checklist on inclusive casting and content must accompany each application, and the juries are diverse. This has completely changed the discussion at the table, according to Heike Goede, and it has in turn also contributed to raising awareness among older jury members. Tangible changes include project proposals with new film material by directors and producers who feel they are being addressed for the first time.

On the question of access to funding, Berliner Projektfonds Kulturelle Bildung provides another example. With “Durchstarten” (Getting Started), a funding module was established in 2018 that was aimed at marginalised stakeholders who previously had had no access to funding or positions as project leaders because of social exclusion mechanisms. Natascha Nassir-Shahnian from Berliner Projektfonds Kulturelle Bildung explained that the barriers that existed in funding had been identified and removed. This process had been carried out in intensive collaboration with multipliers from communities affected by discrimination. The application and accounting procedures were simplified and “Durchstarten” also ran four coaching sessions each year in parallel to the projects to provide ongoing support to funded stakeholders in their new roles as project leaders. Another important institutional change had been the Junge Jury (young jury), as Nassir-Shahnian explained, specifically reinforcing

the perspectives of young people in the selection of projects. Since 2018, the Junge Jury has held its own sessions on all rounds of applications and has been represented with a vote on the regular jury and the advisory board.

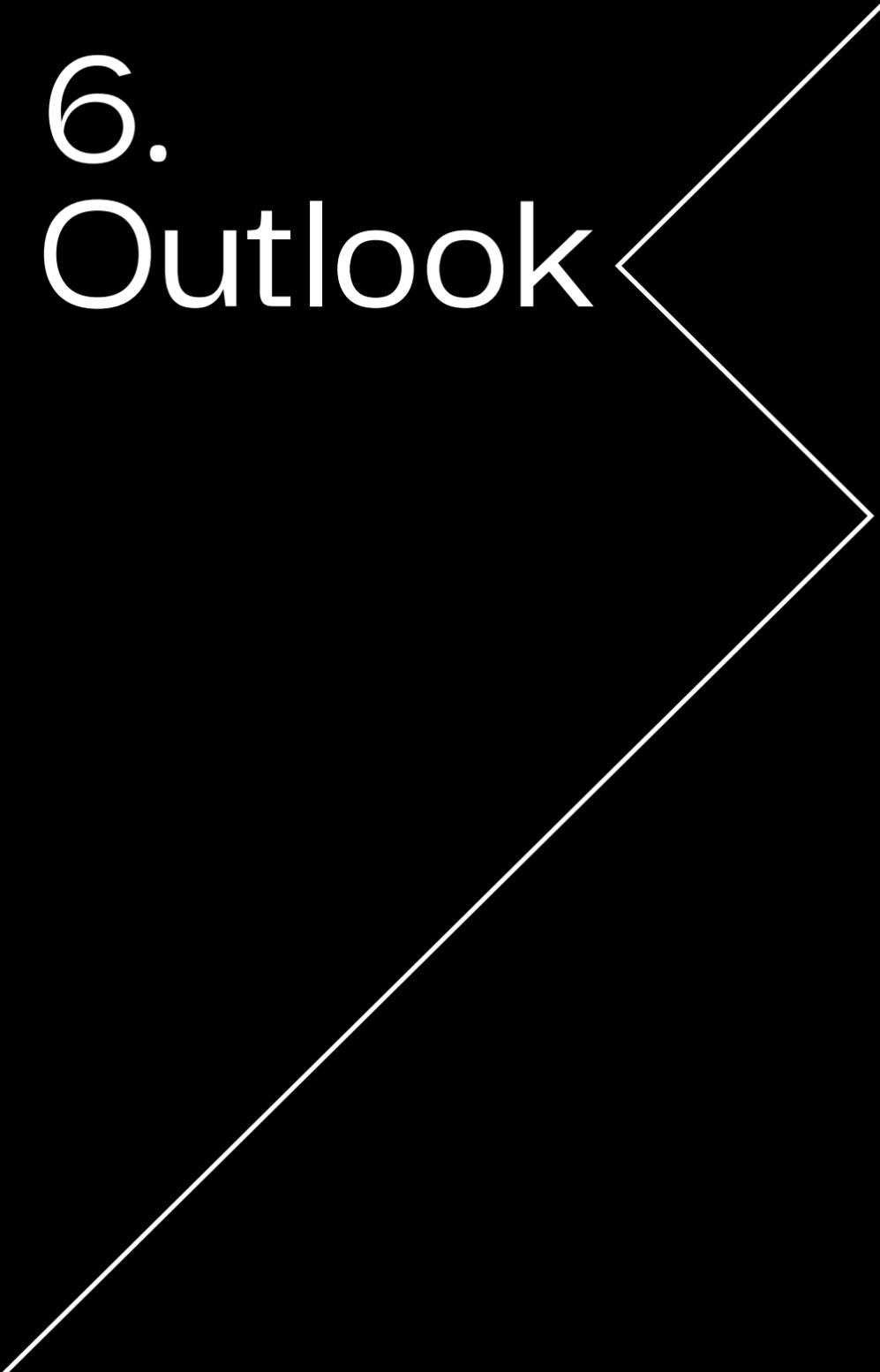
One significant finding of the “Vielfalt im Film” study is the under-representation of filmmakers with disabilities. In Berlin’s dance scene, the project “Making a Difference” has been advocating for barrier-free accessibility since 2018. The guiding principle of the project is to appoint people with disabilities and deaf people to all artistic direction and expert positions. Through workshops, research laboratories, residencies and co-productions, among others, new opportunities are created “that are not currently available to Berlin’s deaf and disabled artists”, said Anne Rieger, one of the project leaders. Beyond the network project with eight collaborations, “Making a Difference” has consistently served as a place to go for advice on funding applications, even though that was not the intention at the start of the project. However, existing counselling services often lack awareness and knowledge in order to advise deaf or disabled artists, as Rieger explained. “Making a Difference” tries to fill these gaps and also to effect cultural policy change and structural change, both in the provision of advice and in the awarding of funding, as many application procedures for state funding programmes are still not barrier-free and therefore not accessible for many deaf and disabled artists.⁶ Inclusive concepts and their implementation should be a fundamental requirement of all funding guidelines.

Most state funding goes to large cultural and educational institutions. What role should diversity play in the allocation of institutional funding? Pauline Püschel of the Berlin Senate Department for Culture and Europe explained that it is the parliament which decides about the allocation of institutional funding, whereas the administration is responsible for management and controlling, e.g. regarding the implementation of the legal requirements of the General Equal Treatment Act (AGG), the Berlin State Anti-Discrimination Act (LADG) and the State Equal Treatment Act (LGG). For instance, the Berlin Senate Department of Culture is currently examining and monitoring the implementation of the General Equal Treatment

Act (AGG), using various control instruments such as target agreements, quarterly reports and annual meetings with the institutions. Project funding in turn takes diversity criteria into consideration in the appointment of juries and in funding guidelines, as Püschel pointed out. Further approaches to funding may include qualitative monitoring in addition to quantitative monitoring, the appointment of diverse personnel to leadership positions (e.g. also dual leadership) as a key factor in the orientation of cultural institutions, and the provision of funding specifically earmarked for anti-discrimination work (such as Diversity Arts Culture, diversity development by Berliner Projektfonds Kulturelle Bildung, FairStage). In addition, awareness raising and further education for administrative staff are essential, as Püschel argued. The British Arts Council with its “Equality Action Plan” can be considered an exemplary international pioneer for diversity in the cultural sector, as was added in the discussion.

With its programme 360° - Fonds für Kulturen der neuen Stadtgesellschaft (360° - Fund for New City Cultures), the Kulturstiftung des Bundes (German Federal Cultural Foundation) offers a concrete structural approach for the transformation of institutions. For a period of four years, 39 cultural institutions are being funded with one management position for a “diversity agent” each, as well as additional project resources. The objectives of the programme are increased diversity-oriented accessibility in the areas of programming, audiences and personnel and the development of new networks and collaborations with stakeholders from urban society and migrant organisations. Halfway through the programme, learning effects and changes can already be seen, as Anna Zosik, research associate with 360° observed. Participating institutions have introduced diversity-sensitive job advertisements, for example, and new mission statements and diversity-sensitive house rules have been prepared. Zosik described the overall process as comprehensive and complex, including profound reflection processes about attitudes, self-understanding and work routines, and still far from completed. The programme now moves into the knowledge transfer phase, during which lessons learned will be shared with other institutions, cultural policy stakeholders, cultural administrations and professional associations.

6. Outlook



OUTLOOK

#Transformation

After four years of Artist Training and hundreds of talks with professional artists in exile and experts from the cultural sector as well as the continuous evaluation and adaptation of our needs-oriented offers, the focus of the programme has shifted. Training the participants is not enough on its own to counteract structural mechanisms of exclusion. Equal opportunities can only be created if, at the same time, our own work within the existing institutional structures is analysed and reorganised in order to become more accessible.

Accountability is required of all cultural and educational institutions and projects funded by public bodies as a matter of principle under the provisions of the Basic Law for the Federal Republic of Germany Art. 3, the General Equal Treatment Act (AGG), the Berlin State Anti-Discrimination Act (LADG) and the State Equal Treatment Act (LGG).

From the perspective of UdK Berlin, the Higher Education Contract of 2018–2022 with the Berlin Senate Chancellery of Science and Research clearly lays down the tasks involved in transforming the university: “We continue to be an important driving force in Berlin for fostering diversity and equal opportunities in Germany. We strive for the development and expansion of diversity policies in the form of gender mainstreaming, inclusion and measures for equal opportunities in the context of organisational and personnel development and in all areas of research and teaching.”⁷ In addition to this commitment, “funding on the basis of [UdK Berlin’s] actual contributions in the areas of teaching, research, transfer, equality and diversity” is also regulated, and the preparation of a diversity strategy is required.⁸ The contract itself provides a sound basis for transforming an institution, taking UdK Berlin as an example, and could also present a possible way forward for other institutions. Negotiations are currently underway to determine how this is to continue after 2022. It remains to be seen whether all stakeholders involved in the topic of diversity at the different levels of UdK Berlin will be consulted in the process.

This documentation, which is based on the input of experts and workshop participants at the ARTIST CAREER FORUM II, is intended to provide important

impulses for the promotion of equal opportunities, impulses which are difficult to develop and – even more importantly – to implement from a system-immanent perspective. We have summarized the individual contributions and translated them into recommendations for action, adapting them to the perspectives of the Artist Training partners, Universität der Künste Berlin, Film University Babelsberg KONRAD WOLF, the Landesmusikakademie und Musikland Niedersachsen gGmbH and the Hamburg Ministry of Culture and Media. Key issues which came up during all of the forum’s sessions were collaboration, sustainability and accountability.

With this in mind, we hope that this publication will provide some suitable, practical inspiration for your own work. Please do not hesitate to contact the Artist Training team if you have any questions or comments.

Accountability is required of all cultural and educational institutions and projects funded by public bodies as a matter of principle under the provisions of the Basic Law for the Federal Republic of Germany Art. 3, the General Equal Treatment Act (AGG), the Berlin State Anti-Discrimination Act (LADG) and the State Equal Treatment Act (LGG).

⁷ Hochschulvertrag 2018-2022 Universität der Künste inkl. Anlagen, p. 4 <https://www.berlin.de/sen/wissenschaft/politik/hochschulvertraege/> (16.07.2021)

⁸ Cf. Hochschulvertrag 2018-2022 Universität der Künste inkl. Anlagen, p. 27: „Diversity policies are part of quality development. Offering a diversity-sensitive study and work environment has positive effects on the satisfaction of all members and their loyalty to the university and strengthens the university in international competition. 2.2. In a future diversity strategy, measures to implement diversity and measures to ensure gender equality and gender mainstreaming will be closely integrated, taking into account the interdependence of social categories.“ <https://www.berlin.de/sen/wissenschaft/politik/hochschulvertraege/> (16.07.2021)

