



Kristin Oswald,
Chief Online Editor

Best-of the Young Art Journalism Awards 2016

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Editorial

Dear reader,

in arts management, as in a lot of other fields, it seems to be part of career progress that, while people become more professional and accumulate knowledge, they also from time to time tend to misinterpret or lose their feeling for the needs of the following generations. What notion of their future job do young arts managers have? What visions of the arts sector are driving them? And what are the issues they want to find new solutions for?

These are important questions because they show how the arts sector can and should be developed to be ready for future challenges and the changing needs of its visitors. For that reason, we decided that with this issue of Arts Management Quarterly we wanted to give the participants of the first Young Arts Journalism Awards (YAJA) the chance to get a word in edgeways.

YAJA is a project by [Art News Portal](#) to foster art journalism among journalism and creative art students worldwide. Among the for a first edition surprisingly high number of entries, some were dedicated to aspects from the field of arts management – and with „Guardians of the Hermitage“, Julia Shimf as one of the them even won the 2016 edition of YAJA.

On the next page, in a second editorial, Volker Janssen and Eric Rathmayer as the inventors of YAJA will tell you more about their idea behind „Contemporary Art and Culture captured by emerging Journalists and Creatives“.

We hope that YAJAs great young talents give you an impression of the ideas of the next generation of arts managers.

Sincerely yours,

Kristin Oswald (editor), Dirk Schütz (CEO) and the team of Arts Management Network

Best-of the Young Art Journalism Awards 2016

Dear reader,

to many employers, graduate certificates alone are pretty meaningless for hiring decisions. What really attracts them is to find out if young candidates showed leadership in putting the learned into practice while they studied. This is why graduate portfolios with demonstrated work experiences (e.g. internships, industry based learning, university leadership programs, volunteer work) are so important.

But, as any career advisor at university level will confirm, students enrolled in Arts, Humanities and Social Sciences regularly miss-out in gaining relevant work experience. Opportunities to showcase their skills and talent are almost non-existent. One of the main reasons is that art institutions often can't afford to invest the money and manpower required to support a student for the duration of a work experience program. This is where the Young Art Journalism Award (YAJA) comes into perspective. It is an award entirely dedicated to current university students and recent graduates. All that is required to participate is an interest in art, design and culture and a passion for engaging with an online audience.

Rather than trying to break through the ubiquitous white noise on the World Wide Web to find their audience, we utilised an existing platform - the Art News Portal (ANP). ANP is an established crowdsourced online art news feed with approx. 3500 international members and a large, dedicated community of avid readers. Receiving praise from universities, media and arts professionals, the concept has proven exceptionally successful. Within the inaugural year the award has been recognised across the globe, receiving entries from Australia, Brazil, Canada, Ghana, India, Italy, Russia, Singapore, Ukraine, and the USA.

What most people don't realise is the amount of work and commitment that goes into establishing and running an altruistic award like this. YAJA is in the second year running, and we as co-founders are committed to keeping entries free. And while work is increasing for us, our dedicated group of volunteer ambassadors and judging panel members, so are the costs to keep the boat afloat.

Taking leadership and initiative with a unique project such as the YAJA, we also need to ask for something back. If you feel that YAJA deserves your support, visit the [donation page](#). And if you, someone from your students or colleagues may be interested in becoming part of YAJA 2017, [entries](#) are already open.

Warm regards from Australia,

Volker Janssen and Eric Rathmayer from Art News Portal



JULIA SHIMF

Julia, 28, received her first degree in Culture and Art Management from Omsk State University, Russia, with a minor in English translations. Currently she's pursuing her double master's degree in Global Communication and International Journalism from Saint Petersburg State University and Freie Universität Berlin. Julia's work experience includes translating for Art Manager magazine, copywriting for Study-Lab Educational Consultancy, Moscow, contributing to Prospekt Magazine and video blogging for Russia Beyond The Headlines. Currently she focuses her research on multimedia edutainment projects. Half German, half Russian, but a keen storyteller as a whole, Julia enjoys writing about culture, education, and city life.

YAJA Winner: Guardians of the Hermitage*

My first graduate job was gallery invigilator. Fresh out of art management school, I got to watch objects ten hours a day, track visitors, and hunt tour guides for juicy facts. Five years later, Skolkovo Business School ranked museum attendants among the most endangered jobs after 2020. Recently as a journalism student, I went to the Hermitage Museum in St Petersburg. What could I say about it? – Nothing. You've seen it all in art books. So I marched directly to those, who must keep silence, but tell you more than any savvy guide.

By Julia Shimf

Da Vinci, Raphael, Titian, Rembrandt, Rubens... After two years of “guardianship”, Galina has every name of the Old Masters' on her tongue, navigating a flock of tourists around the Hermitage as skillfully as any GPS-system. “Some people perceive us as not so important, but guardians actually might be the most significant job in museums today.” – Galina, ex-cashier at a supermarket and currently a full-time guardian.

The Hermitage Museum in Saint Petersburg looks like a luxurious airport — long queues, guided tours, cafes and souvenir shops. In this 21st century Babel Tower where French, Japanese, English, and Russian are spoken simultaneously, you can easily spot them — guardians, or babushkas (grannies) as people like to call them. These ladies are walking slowly in their dark green uniforms — a shade that Italian architect Francesco Rastrelli chose to adorn the Winter Palace with exactly 250 years ago.

Tourists are flocking to see the throne room as if entering Narnia; guardians are literally at edge of their seats: “Our job is to guard, watch and dust,” says Galina dully, as if a walk through an old wardrobe into a magical Winter Palace is just like any other day. “If anything goes wrong with a showcase, we must react and report to the museum curators.”

Lost in Translation

A slew of foreign tourists crowds into the museum galleries daily. Korean couples are listening to their guides while inverting their view to the art in order to extend a selfie stick high into the air. Turkish men are touring around the French gallery, speaking boldly and brash as they wander through paintings of Jean-Baptiste Greuze. But all of this foreign gibberish is meaningless to museum guardians. They just stick the label “foreigners” to anyone who fails to speak Russian.

* This article was first published on prospektmag.com.

... YAJA Winner: Guardians of the Hermitage

Despite this banal branding, museum guardian Galina finds foreign tourists to be very polite: *“They always say sorry and have a knack at using maps because they travel a lot. If someone gets lost, we try to show them the way. In English, I know how to say: upstairs, downstairs, go ahead, left and right. I’ve never learned English before, and my pronunciation is lame, but people can understand it and they always say thank you.”* Apart from good manners, Galina depicts European tourists as appreciative and competent connoisseurs of art. *“Once, French visitors were clutching their heads in disbelief when they saw the Limoges enamel. I feared that one man was having a stroke, but in fact he was quite opposite, ecstatic even.”*



“Wow-effects” are very common in the Winter Palace. It is so huge that if tourists from all over the world spend one minute on every exhibit in the Hermitage, it would take up to 11 years to see the entire collection. For Nadezhda, who’s been guarding for over a decade, it’s far from mission impossible. She can spot every scratch on the wall and tiny fingerprints on the pillars. This lady is like a professional watchdog — she’s talking to you, but her eyes are following six other people as they move through the art collections. As a retired engineer from the Russian defence industry, Nadezhda is a total “we”-person — echoing explicit instructions as a nostalgic roll-play of her former duties: *“We are not supposed to tell historical facts or help visitors with taking photos. When foreigners come to Russia, they should book a guided tour to get more information. We can point to the map, and we are good at it, but speaking foreign languages is none of our business. We must stay focused and wide-awake.”*

... YAJA Winner: Guardians of the Hermitage

With daily foot traffic in the thousands, anything can happen in the Winter Palace. Each gallery is equipped with surveillance cameras with security making rounds once in a while, but it doesn't help that much. Galina spotted many times when someone would peel off the group and make a dash to the throne in St. George's Hall. *"The alarm goes off, but before security comes, you have the chance to take a seat [on the throne] at least a dozen times. Last summer, however, the guards caught a foreign guy, and he had to pay a penalty of 20 thousands rubles [about 295 euro - author],"* Galina said as she shook her head. If security had always been there in time, the Gold Room wouldn't have 'Vasya was here' scratched on the wall.

Tales of the Russo Turisto

By Vasyas, guardians mean "our soviet people". Natalya, a sweet, soft-spoken lady with 10 years experience, admits that some Russians often show lack of culture: *"One day a group came to the gallery. They parked themselves on a sofa, got their sandwiches and drinks out, and dug in. To my objection they replied: 'Show me any restrictive sign! Who said that food is not allowed?'"*

The Hermitage is actually a museum, not a restaurant. But should guardian babushkas give somebody a good talking-to? Probably. But like anyone getting scolded, the visitors become irritated. Once, one of the guardians even found a gum in her hair. *"No matter what happens, a guardian is the one to blame,"* complains Natalya. *"Because, you know, we 'must have reprimanded someone in a wrong way',"* she says sarcastically. *"But what am I supposed to do when people are breaking the cabinet pull? It happens over and over again and it's not just a prank, it's a brutal act of vandalism."*

Cultural heritage is the biggest concern for Galina. In a preachy manner, she muses how Russian Tsars must have possessed a good sense of 'honor': *"They built palaces to show foreign ambassadors the power of Russia, not to enjoy their luxury lifestyle. And this is our heritage now, but what will we leave to our descendants?"*

Working Bees in the Museum Industry

Guardianship positions are mostly filled with women in their sixties. Nadezhda joined the team when she realised that her pension money was tight, and a friend prompted her to apply for the Hermitage. *"Most guardians pulled their strings to get this job,"* Nadezhda explains. *"Outsiders rarely get the job. We don't make much money here – six thousands rubles [about 90 euro - Editor] per month plus bonuses."* But standing indoors and parroting all day is extremely strenuous for Nadezhda and her colleagues. So why do they do that?

Many seniors in Russia want to work, and are miserable when they cannot. Guardianship is a routine, yet nourishing activity that gives women like Galina, Nadezhda and Natalya a sense of daily purpose. Museum babushkas spend their time socialising with visitors and learning about the arts, even when they're not supposed to: *"Sometimes I feel grumpy in the morning and don't really want to talk,"*

... YAJA Winner: Guardians of the Hermitage

says Galina. *“But then I just give up and start advising the visitors. What if people come to the city for their first and last time? I want to make their visit one to remember”*.

For many guardians, the whole Hermitage experience began when they first took their children to the museum. *“My daughter was keen on French and Italian art, and we followed every program in the Hermitage with season tickets,”* recalls Natalya. *“After retirement, I felt the urge to come here and enjoy the museum’s atmosphere. Late at night, when kids are taking their art classes at the Hermitage, the galleries are empty. You can walk through the palace and hear the echo of your steps. This is something very special,”* she adds calmly.

„For some people it’s just a job — work for the sake of working. But for these babushkas, it’s a waltz - a dancing distraction that ignites meaning into their lives.”¶



ABHINAY LAKSHMAN

is an aspiring photojournalist. Having grown up in an extremely politically active state in India, he is interested in global socio-political events. Currently in the final year of his Bachelors' degree in Journalism and Public Relations, he has a background of working in the production industry in Singapore as a Studio Lighting Crew Member and Assistant Photographer for True Colour Media. He is also the Executive Editor of EDIT e-magazine (the University of Newcastle magazine started for and by Journalism majors). Intrigued by how socio-political events affect and impact citizens of a society, his documentary photography focuses on how people react to events in their respective political environments.

<https://abhinaylakshman.wordpress.com/>

"Fuck fear, Let's Dance"

The fearless faces behind the "design revolution" of Malaysia

In 2015, Malaysian Prime Minister Najib Razak was found to be at the centre of a multi-million-dollar corruption scandal. This incident rocked the nation to its core and fanned a revolution – a "design revolution". I originally discovered that there was this particular artist – Fahmi Reza – who was showing resistance and making a statement with his art. Eventually when I went to Kuala Lumpur to meet him, I realised that the dissent ran deep within the art community in Malaysia. And that is what made me pursue this story and write it.

By Abhinay Lakshman

Tucked in between the mountains of northern Borneo, in the Malaysian state of Sabah, seven to eight people, residents of Ranau, gather in a sulap (Dusun for hut), and create wood-block paintings. Their objective is simple: to express the reality around them through their art. They call themselves "Pangrok Sulap" (Punk Rock).

At the same time, 1,500 kilometres away, graphic designer/ activist Fahmi Reza, 39, is being charged under the Sedition Act and the Communications and Multimedia Act in Kuala Lumpur for doing exactly that.

On Jan 30, Fahmi drew a portrait of Malaysian Prime Minister Najib Razak as an evil clown with the caption – "*Dalam Negara yang penuh dengan korupsi... kita semua penghasut*" (In a country full of corruption... we are all seditious). He posted this drawing on his Facebook, Instagram and Twitter accounts and within three hours, the Police Cyber Investigation Response Centre (PCIRC) retweeted his post with a warning in Malay which said: "*Your account has been placed under police surveillance. Please use it prudently and according to the law.*"

In response to this warning from PCIRC, he posted another image of Najib as a clown, this time with the caption: "*Warning: your account is under surveillance. Please use it prudently. Big Brother is watching you.*"

These were the events that eventually led to Fahmi being charged under Section 233 of the Malaysian Communications and Multimedia Act on June 6. But he is not alone in his crusade to defend the right to criticise the country's leadership. In the last five years, artists in Malaysia have started, what some call a "design revolution".

Ezrena Marwan, 37, founder of Malaysia Design Archive and art curator, says that design in Malaysia has always been used by the people in power to define the national identity. But in recent years, graphic designers and artists are creating political art that questions this narrative.

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... "Fuck fear, Let's Dance"

"They are expressing dissent... so it is a revolution. The voice of [the people in] power is not as strong as the voice of the rakyat (people)," she says.

Jerome Manjat, 32, co-founder of Pangrok Sulap and a close friend of Fahmi's says that artists/ activists like Fahmi and himself were born out of a system that has neglected the due process of a democracy. He says that ideally, the media in a country is entrusted with the responsibility of bringing the truth to the public's attention. But since the Malaysian media is failing miserably, they have had to pick up the mantle of telling the truth through art. And in recent years, cases of the Malaysian government using laws like the Sedition Act to silence its critics have only increased. An Amnesty International report published on Jan 26, declared that since 2013, there have been 176 Sedition cases in Malaysia which involved commentary that was deemed to be "critical of the government".

This recent wave of criticism in Malaysia has come after it was revealed that more than US\$ 600 million was transferred to the Prime Minister's private bank account in Kuala Lumpur, allegedly connecting him directly to the Malaysia Development Berhad corruption scandal.

Fahmi says that there is a singular purpose to laws like the Sedition Act. *"It is basically being used by the people in power, the ruling elite to silence dissent... they use the law to silence criticism."*



A man shows off a sticker of Fahmi's famous clown-face portrait on the streets of Singapore. © Abhinay Lakshman

... "Fuck fear, Let's Dance"

While the government in Malaysia is using the law as a tool to “silence criticism”, these revolutionary artists intend to use art as their tool to fight back against a corrupt government. “I think art is a very powerful weapon that can be used to fight against the people in power. And that is what I’m doing now... I’m using art as a tool to challenge the status quo,” Fahmi says.

Artists like Fahmi are changing the face of design in Malaysia. They are questioning the narrative on what it means to be a designer and the role of design in the Malaysian society.

In 2015, Grafik Rebel Untuk Protes & Aktivisme (Graphic Rebels for Protest & Activism) (GRUPA), a design collective comprising thousands of anonymous designers, was founded with the objective of commenting on the political happenings of Malaysia.

Ezrena says that works of such artists “are changing the way the community and society look at the role of design and who a designer is”.

However, this revolution gained momentum only after Fahmi was charged for his portrait of Najib. Apart from the controversy that the image stirred, Ezrena says that the simplicity of the design itself contributed to it going viral. “And also to actually use the image of someone in power and make it into a clown. I think that’s why it is so iconic,” Ezrena says, referring to the design of the clown-face portrait.

Artists of GRUPA, Pangrok Sulap and throughout the country root themselves deep within the punk subculture. The rebellious, anti-establishment and Do-It-Yourself (DIY) aspects of punk appear to have significantly inspired these artists and their works.

Marco Ferrarese, 35, author of *Banana Punk Rawk Trails*, who has extensively explored the influence of punk in south-east Asia says that artists in Malaysia seem to identify with punk and the subculture mainly because of the forces of globalisation. “[These artists] have been affected by an idea of punk that is overtly political. So to them, punk means rebellion or revolution,” which Ferrarese says is true but not all that punk is about.

Because they believe in the power of the “individual”, in doing things by themselves, artists like Fahmi and Pangrok Sulap tend to be most attracted to punk’s DIY aesthetic which their artworks clearly reflect.

Fahmi’s designs are mostly black-and-white or bi-coloured, which helps him disseminate his message himself at lower costs of printing and reproduction. Similarly, the art that Pangrok Sulap makes is inspired by the DIY ethic. Starting from carving designs into the wood to printing them on cloth or paper, they do it all by themselves.

... "Fuck fear, Let's Dance"

Fahmi says that there is more to the punk subculture than just the music or the fashion. He says that listening to the highly political lyrics of punk music is what gave him his political awareness and fanned his rebellious spirit. *"And I think my rebelliousness is reflected in my art,"* he says.

Recent events like BERSIH 4.0 rally, in which approximately 500,000 people took part, are proving that the Malaysian people are ready for change and are willing to voice out their opinions to bring about that very change. Fahmi reckons that movements like BERSIH are proving that *"the culture of protest and resistance is growing stronger"*.

Fahmi has made his designs available for everyone to use and says that people are printing out the clown-face poster and pasting it across the country. *"Most of these posters that these people paste won't last a day. But amazingly, people keep sticking the posters."*

Manjat says, *"The government has so much power and they are using everything that they have [to stop us]. But we using art, we using music, we using everything that we have to fight back [sic] because we need to educate the people about the issues and urge them to do something."*

Even though the Malaysian government is evidently trying to curb free speech, expression and dissent, this tight-knit group of "artists" seem to be determined to continue their work and defend their right to political commentary.

As Fahmi says, *"They can jail a rebel, but they can't jail the rebellion."*¹¹



ALICE-ANNE PSALTIS

graduated with a Bachelor of Arts Honours (Class I) in Art History from the University of Queensland in 2015 and was awarded the Donald Tugby Prize for Art History. She worked at the UQ Art Museum as Education and Public Programs Officer from 2016 – February 2017 and is currently Public Programs Officer at the Queensland Art Gallery | Gallery of Modern Art.

An in-between space

Student engagement at The University of Queensland Art Museum

In the visual arts, like many other areas, volunteering, internships, and work experience are essential components of a student's education. At the University of Queensland, arts students are fortunate to have institutions on campus that provide these opportunities. The University of Queensland Art Museum is one such institution.

By Alice-Anne Psaltis

Last year, when I was completing my Honours Degree in Art History at the University of Queensland, I came across „When study goes wrong“ (2015) by Tita Mitsis. In the book, Mitsis's shares her personal experience as a graduate student who struggled to find employment in her chosen field. As an oversupply of graduates enter the workforce, with many lacking practical experience, this has become a common conundrum.

In the visual arts, like many other areas, volunteering, internships, and work experience are essential components of a student's education. At the University of Queensland, arts students are fortunate to have institutions on campus that provide these opportunities. The University of Queensland Art Museum is one such institution. Located on the St. Lucia campus in the James and Mary Emelia Mayne Centre, it houses the University's Art Collection and hosts a range of exhibitions throughout the year. One of the Museum's major initiatives is to increase student engagement through offering internships, paid casual employment, and volunteer projects. These opportunities are available in various areas including front of house, public programs and events, curatorial, exhibition management, registration, finance, and marketing, and are a wonderful way for students to immerse themselves in the visual arts, whilst also gaining that much needed practical experience.

The UQ Art Museum also holds public programs and events that specifically target student audiences. From discussions and activities designed for art history and museum studies classes, to evening events such as music performances by Argo (composers and former UQ School of Music students Ben Heim and Connor D'Netto), film screenings, College Night, and Night at the Museum (where the art museum, as well as other museums and libraries on campus, stayed open after hours for tours and entertainment), there are a myriad of ways students can be involved.

In 2012, the Museum, along with the UQ Society of Fine Arts (a non-profit student society established by UQ students for Brisbane's art community), held a panel discussion called 'Oh the Places You'll Go.' This casual conversa-

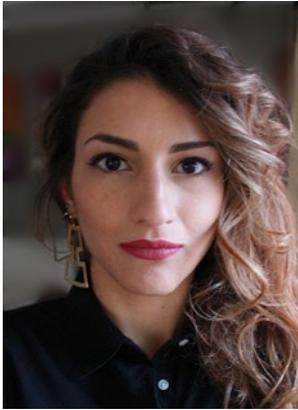
... An in-between space

tion provided students of the visual arts with career advice from a diverse range of arts professionals. Unlike in other areas, there is no specified career path for Art History and Museum Studies graduates. Instead, what the discussion revealed, was the multiplicity of varying paths graduates take to end up in distinctively different positions, such as a museum director, commercial gallery owner and manager, freelance writer and curator, and academic. As a young art history student, listening to this conversation was both exciting and daunting. Exciting, as it was incredible to hear the ‘places you could go,’ but daunting knowing that it was completely up to you to make it happen. As students, it is essential to listen and talk to people who work in, and are passionate about, your chosen field. This is why ‘Oh the Places You’ll Go’ was held again last year, and will hopefully become an annual event.



On top of providing student opportunities and career advice, in 2015 the UQ Art Museum launched the Alumni Friends of UQ Collection Study Room. The purpose built workroom is a space where students, researchers, and the broader public can access and study requested artworks from the UQ Art Collection. There are over 3,500 artworks in the Collection that range from delicate works on paper to large-scale sculptural constructions, and include past and present Australian artists, a National Collection of Artists Self-Portraits, and a collection of Chinese antiquities. With something to interest everyone, this space is not only for students of the visual arts, but encourages those from other disciplines to use artworks as a primary learning tool.

Enhancing education and increasing student engagement are at the forefront of the UQ Art Museum’s mission. As students move through their university degree it is becoming more and more important that they gain practical experience. The UQ Art Museum provides students with an in-between space – one that directly engages with university life, and yet prepares students for the real world.¶



AMBRA ZEGA

is a student completing an M.A. in History of Art based in the University of Rome La Sapienza. Her main researches and studies are focused on the design and the maintenance of the museum exhibitions, on photography also as historical document and on art as political propaganda during the 2nd World War. She majored in Communication and Enhancement of Contemporary Artistic Patrimony at the Academy of Fine Arts of Rome and she worked in projects of musealization of some Italian churches. She is developing her interest and skills in a post-graduate course in art therapy.

Can Art become a tool of a political power?

The complicated social, political and ideological situation that Europe is living after the financial and economical crisis has led me to a reflection about the theme of European totalitarianism and their influence in the arts and in the museum. In what circumstances does they arise? What changes can an absolutist govern take in the world of culture and art? How would it use the museum system for its purposes? In the article we will see an example of the new role of art as a vehicle for political propaganda in the first half of the 20th century to spread the ideals that motivated the political totalitarianism.

By Ambra Zega

The objective of art has always been to depict the finite power, political and religious, and the infinite one dictated by the cycle of life, the death, the nature and the gods. We can say that the art has always been a tool of ideological propaganda in the hands of the powers and mainly depicts the ideological utopias proposed by these political, social and religious powers. Ideological utopia means an ideal equilibrium of power. The art provides an image of this utopia, contrary to what Hegel believed stating that it was not possible to show visually the balance of power and that you couldn't reduce it to an image.

Contemporary art is a chorus of different voices, the depiction of a pluralistic democracy. Being an excess, this pluralistic representation stabilizes and destabilizes at the same time the balance of power, but being a contradictory object is in the nature of the artwork (some examples of this natural contradiction are the duality of ready made and the latest artistic trends that suggest images of cells under the microscope as a representation that can be both abstract and realistic).

Art don't only depicts the pluralistic democracy, but also a single political ideology and therefore a single political power.

A revolution, or else totalitarianism, promotes a utopian balance of power, but they believe that this can be achieved only through a continuous struggle, a war. The art that is not limited to representation of the equilibrium of the power, but directly involved in the struggle for detention of the power is pure political propaganda. This form of art as direct political propaganda is extraneous to the art market.

The art whose objective is pure political propaganda is not merchandise because it does not fit the tastes of the public and it's not created for each potential customer, but it is designed for the masses which should absorb and accept the ideological message.

... Can Art become a tool of a political power?

Compared to this art that represents the vision of the ideology, the market circulates many images and it doesn't have its own image. The political ideology always offers an image of the power to cause idolatry and the artist placing itself at the service of an ideology gives his service to the image and to the art, instead of pleasing the tastes of the public.

Another consideration for which the art of pure political propaganda can't be merchandise is often the absence of the art market in a totalitarian political context, especially in the Sovietic socialist economy.

When art thematizes objective ideological image, figure a boundary to the autonomy of the artist, is not merchandise that pleases the tastes of individual consumers and participates in the struggle for power it can be described as pure political propaganda.

When the art is a weapon of struggle for the power it is totalitarian, monopolized by the political power through apparatus for its control.

Also the art repression can become a tool in the hands of political power. European totalitarianisms of the early 20th century, as well as to assign to art the task of conveying new standards and ideals, have often suppressed artworks and artists that could incite insubordination against the government or have been considered simply immoral and miseducating.



Poster of the 1937 exhibition "Entartung der Kultur" (Degenerate Art) in Nuremberg.

... Can Art become a tool of a political power?

"Degenerate Art", in German Entartete Kunst, in the context of the Nazi regime in Germany, indicates those forms of art that reflected values or aesthetic contrary to the rule of Nazi concepts. In 1937, the Nazi authorities selected 650 art works among the confiscated art and they exhibited them in a special travelling exhibition of "degenerate art to show to the public the example of what was antithetical and harmful to the doctrine of the "good German".

The artistic conceptions, aesthetic and cultural totalitarianism are very similar to each other: National socialism and Fascism adopted the classical art as an aesthetic model and they imposed models to dispel the subjectivity in order to impose to the artists the task of supporting the propaganda. The artistic movements that developed under the influence of Stalinism and Nazism are strongly characterized by realism and traditional figuration.

Totalitarian governments programmed carefully art exposures and cultural events and build exhibition centers to highlight those models for the art of propaganda. For example, the Stalin Prize, instituted for the first time in 1942, rewarded the artists that best celebrated the facts, the strengths or the figures of the Stalinist regime and it had the purpose of pushing the artists to adopt the Soviet realism. But, as Goebbels enunciated, the most cunning propaganda is the one which remains hidden and subliminal: the artists often were not aware of being advocates of a propaganda.¶



MADELEINE CLARKE

is a graduate of the Journalism and International Studies double degree at the University of Technology, Sydney. She has worked as a freelance arts reviewer for many local Sydney publications, edited the arts and culture section of FBi radio's *The Flog* and worked as a producer for the station's arts program, *Canvas*. She has a working proficiency level in German after spending 2015 living in Berlin and completing a thesis on military masculinity. Most recently, she's worked as a core content creator for the University of Technology's social media presence and communications team.

Get cultured, without the hefty price tag

This video piece was driven by my firm belief that accessibility within the arts needs to be supported, promoted and communicated. I think the arts industry as a whole, in particular the theatre, is still perceived by many to be 'elite', which is why I strive to cover stories that reach out to excluded audiences. The council scheme that formed the hook of my story was a basis to explore the great impact of the arts upon young people, and the potential value for both parties in their inclusion as participants and spectators.

By Madeleine Clarke*

A ticket to one of Sydney's theatres may be about to get a whole lot cheaper for young people. The City of Sydney are developing a 'Passport Scheme' to help open the door of the theatre. Director of the Theatre Network New South Wales (TNN), Jane Kreis says, "I think there's got to be a lot more reaching out, there is a lot of that done as much as our theatre companies can do, but i think this passport scheme will actually help facilitate that a lot for both parties."

The scheme could see unsold seats made available to high school students for as little as five bucks, and is based on a similar program that ran in Adelaide until the nineties. NIDA student Olivia, found cost stopped her from being as immersed in the theatre as she would have liked to be: "So it was always a big thing that was quite always quite expensive because I'd have to come to Sydney, pay for the tickets which was so expensive, get accommodation... I didn't see it as much as I would have liked to."

Many theatres and schools already offer discount programs, but stakeholders believe this program has extra appeal. "I think there's really good school and educational systems about theatre access... it's that individual choice and that individual buying which I think is kind of exciting... buying your own tickets to go to a theatre, it's a really great experience," Kreis says. ¶



* Madeleine Clarke was one the YAJA finalists with her second article on „[Clothes, Cash, Conscious Consumption](#)“.

Imprint

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