

ECONOMIC CAPITAL

Let Yourself Be Guided

Reliable professional support is a 'critical success factor' for long-term organizational or career development. Maybe this support can be found in your networks, among peers, in your community, online, through education,



A white line graph on a red background. The line starts at the bottom left, rises to a peak, dips slightly, rises to a higher peak, dips slightly, and then rises to an arrowhead pointing towards the top right. The word 'KUNSTENPUNT' is written in white, uppercase, sans-serif font in the lower-left quadrant of the red area.

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United We Stand

Sharing is relevant. Artist-run experiments with collective organization models such as L'Amicale de Production, SPIN, Manyone or Jubilee are on the rise. They provide economic solidarity and shared contacts, and they stimulate critical reflections about diverse subjects.



A white line graph on a red background. The line starts at the bottom left, rises steeply, has a small dip, rises again, has another small dip, and then rises sharply to end in an arrowhead pointing towards the top right. The word 'KUNSTENPUNT' is written in white, uppercase, sans-serif font in the lower-left quadrant of the red area.

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Technological Head Start

How to advance your work using technology in a creative way? By using big data in a creative way, managers in the music industry can see where their bands generate lots of clicks and streams. An interesting tool is www.havelovewilltravel.be, a website by Flanders Arts Institute that gives musicians and managers an overview of where the possibilities lie for their (type of) music.



A white line graph on a red background. The line starts at the bottom left and trends upwards to the right, ending in an arrowhead. The line has several peaks and valleys, indicating an overall upward trend with some fluctuations. The word 'KUNSTENPUNT' is written in white, uppercase, sans-serif font in the lower-left quadrant of the red area.

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Solidarity Beyond Borders

Depending on where they are based, artists or institutes have more, or less access to grants and subsidies. Al Mawred/The Culture Resource redistributes public and private funds in the Mediterranean region, so Arabic artists have a better chance of using them. RESHAPE (a Creative Europe project looking at new working models) created a European transnational fund for artists and artist initiatives.



A white line graph on a red background. The line starts at the bottom left and trends upwards to the top right, ending in an arrowhead. The line has several small peaks and valleys, suggesting an upward but not perfectly linear trend. The word 'KUNSTENPUNT' is written in white, uppercase, sans-serif font in the lower-left quadrant of the red area.

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From 'Projects' to 'Trajectories'

There is a big concern for sustainable art careers and fair practices from a long-term perspective. That is why, e.g. in collaborations, a switch from an ad hoc, project-based approach to longer trajectories seems a more useful approach.



A white line graph on a red background. The line starts at the bottom left and trends upwards to the top right, ending in an arrowhead. The line has several peaks and valleys, indicating an overall upward trend with some fluctuations. There are four registration marks (crosshairs) on the page: one at the top center, one at the bottom center, one on the left side, and one on the right side.

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HUMAN CAPITAL

Define the contours

How to bridge the gap between the way 'the system' functions and the values of the artists? Can the way in which you organize yourself be an extension of your artistic démarche? Can you set the contours within which you want to make your work? The strength of an artwork lies also in the practice, the way in which it comes into being and exists.





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HUMAN CAPITAL

Artists Are also Human Beings

For artists who work internationally, the balance between life and work is not simple. Some initiatives take that into account, like the Brussels-based working space foam, which had a 'Family-in-Residence' programme. The Sustainable Arts Foundation in the US extends unrestricted cash awards to artists who are also parents.





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HUMAN CAPITAL

Kill Your Darlings

If you want to find a healthy balance between taking part in the international circuit, maintaining a healthy team and having a responsible ecological footprint, it is important to learn to say 'no' sometimes.





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HUMAN CAPITAL

Equal Access to Mobility

Some international initiatives want to increase mobility for artists with little access to mobility.

Keychange Project provides grants for more gender equality in show-cases and network development. The Artists at Risk Platform helps artists, writers, curators, critics and researchers who are subject to political threat and persecution to get out of their country.





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HUMAN CAPITAL

Connecting People

Artists can be empowered by sharing experiences with like-minded people in comparable situations.

Good examples aimed at strengthening the peer space – where artists can meet one another and share without having to produce concrete results – are the Performing Arts Forum (PAF) residency initiated by Jan Ritsema, BAU in Amsterdam, State of the Arts in Brussels, ...





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INTELLECTUAL AND ARTISTIC CAPITAL

Work Local, Share Global

Connecting locally anchored practices in an international framework reinforces those practices and helps to develop a broader movement, with an impact on government policy. Many initiatives are laboratories where people test out how a different society might appear. Those micro-initiatives could be the breeding ground from which real change can evolve.

RESHAPE is a European initiative connecting artists and art workers experimenting locally with new working models (<http://reshape.network>).





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INTELLECTUAL AND ARTISTIC CAPITAL

Call Things by Their Name

Art is not only a space for critical thinking, but also for imaginative speculation. “The Arts can call things by their name. Not the way they are, the way they should be. By giving them a new name, we are giving them a new world” (Pieter de Buysser).

I, The Artwork (2016) by Yazan Khalili questions precisely the very conditions under which the work evolves. The artwork consists of a photograph of the contract that explains how the work should be treated and exhibited and in this way appeals to both the exhibiting organisation and the viewer.





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INTELLECTUAL AND ARTISTIC CAPITAL

The Artist As an Intruder, or a Fool

An artist, as an outsider, is able to say things in a local community that no one else can say. To be able to do that, taking the time and space to make a local context your own is a necessary condition.





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INTELLECTUAL AND ARTISTIC CAPITAL

Art as an Intercultural Laboratory

For violinist Wouter Vandenabeele, making music is a way of creating bonds with people with whom you would never otherwise come into contact. For Bára Sigfúsdóttir, travelling is a way of connecting different places to each other. As a choreographer, her work investigates whether the bodies of dancers can be a means of achieving this.





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INTELLECTUAL AND ARTISTIC CAPITAL

Dig Deeper

The Z33 arts centre in Hasselt shifted from a rapid succession of themed exhibitions to a more long-term approach.

They engage in longer trajectories with partners from different sectors and many presentations along the way. The process is more sustainable and longer-lasting, because partners, artists and the public can more fully develop their vision and/or participate in different projects, in different phases and at different times.





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SOCIAL CAPITAL

Revalue the Local

Is it possible to work internationally in our local context?

After she left the international dance circuit, Einat Tuchman explored what artists might mean for the poor, multicultural Brussels neighbourhood she lived in. The Ostend museum Mu.ZEE wants to start out more from the immediate environment ('hyper-localities') and use its collections to test its own prejudiced perspective against the diversity of local perspectives.





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SOCIAL CAPITAL

Break Out of the Bubble

When aiming to reach 'new audiences', demography is more important than geography.

Sarah Vanhee's *Lecture for Everyone* is an example of breaking out of the art institutions bubble, while still functioning 'inside the system': an art house could only book the project if it also scheduled a series of unexpected lectures extra muros (for example, at business locations or in local auditoriums).





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SOCIAL CAPITAL

Flip the Table

Working at the international level takes place in an unequal playing field that is sometimes implicitly permeated by geopolitical concerns and even violent histories. Organizations need to be aware of their blind spots. 'Flip the table, take a seat on the other side,' was the advice of curator Nedjma Hadj Benchelabi. This empathy might lead to another attitude in international conversations.





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The New Programming

Programming an international (lesser known) artist can draw a new audience to your venue.

Both Wim Wabbes (Handelsbeurs) and Kurt Overbergh (AB) indicated that this requires adapting your communication strategy, in which the involvement of the local community is felt to be particularly enriching.





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SOCIAL CAPITAL

Taking Time, Making Place

Time is an especially valuable resource, necessary for building up social capital and networks.

For artist duo Selma and Sofiane Ouissi (Dream City festival in Tunis) the interweaving of arts in society starts from there: “We prefer to remain in the margins and to work from immediate physical contact. We have no interest in the economic system of an art market, marketing and consumerism. We are not a product. We seek a dialogue.”





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NATURAL CAPITAL

The Flexitarian Ethos

Develop a framework for making decisions about travelling differently and less: when is international travel truly meaningful? Is travelling by air self-evident and unavoidable? If you ask yourself these questions, then you can deal with invitations in a critical way.





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NATURAL CAPITAL

Work on Your Footprint

Some tools help achieve a more sustainable mobility in the cultural sector. The website *ecopassenger.org* compares the energy consumption, the CO2 emissions and other environmental impacts for planes, cars and trains in passenger transport. Flying should become the exception. When you do, do not forget to compensate the CO2 emissions.





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NATURAL CAPITAL

Design Global, Manufacture Local

Can this adage be applied to the arts, where physical experience is so important? Is it possible to produce differently, lighter, and more locally?

Artist Benjamin Verdonck made the change from large-scale to more small-scale projects, for which he could travel by train and bicycle.





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NATURAL CAPITAL

Train Time, Quality Time

Traveling by train makes you think differently about time. In sustainable mobility, slowness is a crucial concept. Although the train is not as fast, it offers more quality time in which to work, read, sleep, stretch your legs, eat and drink. The train often offers less interrupted and less unusable time than flying. Find worldwide train travel information on seat61.com.





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NATURAL CAPITAL

Make a Good Example

How can you sensitize people within an organization, within the sector, and facing an audience?

More and more organizations are having conversations about choices and behaviours of this kind. SPIN, for example, is discussing how to approach touring differently with venues interested in the work of its artists, and are publishing their thoughts and efforts about sustainable mobility on the Internet.

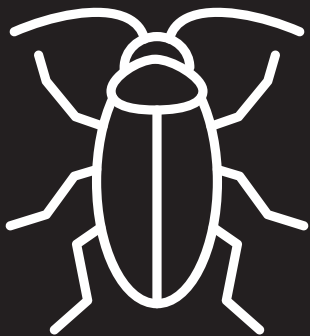




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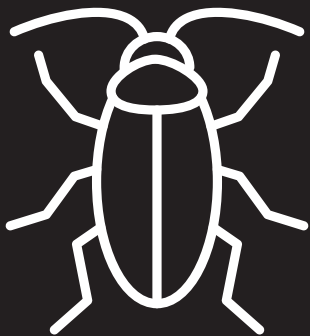
The low cost
airline goes out
of business.



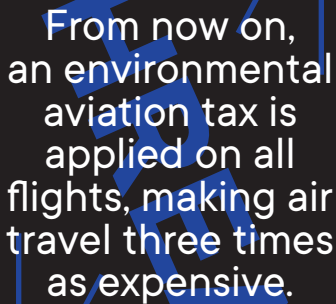
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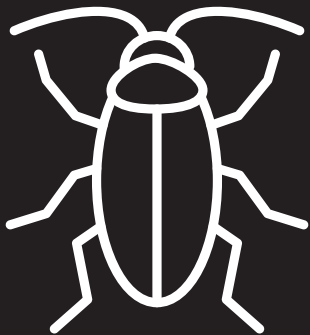
The artistic
director of one
of your most
important venues
abroad, with
whom you are
good friends,
quits.




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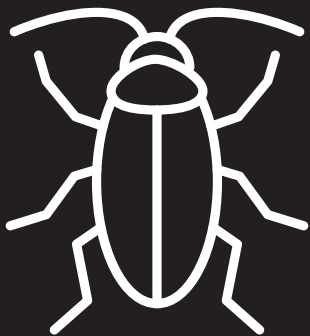
From now on,
an environmental
aviation tax is
applied on all
flights, making air
travel three times
as expensive.



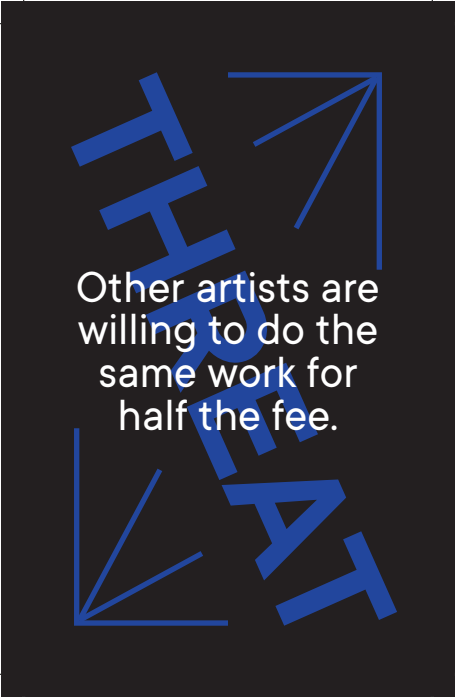
KUNSTENPUNT



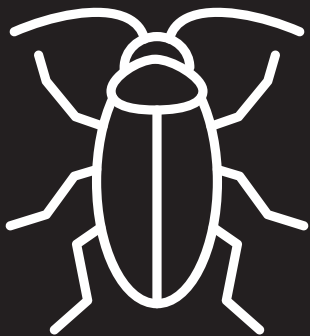
A close
co-worker
suffers from
a burn-out.



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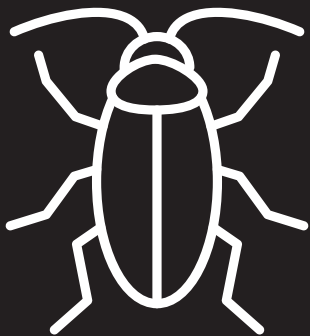
Other artists are
willing to do the
same work for
half the fee.



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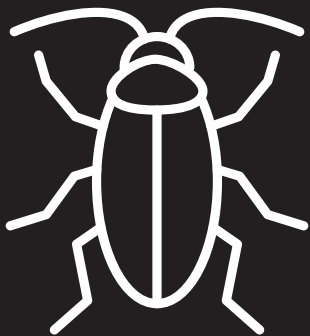
A co-producer
backs down.



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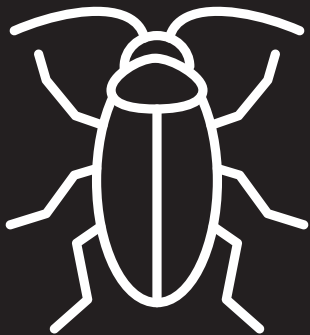
Your co-workers
cannot obtain
a visa.



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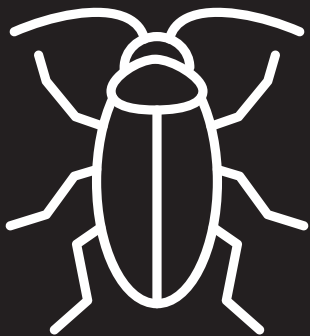
The government
freezes its
support for
international
presentations
abroad.




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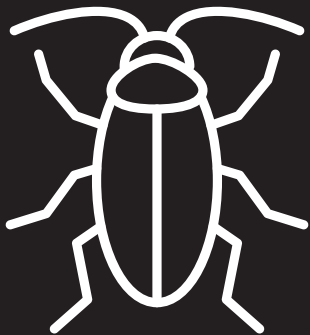
You are being
censored
because of
the content of
your work.



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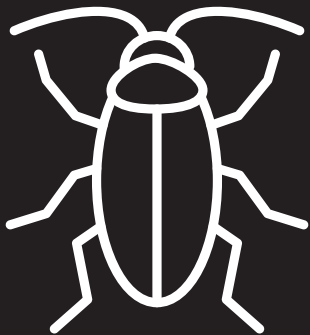
The network
you are part
of is no longer
subsidized.



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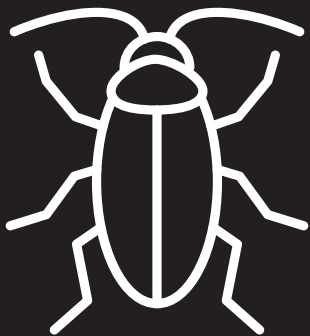
The crowd is
full of usual
suspects.



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The right-wing
nationalist party
is on the rise.



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CREDITS

Concept:

Marijke de Moor and Joris Janssens

Editing and production:

Nele De Cocker


Design:

Tom Hautekiet



(Re)framing the International working group (Flanders Arts Institute):

Marijke De Moor, Dirk De Wit,
Joris Janssens, Lissa Kinnaer,
Simon Leenknecht, Nikol Wellens



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verbeelding werkt

