



**FAIR
ARTS
ALMANAC
2019**

DIVERSITY

TRANSPARENCY

ECOLOGY

TRUST

SOLIDARITY

Reader's signatures :

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Self-published by

Dear Reader

The Almanac in your hands is a patchwork - a wild collection of contributions that emerged at, or in response to the State Of The Arts (SOTA) Summer Camp 2018 at Allee Du Kaai in Brussels.

The development of an almanac for fair practice was the consequential next step in a discussion initiated by SOTA four years ago: a critical reflection on fairness in the complex relationships between artistic, political and economic spheres. Supported by the D.I.T. (do it together) initiative of Kunstenpunt, which called for projects that contribute to better working conditions in the arts, SOTA proposed a Summer Camp to write the Fair Arts Almanac as a collective gesture towards the art field in 2018.

Whether you took part in the Camp or not, SOTA kindly invites you to explore the Fair Arts Almanac 2019 and to use it as an inspirational tool to continue the discussion on fairness with your peers, with the art field, and on any public or political platforms you engage with as an artist.

A tool in circulation

The Fair Arts Almanac is proposed as a discursive tool in circulation. Set up as both a calendar and a notebook in which the very diverse contributions of about 50 people are associatively distributed over the 52 weeks of

the year, 3 pages per week, this Almanac offers espace for cutting and pasting, for overwriting and correcting, and for taking your notes in between.

SOTA suggests you carry your Almanac into the art field as your notebook for an exchange with others. And whilst you might hand your Almanac to someone else and get another copy in exchange, please don't forget to sign it! This way, we may be able to trace the layers of comments noted in this edition, when coming together for the next Summer Camp in order to re-evaluate the state of fairness and to compose the next edition.

What is Fair?

Since SOTA engaged in the discussion about Fair Practice in the Arts in 2014, it has become clear how complex and intertwined the different aspects of fairness are. It is impossible to talk about solidarity and social security without talking about non-discrimination and diversity. If we talk about diversity and transparency in institutions, then we need to talk about trust in relation to making contracts and legislation. If we want to talk about good working conditions, then we need to talk about gender equality and #Metoo as much as the ecology affected by and affecting these conditions.

These questions cannot be concluded nor addressed by a unified voice. It needs a whole range of perspectives brought around one table for discussing it time and time again. Many things have been said about fairness and some rules and structures are well set in place - often just waiting to be applied. However, fairness is constantly in a precarious state if we don't care for it as an ongoing practice. Fairness cannot be reached by structural changes alone. As it is based mutual trust, it has to be in constant public discussion - aware and woke to current economic, social, and political developments. The revolution has to be continuous.

Organizing the Summer Camp 2018 and creating the first edition of the Almanac were just small first steps on a steep hill.. We definitely can't claim the "golden fairness award" for the making of this particular Almanac. The time frame, the budget, the demands and capacities, and our form or organisation were clearly not in balance and we - prototypical artists as we are - will have to take our own lesson from this process!

Why an Almanac?

An Almanac is a collection of practical information, visionary statements, tools, and announcements potentially relevant in a coming year. To write an almanac for the art field that addresses fairness, it seemed necessary to invite everyone involved in the creation of art, to a recurring Summer Camp.

The idea of an almanac that is collectively written in a live yearly gathering - the Camp - is an attempt to not only document a discussion but provide a tool for the continuation of this discussion involving more and more people and perspectives.

The compilation of articles in this very first edition - the Fair Art Almanac 2019 - is deliberately open and associative, with a lot of contradictions, loose ends, and inconsistencies. The texts in here are suggested to be reflected, compared and reworked.

Where to camp?

The SOTA Summer Camp was proposed as a meeting for people engaged in art, working within the broad spectrum of artistic research and production, both inside and outside of institutions, whether that be as artists, technicians, curators, designers, mediators, administrators, etc. Generously invited by Toestand vzw, the Camp took place at Allee Du Kaai in Brussels - a perfect place as it showed: inhabited by many different cultural and activist practices, from indoor skating to catering service by sans papiers, the place is situated at the heart of Brussels largest urban development project, the Kanalzone, right in between Kanal Centre Pompidou, the new giant amongst the art institutions, and the real estate developments at Tour & Taxis.

How much editing?

About 70 people joined over the course of the opening weekend, and contributed a range of spontaneous hand notes up to solidly written and researched articles. About 12 people engaged in the following 5-day editing workshop. Together, they worked on the creation of short texts in six categories:

Tips & Tricks

Statements & Demands

Visions & Ideas

Dates & Data

Testimonies & Voices

Addresses & Announcements

To close the week, we sat together, distributed the texts randomly amongst us and started to read out loud. One text after the other, in an associative order. This collective order became the base for the editing of texts that you can read in this book now.

Obviously, many text were in a sketchy, unfinished state. Over the following month, texts were rewritten and edited by various people. Some texts changed author and editor many times, others are written by one person alone as a direct response to aspects of the discussion, and others have to be read rather as the chat of collective voices. Next to the texts originated in the camp, we integrated some announcements, propositions and tools which were provided by supporting organizations, or organizations we wanted to support.

Finally, there was a small editorial and design team that gave this wild collection of information the shape it has now. In case you have some objections regarding this final editing, please take it as an intent and inspiration to engage in the creation of the following Almanacs!

We thank everyone for the great generosity, which energized the making of this Almanac. We hope it helps practicing fairness in whatever job you do!

*Nicolas Galeazzi
and SOTA team*



01

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Statements & Demands

Fair Practice?

– More Than Words

We all have our own idea of justice in a labour situation, based on experience. We also know it takes struggle to make things better. The term “fair practice”, however, is quite a new arrival to the public debate – and it has done a lot of work already. Today, those two words are commonly used in policy statements, academic enquiries, in the announcements from cultural organisations, open letters by artists, news articles and so on. “Fair practice” has become a popular summarisation when we talk about proper pay, equal pay, good working hours, solidarity among colleagues, organisational transparency, having a voice, shared decision-making, trust, safety, anti-misogyny, anti-racism, democracy, ecology, diversity – to name just a few.

“Fair practice, that’s what we want!” Sure, and you need an almanac to understand what fair practice includes or what it could include and to understand how you can take part in it. Correction: how you *must* take part in it, because nobody else will do it for you. With a new story

for every day of the year – that’s what an almanac is about, after all – you’ll be surprised to see just how much better we and our co-workers could be organising ourselves.

State of the Arts

The term “fair practice” wasn’t yet in circulation when a group of art-workers gathered for the first time under the constellation “State of the Arts” in the Brussels art space Beursschouwburg in November 2013. It was a gathering of individuals who felt the need to get together to discuss what is at stake in the art world and in cultural politics. It was a call to brainstorm together and act collectively. The desire to go against the flow of individualism, competition, the logic of divide-and-rule and to instead stand together only became stronger with the years. Recently, actress Sara De Roo stressed that very same desire in her “State of the Union” address at the open-

ing of the Theaterfestival 2018: “Artists from all countries, unite! Engage yourself for each other.” Such an appeal is anything but superfluous.

Unfortunately, it scarcely happens that artists organise themselves. The event “State of the Arts” had that ambition and became a movement. The name explains what it all is about. In 2013, the Flemish government started their promotional campaign claiming “Flanders. State of the art”. Really? What about better funding, then? What right do politicians have to lay claim to the arts? By reclaiming this catchphrase, the resistance began. Artists take back their voice.

Just a few months later, that voice was raised drastically. After the elections in May 2014, a right-wing government took over in Belgium and the collective State of the Arts movement was the very first to protest. After a media leak about the new government’s austerity plans, the new policy-makers returned home early from their vacations for some crisis-management. On 14 August 2014, entering the parliament for the first time in their new roles, the right-wing government were welcomed by a row of artists holding protest signs and singing Stevie Wonder’s *I Just Called to Say I Love You*. The declaration of love fell on cold ears: a few weeks later the new liberal minister of culture, Sven Gatz, started his days in office with an immediate cut to funding. Shock therapy.

Parallel to fierce student protests at universities that same August, the artists of State of the Arts kicked off a hot autumn of social resistance alongside

big union marches and national strikes. In the middle of all this, about 70 artists from the collective invited the minister of culture for a meeting in November 2014 to explain to him what their job was about and discuss their memo, which presented several ideas for an alternative cultural policy. Sadly, the conversation fell on deaf ears. State of the Arts realised, in order for anything to change, they would have to make it happen themselves. And they did. From bottom up, a general meeting was organised in the federal opera house De Munt/La Monnaie to discuss fair practice in the arts. Enter the new terminology. About 150 artists and representatives of organisations turned up for long group discussions and focused talks at different working tables. This was the art field itself speaking, not managers and servants of administrative services. On that inspiring day in February 2015, many ideas and proposals for action came to the surface. One of them was to create an ethical label in order to positively stimulate those organisations at the forefront of workplace solidarity with their art-worker employees.

Fair Practice Label

Instead of blacklisting, such a label could raise awareness about best practices and set examples – that was the idea. Organisations that take the effort to pay artists correctly and support them respectably deserve extra attention because they withstand a slippery slope:

if one organisation neglects proper payment in a competitive field with shrinking budgets, they make it more difficult, financially speaking, for employers who opt for good conduct. This can trigger a vicious cycle downwards into precariousness. A label might reverse such a cycle. The State of the Arts collective decided to take up this idea and work on an action plan to realise it.

In a first meeting in early September 2015 at Manifesta, the festival of solidarity, there was a public debate between State of the Arts artists with Wouter Hillaert from the civil movement Hart boven Hard, people from the socialist union and representatives of other interest groups for artists from abroad (i.e. Platform BK from the Netherlands, A-N from the United Kingdom). The outcome of the debate was clear: if we want to make a fair practice label that really gains traction, we have to build a coalition of stakeholders to discuss the idea, to let it sprout in the mind, to make it more familiar, to enthuse a wide group of allies. In the next meeting that autumn, State of the Arts gathered a coalition including the federation of the employers (*overleg kunstorganisaties*, oKo) and representatives of the Flanders Arts Institute (Kunstenpunt) at the offices of the socialist union ACOD Cultuur, where they invited a spokesman from the non-profit organisation Oxfam to share his expertise on fair trade labels. The idea came speedily: in spring 2016, a third big event was

organised at the Kunstenpunt offices and a lecture hall in the Royal Museums of Fine Arts, Brussels (KMSKB) to discuss the dos-and-don'ts of fair practice campaigns with dancers, performers, musicians and fine artists, as well as invited guests from abroad. Yet the launch of the label didn't happen. One open issue was that the coordination of such a label (evaluating candidates, auditing existing label-owners, etc.) required a moral authority. The remaining question: How can employees and employers construct such an authority together? Next, oKo decided to pull out in order to take up their own initiative independently: a social charter. If everything goes well, that charter will be launched in 2019.

Fair Practice, the Frame

What felt like a missed opportunity for the artists of State of the Arts at that time, became the occasion for the incubation of an idea that was about to multiply into many different species. You cannot hold back an idea whose time has come, just like you cannot hold back spring. The word "label" left the scene and the words "fair practice" slowly but surely took centre stage. The goal of the label was to turn the tables of the public debate. Through constantly opening public discussions by maintaining the label was the solution, more and more awareness was raised for the problem it sought to solve:

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02

the precarious conditions in which contemporary artists live and work. There was discussion about the solution and meanwhile the problem was generally accepted. Although the label itself was not realised, its goal was more or less achieved: setting the public agenda for what is important from the perspective of artists.

That was key. Because what gets most attention when art is discussed in the media is the glamour, the success, the prizes and the excesses of the art market. Hence, a wide audience holds clichéd views of artists as lazy, rich and arrogant. Lefty hobbyists! Or, at least, weird folks, unadjusted eccentrics who say funny things to journalists and do clownish stunts for press photos. The talk of fair practice entered a new frame, which focused on the artist not as eccentric but as a worker facing hard working conditions in a sector that nevertheless presents itself as progressive and sociable. In terms of public perception, this is not just about words. It's about introducing a whole new world. That is, a different representation of what art is: a profession, not a hobby. And, furthermore, why that profession it is important in our society.

Fair Practice, the Movement

In retrospect, the fair practice label project did not cease but rather multiplied. The federation of employers are developing their tool to enhance good practice: the social charter. That's one. Two cultural unions in Belgium launched an annual fair practice award. That's two. Taking up the idea of an award, they don't need to organise evaluations of all organisations every year (something a label would require) but can focus on one initiative per year that deserves special attention. In 2018 the fair practice award went to the people who signed the charter for the stage artist (*Handvest voor de podiumkunstenaar*) and the unions took the proclamation of the award as an opportunity to stress the importance of such bottom-up initiatives for the emancipation of cultural workers, as well as their impact on the social dialogue between unions, employers and governments.

Besides the charter and the award, there is now also the almanac. That's three. With the making of an almanac, artists do what they do best: get together to debate and create. Let's pop ideas, play jazz, testify to our experiences and dream utopic dreams of the alternative world we could live in.

There is more. Happily, the fair practice label idea also contaminated the art scene in the Netherlands. Inspired by the meetings in Belgium, the debate continued in an IETM meeting in Amsterdam. People from Platform BK, the collective De Agenda and the house for performance Het Veem aimed to convert the fair practice spirit to their own political context. They received quite a different response than we did in Belgium. The Dutch politicians in office wanted positive change after the so-called “Zijlstra-trauma” wherein huge cuts and a populist campaign to ridicule the art world had brought about disdain for art by a wide public. Moreover, in the Netherlands elections were coming up so things could shift gears quickly. Platform BK together with the Dutch interest group Kunsten ‘92 started the fair practice code: those who accept the code take collective responsibility for fair pay. A version 2.0 will be launched soon.

As in Belgium, the fair practice spirit not only caused a mental shift in the way we talk about artists in public debate – in the Netherlands, the precariousness of independent workers (ZZP) finally became common knowledge (and a national shame) – it also managed to put pressure on political decision-making.

However, before we jump to the conclusion that the fair practice spirit migrated to another country, and now we have to hope it will return, it’s useful to stress that, in addition to the momentum of an election, the Dutch context

is much more receptive to fair practice action because they have a less organised labour economy. Lots of artists are self-employed workers and, compared to Belgium, they lack collective labour agreements. Taking into account that a fair practice initiative is a kind of “soft law”, such an approach is more effective in a context with less “hard law”.

Put differently, in the Belgian context something like a fair practice code would be quite strange, since fair pay is already an obligation for cultural organisations. What we need in Belgium are more tools to ensure the labour agreements we already have are followed. That’s why an almanac is much more than a funny book and a collection of words. It informs a wide audience of cultural workers about their rights and gives tips on how to negotiate and where to complain if things don’t go as they should. The almanac is a tool with the authority of a broad and open assembly of people. It is a tool for cultural struggle in public debate as well as for self-empowerment.

If all cultural workers demand the rights they already have and refuse to give in to the gambling table of competition, they win. What’s more, if we stick together and brainstorm how fair practice could be taken to the next level and then make it a collective demand, who will hold us back, armed with an almanac?

Robrecht Vanderbeeken (*member of State of the Arts since 2013. Secretary of the socialist union ACOD Cultuur, responsible for cultural workers since 2017.*)

168 PAGES

> 52 WEEKS / 3 PAGES

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03

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 T 15/01  subsidies CJS.M.be F _____
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Testimonies & Voices

Biotope Of Art

The chapter “SAFEGUARDING CREATIVITY Institutional Insecurities of the Artistic Biotope in a Global Market Orientated Europe” by Pascal Gielen in the Handbook of Culture Security (ed. Yasushi Watanabe, Edward Elgar Publishing, Glos 2018) outlines an artistic biotope on the basis of theoretical and empirical cultural-sociological research. The biotope is an ideal-typical abstraction of four domains, derived from in-depth interviews, panel discussions and surveys within creative professions from various disciplines (architecture, visual art, dance, theatre, film). In order to build a long-term artistic career, it turns out that one needs to achieve a balance between four domains within the biotope: the domestic domain, that of one's peers, the market, and the civil domain.

This text traces how these domains were and are institutionally protected, mostly on a national level. During the last century, this institu-

tional security was transformed under the influence of artistic, economic and political globalization, which has put pressure on the balance within the artistic biotope. For Europe, this evolution was reinforced by a European Union policy that takes the global free marked logic as its primary base to construct a unified ‘monotopic’ identity (Jensen and Richardson, 2004).

Relying on still ongoing empirical research, hypotheses will be formulated, as tentative conclusions, about new collective organizational forms—the so-called institutions of the commons—which in future may help restore the balance within the biotope, and which could at the same time help the EU to construct a more open and heterotopic (Foucault, 1998) identity.

In this almanac we reflect upon this text by adding some questions for a self interview relevant to us after discussing the in the aftermath of the SOTA camp 2018.

THE ARTISTIC BIOTOPE

DOMESTIC respect relations ritual behaviour own time intuition/self-reflection	PEERS evaluative relations praxis social time knowledge reflection
competitive relations quantifying behaviour rationalised time calculated value MARKET	public relations representative behaviour embedded time public recognition CIVIL

MAKE A TESTIMONY TO YOUR OWN BIOTOPE

Take the Almanac, a pen and find a place:

- in front of your personal archive*
- in the foyer of an art institution*
- at your desk, while working on a funding application*
- with your mother, partner, child or best friend in a café*

Next, answer the following questions, writing directly into the Almanac. Then, give your copy of the Almanac to someone else.

ASK YOURSELF

Domestic

- How much does respect for relations help you unfold your creativity?
- How much does respect for relations help you unfold your professional practice?

- How many rituals are you aware of in your life? Or, how many rituals do you know you (need to) practice?
- How do you make time and space around yourself? How do you take the time and space you need?
- How much time and space do you give your family members?

Peers

- How often do you feel professional when you meet your friends?
- How many of your friends do the same work as you?
- How much do you trust your peers?
- Do you tell your peers when you think your own artwork is bad? If so, to what extent?
- Who or what makes you believe in your art?
- Does meeting your friends motivate you in your artistic practice or does it “steal” your time?

Market

1. Do you regard your audience as consumers or something else?
2. When about to negotiate a contract, do you feel you are on a “market”?
3. If not, do you think it would be better to act as if you were on a “market”?
4. If you look at your bank account (either when paying bills or calculating your income), do you think in terms of buying and selling? If not, how would you describe your transactions?
5. Can you behave like a “market”? If so, what would that look like?

Let's talk about value

1. What is so dear to you that it hurts to sell it (e.g. time, labour, etc.)? If selling something dear to you hurts, what makes that so?
2. What are the circumstances where earning money really raises your value or the value of your work?
3. What are the circumstances where it doesn't?
4. What are the measures, means or methods that help you to identify or differentiate the value of your artistic practice?
5. What do questions like, “What do you do for living?”, “Can you live of it?”, or “Is it worth doing?” provoke in you?

Civil

1. What are you doing to make the art sector a better worksite?
2. What is the intended audience for your work?
3. How do you regard viewers in your work? Do you? Why or why not?
4. Do you engage your community? If so, when, why and how? Be specific (e.g. community gardening, commoning citizenship, etc.).
5. How much space do you actively take in your neighbourhood, community, city or country? How do you do that in a regular way?
6. How much space do you give to members of your immediate, physical community? How do you do that in a regular way?
7. Do you engage in lobbying for the arts? Do you think it's worthwhile to do so?
8. Do you think representing yourself is also representing the practice of art in general?
9. How does your art engage in a bigger societal picture? What's the effect of this engagement on your artistic practice?

inspired by Pascal Gielen, et al.

asked by Kevin Fay,

Nicolas Galeazzi et al.

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04

Dates & Data**Artist working as ...**

artists working as artists only
 artists working in a creative industries
 artists working as artists AND in a creative industry
 artists working as art workers in cultural institutions
 artists working with and without artist status
 artists working for the management of their own associations
 artists working in collectives
 artists working in therapeutic services
 artists working in the garden
 artists working as non-artists
 artists working to generate jobs
 artists working for their enemies
 artists, not working
 artists working in education
 artists working as prototypes
 artists working as activists
 artists working mainly abroad
 artists working as fantastic frequent fliers
 artists working out open source tools
 artists work excellently as Google users
 artists receive author's fees
 artists working in administration as an art project
 artists working on research
 artists working as volunteers
 artists working to take on social responsibilities
 artists working as walking billboards
 artists working to create surplus

Dates & Data

Far from Rosy

Flexwork is often associated with “precariousness”. Yet, though the image of the (performing) artist as prototypical “post-Fordist” worker has repeatedly been affirmed (Gielen and De Bruyne 2009), there is still little empirical evidence to back up this image, nor data about the socio-economic reality of individual artists. Over the last couple of years, three surveys have been conducted on the socio-economic conditions of performing artists living in Flanders and Brussels. A first survey with a focus on actors (Siongers and Van Steen 2014) in Flanders (including Brussels), a second on dancers in Brussels (Van Assche 2015) and a third on performing artists (without actors), as part of a broader survey of all artists in Flanders (including Brussels) and as a follow-up to the actors study (Siongers and Van Steen 2016; Hesters 2016). Besides performing artists, there were also artists from the fields of music, visual arts, film and literature. In the surveys from 2014 and 2016, it is impossible to distinguish the subgroup of Brussels-based artists from the rest of the performing artists

active in Flanders and to present them separately. The following results therefore stem from the whole group. Van Assche’s survey, which zooms in specifically on dancers based in Brussels, does highlight some trends, however. It gives an idea of how the socio-economic reality of internationally-mobile flexworkers deviates from the accepted image of the average Flemish performing artist. The surveys show that the socioeconomic reality of performing artists is indeed far from rosy and that the developments in the sector outlined above have not prevented the artists from living and working in precarious circumstances.

Excerpt: “D.I.T. (Do-It-Together): Tracing collective answers to the precarious position of artists in Brussels”, *Cultural & Creative Industries in Brussels: Creativity in a Divided City*, eds. François Rinschbergh, Eva Swyngedouw and Jef Vlegels (Brussels: VUBPress, 2018), 181-198.

*Delphine Hesters,
Joris Janssens*

Statements & Demands

Stop Self-Exploitation!

Artists created a model of self-exploitation. The first step to a better working condition is to develop ways that break with this cycle! Look at the way you treat yourself and your colleagues. Create rules of behaviour and ethics on the working conditions before you start a project.

Therefore, follow the: GOOD PRACTICES in week 04, 14, 16, 50

*Ilse Ghekiere,
Katrien Reist*



Tips & Tricks

Good Practice#1:
Take A Break!

1. You should not feel guilty for needing a break.
2. You are a normal human being for taking a pause.
3. There will be no repercussions for withdrawing for a while.
— and btw. make it a topic: It’s ok to have a breakdown!

*Ilse Ghekiere,
Liz Kinoshita*

05

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01/02 - 15/03 check CERA for applications	01/02  subsidies VGC 01/02  CFWB •bourses start May •project/research start July
W	S/S

Dates & Data

Compare Yourself!

Anyone who works on a project basis inevitably goes through periods of inactivity. When these aren't compensated or are insufficiently compensated, and allowances for periods of actual employment are moreover on the low side, overall income also remains at an excessively low level. This is perceptible in the data. A central element of the three surveys was the inquiry into the artists' income. Using instructions outlined in advance, the broad artists survey (Siongers and Van Steen 2016) and the actors survey (Siongers and Van Steen 2014) examined the total net annual income from all sources (work, grants, royalties, KVR/RPI [minor remuneration scheme], allowances, etc.) minus professional expenses. The table below gives an overview of the net annual earnings for all art disciplines that fall fully within the employee status – by far the most common status in the performing arts in Belgium. (The year of reference for the artists participating in the survey of 2016 is 2014; the actors who participated to the 2014 survey referred

to income in 2012.) Performing artists have a median income of 17,142 euros. A quarter of performing artists (percentile 25) get by with 11,360 euros or less. The total earnings of the actors are somewhat higher. Only visual artists in Flanders have significantly less income on an annual basis than the other artistic professions. In the actors survey it appeared that it is indeed flexworkers who have the lowest earnings. While the total average annual income lies around 20,000 euros, salaried actors have an average income of 24,929 euros on an annual basis. Actors who work on short-term assignments make 16,044 euros.

Excerpt: “D.I.T. (Do-It-Together): Tracing collective answers to the precarious position of artists in Brussels”, *Cultural & Creative Industries in Brussels: Creativity in a Divided City*, eds. François Rinschbergh, Eva Swyngedouw and Jef Vlegels (Brussels: VUBPress, 2018), 181-198. s d B-.

*Delphine Hesters,
Joris Janssens*

Table 1. Net annual earnings for employees (in euros)
Source: Siongers and Van Steen 2014 and 2016.

[illegible]

Dates & Data

The Players on Board**Big structurally-funded**

institutions: Roles are more defined here than in other places. The structure is established and has its own history. As there is a surplus of artists, these players suffer from an overload of demand.

Small structurally-funded

institutions: They benefit from a predictable flow of low income but suffer from understaffing. Many employees work the equivalent of several full-time jobs. These players also face an overload of demand. They provide important intermediate spaces for art, yet their employees' labour is as precarious as that of artists.

Independent art-workers:

Working with project-based funding, they must constantly reapply to keep activities afloat. They move from project to project and make applications based on the artwork in question. Their work is similar to artistic practice but they are not eligible to apply for the artist status.

Structurally-funded artists:

We've heard that there are structurally-funded artists, yet they do not come to our meetings!

Project-based artists with the

artist status: These players have a certain stability but they must constantly deal with maintaining the artist status. The status is very fragile and the procedures around it are unclear.

Project-based artists without

the artist status: Because the artist status has become hard to attain and work has become scarcer, many young artists operate without the artist status. However, the field still works on the assumption that artists have the status and therefore it pays scraps or not at all.

Séba Hendrickx, others

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06

Testimonies & Voices

Burnout: Selfish Attention
In Precarious Times

I recently sat down with my friend, Nelle Hens, because I have questions about burnout and I need us to discuss them. I ask: *How do we function in the face of ceaseless high demands? How do we live with unrelenting expectations? How do we attend to our own authenticity and invest in self-care?*

Working as an artist in the United States for 10 years before arriving in Belgium, I had acquired narratives riddled with depletion, depression, exhaustion and crippling cynicism, alongside concerns regarding burnout. I have found Nelle Hens' work unique in Belgium. Indeed, her artistic work is triggered by an ongoing transformation resulting from releasing herself from expectations and attachments tethered to the ways we typically relate to one another. Her blog, *ONT MOET*, addresses both her illness and her healing within the extreme hardship professional dancers in Belgium face. On the occasion of this writing, I felt a conversation between she

and I would elucidate what we feel about Brussels' evolving landscape. Please, check out Nelle's work online (nellehens-blog.com) and follow us as we meander together below.

We work from passion, with imagination. We love that. We love that so much, we want to do it all the time without stopping. In communities, we work hard and then we continue working hard. We are different every day but we are diligent, as we see now that opportunities are becoming increasingly scarce. With general resources dwindling, there are times when our work makes us fall. It's scary, it's embarrassing and it makes us unable to do what we love. It's frustrating, too, because we've been so exquisitely trained. Anyway, along the way it seems we forget: For those to whom much is given, much is expected. It's an adage and what we mean is that even as our life force drains out of us for the sake of what we love to do, we are expected to remember ourselves as much as insti-

tutions should be expected to remember us, their grantors. Indeed, we are each valuable, one-of-a-kind vessels for art but we are also the ones in charge of ourselves. So, it is our duty to set boundaries and prioritise our wellbeing, at least as much as our well-doing. That way, being well, the way we work will nourish us and we will be able to address what we must do to imagine systems that serve us and provide the means we require.

Thus, understanding how personal grit and drive can take us beyond our natural limits, I take time to write here that we must each respect our autonomous authority and attend regularly to bodily intuition. For, as humans dreaming, working and trying – in bodies with capacities that only we know – we have to live now *and* plan ahead. That is to say, in order to multiply our power and not push ourselves to depressing exhaus-

tion, for example, we can delegate and collaborate with our free time in mind. We know that if we each listen to the body we have, we may discover the space needed beside the demands of institutions and may thus create new possibilities for being *and* doing. By way of example, do nothing. It is both a choice to rest and a choice to make space so that new ideas will emerge. In 2014, former Vooruit Arts Centre artistic director, Barbara Raes, challenged us to look at doing nothing as the first step in a field-wide attempt at sustainable reduction in the name of sustainable innovation. Can we herald the call now to do less, in the hope of imagining what else there can be? It's not a mandate but it is a good question.

*Kevin Fay,
Nelle Hens*

Testimonies & Voices

The Responsibility Of The Institutions...

What I find interesting about the collective discussion on solidarity and conditions of sharing, on a personal level, is that we see more and more art collectives or artists' groups – whatever they call themselves – cooperatives, common spaces, artist-run organisations ... who are busy inventing new ways of sharing, mutualising, etc., but don't have any budget or finances to support this part of their practice.

So, what happens is they work on new systems in their free time or take money from production budgets dedicated to art projects.

Among other things, it might be because the politics are still super new and we have to claim our desire for more "interspaces", which are not dedicated to art but rather how do we

work, and maybe this means creating other types of budget, too.

It's a bit like 10 or 15 years ago, when we started to see artist-run organisations appearing, cooperative projects, etc. There were not really specific budgets dedicated to them, there were budgets for companies or for production offices (*et encore ...*), whereas now it seems more common to create these kinds of structures.

The ways we think things can always move ...

So, the discussion now should be about how we show that we need more time/space to think of sustainable systems and to rethink the very architecture of our structures and not only time to create art ...

Mathilde Maillard

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15/02 int. theatre, circus & street arts WBI

17/02 int. funding
visual art WBI

Other Other's Ocean(s)
- A Proposition For A (Per-
formative) Ocean Summoning

Maybe this demand for a definition needs to be shifted slightly. After all, who *knows* what an ocean is? Or, what counts as valid knowledge of ocean(s)? Apart from more or less objective definitions, like the one to be found on Wikipedia, isn't ocean a thing each person would define in a different way? Different human bodies encounter this (immense) body of water differently and singularly.

I propose a performative ritual that I call the “Ocean Conversation (& Demonstration)”. It starts off as a conversation *about* ocean(s) and the interlocutors’ personal encounters with them. It evolves – ideally – into a conversation *with* ocean(s), instigating a becoming-ocean(s) of the interlocutors by means of conversation. Here are the main steps:

1. First, some space in the conference room must be made empty for the ocean(s) to appear there. This is meant mainly on the level of intensities of presence; if the space is too full with human presences, it is impossible for ocean to enter.

2. A conversation is then to be started among the members of the board. If the meeting takes place with more than five people, the conversation should preferably happen in smaller groups of two to

three people each. Conversations should be based on the following two questions:

a) *What's your relation to ocean(s)?*

b) When you think of ocean(s), is there a particular element that you associate with it/them? Can you name the particular shore when you encountered or felt this element?

3. At the third stage, one element amongst the ones named should be jointly decided upon by the group(s). The question is now: *Could you demonstrate this element and the ways in which it affects you?*

Use simple tools for this demonstration. With your body and/or things

already present in the space, try to perform the element that you most closely associate with ocean(s). The other group members are there to help you.

4. If the summoning was successful, find a way to document the appearance of ocean(s) during the meeting. Different media can be used for this documentation.

For help or additional information
please contact the SOTA team.

*Marialena Marouda and
the Oceanographies Institute*

[illegible]

Visions & Ideas

Open Discussions

Let's not always listen to the ever-same voices and/or experts!

When you could have guessed the speakers invited to a public discussion at which you were not present, something is wrong!

Of course, it's great to listen to people with expertise on a topic! Of course, we want to hear them and we want them to take the space they deserve! But there are others who deserve it just as much! This is a plea for different voices, opposite opinions, unsolicited speeches, knowl-

edge from different sources! We need non-experts, non-specialists and people with other views, people from other fields and cultures, non-European people -living in Belgium or not! We need conversations and speeches, we need different styles of moderation, we need other setups for the audience, we need interventions and interruptions and we need to manage discussion respectfully.

Who finds the right balance between non-violent communication and agonistic discussion?

Let's have an

honest

constructive

interesting

emotional

creative

intelligent

challenging

humorous ...

conversation, even – or especially – if we do not agree.

However chatty and outspoken you might be, an open conversation can come down to listening! Listening is the most active participation in a discussion.

Dan Mussett, Einat Tuchman, Ilse Ghekiere and Liz Kinoshita

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24/02 int. funding
dance WBI

08

Dates & Data

The Flemish Budget

For The Arts:

No Gut, No Glory

What do you think? Flanders does a lot for the arts and artists? This raises some doubts. The total cultural budget is a minuscule part of the Flemish fiscal pact. It represents 1.18% (524 million euros) of the total Flemish budget, which amounts to 44.5 billion euros.

The past few years we have even witnessed serious cuts to the cultural budget. The absolute low point happened in 2016, after two years of policy-making by minister Sven Gatz. Applying the health index, which determines the actual budgetary value, we can see a serious decline in cultural budget since 2009. Even with slight recovery in 2018, the total cultural budget remains lower than it was in 2009. In this article we'll only focus on the arts. The arts, in their totality, represent a budget of 193 million euros in 2018. This is approximately 37% of the cultural budget and 0.43% of the total Flemish fiscal pact.

To compare: the Flemish government spends 12.6 billion euros on education; 11.5 billion euros on wellbeing, health care and family support; 3.5 billion euros on mobility and public construction works; and 3.5 billion euros on labour and the social economy. The numbers for culture and the arts don't even get beyond the decimal point. Ironically, this means one can state that to double the arts budget would increase the whole Flemish fiscal pact by only a mere half-percent.

Arts are Slightly Increasing Compared to 2014

Since 2014, the arts have been showing a decline, reaching a low point in 2015 (175 million), with a slight recovery as of 2017 (up to 193 million). The increase is due to the regional integration of 2.4 million into the structural means for the

arts, as well as half a million for the Fund for Literature and half a million for VAF (*vlaams audiovisueel fonds*).

The only real augmentations are a one-time-only one million for arts projects, one million for the new Cultuurloket and the indexation of grants. The aforementioned Cultuurloket is the showpiece of minister Gatz. Cultuurloket's main objectives are to facilitate business support and stimulate entrepreneurship.

Larger Art Institutes Rising, Structural Workings Declining

The analysis of the budget's component parts shows the explicit nature of the policy choices. As becomes evident, the augmentation of the budget since 2016 is primarily of benefit to the larger art institutes in the Flemish Community (deSingel, Vlaamse Opera, Brussels Philharmonic, etc.). Their budget increased since the formation of our current administration by almost 12 million euros, while other structural grants in the framework of the Arts Decree (*Kunstendecreet*) remained either the same or even lower than in 2014.

This can be partly explained due to the fact that new (large) Flemish art institutes have been acknowledged: Concertgebouw Brugge and Vooruit. They received in 2016, respectively, 2.7 and 2.2 million-euro grants. Up to that point, they had appeared on the list of multiannually-funded organisations in

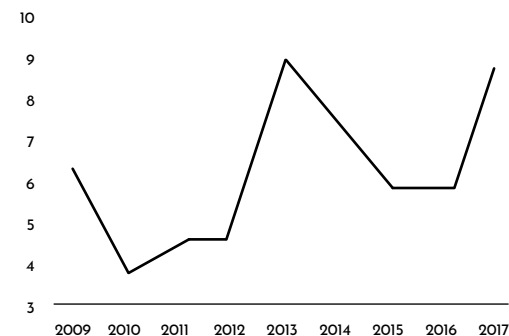
the Arts Decree. It was an explicit policy choice from our administration to deploy extra funds for these (larger) art institutes to serve as beacons. Together, they currently represent approximately one third of the total arts budget. They have furthermore maintained a comfortable position over recent years, in that they had to downsize much less than other art organisations (2.5% instead of 7.5% or more).

The total amount of grant-money available to other organisations, those funded on a multiannual basis, does not grow. Moreover, the amount available decreased by 5 million euros at the start of 2017, when grants were determined for the proceeding five-year period. These "siphoned" grants equal the amount donated to the new large Flemish art institutes, Vooruit and Concertgebouw Brugge. The result of this diversion of funds is status quo.

Project Support Rises

Another policy choice is the increase in project grants. This is due to widespread calls for support from the sector. In 2015, the project support for the arts bag was filled with 6.5 million euros; in 2018 it contains 10.2 million euros. This catch-up tactic already manifested itself twice, between 2009 and 2014. Firstly, a recovery was made by refilling the project support bag but afterwards, when handing out the biannual grants from the old Arts Decree, a big por-

Evolution of projects subsidies in the arts in million €/y



tion of those project grants had been absorbed into the enrichment of new structurally-funded organisations. This shall not be repeated, because the biannual funding period has now been removed from the Arts Decree.

The fluctuating line on the graph shows the severe irregularity of the budget. The lowest amount set for project grants was in 2010 at 3.9 million euros.


This comes close to the sector's initial wish for project grants to make up 10% of the amount dedicated to structural grants, in order to stimulate renewal in arts practice and create opportunities for new talent. This would mean the project support bag still has to grow to 12.3 million euros. Further, when large art institutes are taken into the equation, as falling under "structural means", 10% would actually stand for 18.3 million euros. That's twice the amount of what is available today.

Again 40% Chance of Project Resources

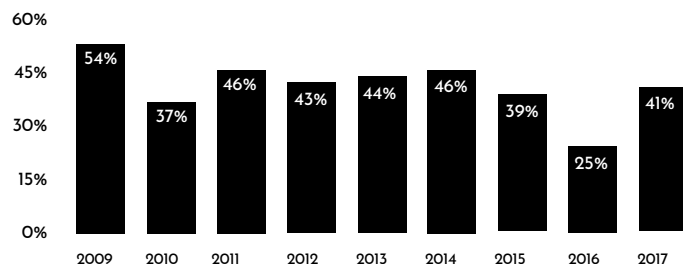
There's a big demand for project budgets, which is evident in the large amount of applications compared to the limited amount of allocated grants. In the past 10 years, between 800 and 1,200 annual applications were received. A very large amount, obviously.

Unfortunately, it rarely occurred that even half the applications were acknowledged. And only a limited amount of refusals were due to the poor quality of the application. The assessment committee, who advise for or against applications, makes use of an artistic quota comprising five categories from "utterly insufficient" to "very good". In order to ensure they stay under budget, the minister puts the bar for organisations at "very good" and for individual artists usually at "good". Projects (from organisations) deemed "sufficient" or "good" will not receive support. Concerning business

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Percentage number of application granted with project grants



and financial aspects of applications, the same category-divisions are used to judge and the same scores are required. As a result, many projects – often those of the most innovative nature – will not be realised.

An ultimate low-point was reached in 2016, with only 25% of applications receiving grants. The project budget level was set at an all-time low and, in the second half of that same year, requests were also received from organisations that had previously been denied structural grants. The tension between applications and attributions becomes even more evident in the figures. In 2016, 35 million euros worth of applications were submitted, yet only 6 million euros were attributed, meaning only 17% of the requested amounts were granted.

More Resources for Projects, More for Artists

It's remarkable that the amount of funding per project so severely decreased under minister Gatz. More money for only a limited number of projects means that, as a percentage, fewer projects are supported. Between the years 2009 and 2015, the average amount per attributed grant was 13,000 euros. As of the year 2016, this amount increased to 25,000 and then up to 30,000 euros. These factors weigh heavily when it comes to maintaining pressure on the grants for projects bag.

Minister Gatz's *modus operandi* shows another accent, too. His emphasis when granting support clearly goes towards individual artists. The graph shows that he did not skimp on this group

but rather opted to save on organisations. In 2016, grants for individual artists amounted to 42% of subsidies, while in previous years (since 2009) they reached between 20% and 30%. This is the minister's policy choice, which is also indicated by the fact he raised the bar for organisations (a judgment of "very good" is required) and slightly lowered them for individual artists ("good" is sufficient).

film sector has access to federal resources through tax-shelter arrangements.

The Flemish Funds for Literature increased more significantly, yet they have a smaller budget overall than the film sector. In 2009 the amount was 4 million euros and in 2018 it became 6.6 million euro. In between, from 2015 until 2017, there was a period of budget cuts.

Film and Literature

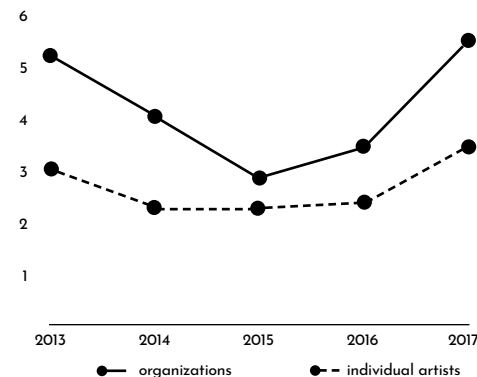
Though not yet mentioned above, film and literature are also eligible for funding and they deserve attention. In 2009, the VAF received a budget of 16.6 million euros. Just like in all other artistic disciplines, this decreased in 2014 (to 15.9 million euros) but later recovered and reached 17.8 million euros in 2018. We can see the VAF has tendencies similar to those of the arts budget. Additionally, the

Conclusion

The subsidising of culture remains an ongoing (mathematical) exercise in adjustments. The truth of the matter is that culture is being looked upon as the peanut of Flemish policy. A tasty nut, if you will, but so small a lot of people don't even notice. Fortunately, it comes with an unmeasurable value, not to be calculated by mere numbers or size.

Bart Caron

Project subsidy to organizations and individual artists in million €/y





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10

Statements & Demands On Collectivity

*“So these four points can be resumed:
collectivism against private property,
polymorphous worker against specialisation,
concrete universalism against closed identities,
and free association against the state.”*

Alain Badiou

Excerpt: “Alain Badiou: Reflections on the Recent Election”, *Mediapart*, 28
November 2016, blogs.mediapart.fr (accessed 16 December 2018).

Visions & Ideas

Coalition Of The Willing

BUDA, Netwerk Aalst, detheatermaker and Beursschouwburg have joined forces as Coalition of the Willing. Under the guidance of Kunstenpunt, they are developing a step-by-step plan for thoroughly examining their own operational structures and implementing concrete changes in a supportive environment of peers. Elsemieke Scholte of detheatermaker testifies that the themes that arise during meetings are very diverse and are specific to each organisation: *"An attitude of trust is very important here. This way we can really look at how we deal with certain issues, even when our approaches differ."*

For now, Coalition is only discussing internally, however the whole structure of our trajectory is based on knowledge-sharing. By gathering the obstacles we each run into within our organisations, certain problems can be made intelligible and be discussed so that concrete answers can be found. Every three months, full day meetings are organised, each time at a different location. We learn from each other's difficulties, as well as from the things that are going well. Kunstenpunt facilitates the organisation of these meetings. As a way of mapping the urgent issues that arise in their daily work, each of the organisations has now formulated one concrete practice they want to change. BUDA is reconsidering its resi-

dency activities, with the aim that every artist-in-residence will be guaranteed a proper fee in the future, without this diminishing their scope. This immediately leads to major issues: Will it mean BUDA can only serve a fraction of the artists it supports today? What about the artists that will therefore not be supported any longer, are they really better off? Which artists bring their own budgets and which artists need more support? How can we ensure that there is a good distribution of resources?

Netwerk Aalst has got on board with the *Caveat* project (stemming from the artists' organisation Jubilee), which takes a close look at contracts. This is both a legal and an artistic research into an alternative interpretation of the contract, which offers a positive reflection on the notion of artistic collaboration instead of being a mutual legal protection against risks.


detheatermaker wants to work on showing and disseminating work by young artists. They increasingly observe a mismatch between the investment (in terms of both time and finance) in work by young artists and the audience reached. Together with a group of young makers, Scholte wants to rethink what a presentation can be and how it can be made meaningful for artists beginning their careers.

Beursschouwburg has yet to make a final decision about what it will work on within Coalition, though it has identified the following urgent issues as possibilities: fighting sexism and working on decolonisation, how to deal with the various remuneration standards between performing arts and visual arts within a single premise and transitioning to more horizontal organisational models.

By putting our heads together on these very diverse issues, the different participants are confronted with their habits and the limitations of their frameworks. The diversity of partners makes it possible to build bridges between disciplines and generations. In a later phase, Coalition's findings will also be shared with the broader field.

Agnes Quackels

"How do you develop a contract that "entangles" rather than "fences off", that describes the collateral rather than defines the bilateral?"

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Visions & Ideas

Caveat – An Artistic Research On The Ecology Of Artistic Practice

“... giving to the situation the power to make us think ...”

– Isabelle Stengers, “Introductory notes on an ecology of practices”, *Cultural Studies Review*, vol. 11, no. 1, 2005.

Caveat is a collective research project reflecting and acting on the ecology of artistic practice. Convened in 2017 by the Brussels-based artists’ initiative Jubilee, the project title alludes to the legal principle *caveat emptor* (buyer beware), signalling the research’s ambition to raise awareness and co-create alternatives.

As such, *Caveat* is a wake-up call to artists and art-workers, as well as to art institutions and producers to collectively re-think and respond to the nature of their work relationships – not only their socio-economical and legal context but also cultural positions in a broad sense.

And a much-needed wake-up call it is, since the art world for a long time has been operating on the frontline of neoliberal flexibilisation and deregulation of labour, while its functioning can only be improved for all by involving all parties.

Caveat is artistic research with a focus on contracts as a tool for formalising relations. The project attributes a central role to a large number of artists who are invited to do in-depth research through their art practices into the socio-economic and legal conditions of these practices. A research team comprising an artist, a curator and a legal specialist organise and curate the project. They work in partnership with organisations who engage with the project’s themes and aims from their own positions. The team works closely with artists to narrate and extrapolate the commissioned works.

Thematically, *Caveat* opens up through reading rooms (discursive, public moments), the content of which flows back into the research towards formulating a mutual understanding of the frameworks and conditions of the field and how these connect to broader societal questions. Online co-writing pads offer the opportunity to further elaborate the discussions.

Jubilee has used its own networked artistic operational structure to model *Caveat*, organising collaboration, consultation and exchange between artists and centres for contemporary art, museums, producers, collectors, galleries, academies, residencies and other actors. This broad network offers the research a view on the (specifically Belgian) art world in such a way that it can be understood as an ecology, approaching the different perspectives as equally important. In collaboration with a number of research partners, Jubilee developed *Caveat* as an interface that inserts itself in the spaces of friction between these different actors. The aim of this is to move discussions and negotiations from private, secretive environments – where considerable differences in economic power persist unchallenged – to the realm of agonistic inclusivity towards which *Caveat* strives, as a project situated in the public domain.

Indeed, there is sincere interest for *Caveat*’s mobilising approach. A wide variety of professionals in the cultural and legal fields are partners and offer in-depth expertise to the project. A number of art institutions are engaged

in the research trajectory or act as hosts for the project’s artist commissions. Last but not least, *Caveat* will develop an ambitious educational outreach program aimed towards art academies and universities.

Next to a documentary and a publication, *Caveat* envisages an open-source toolbox to be a significant, concrete outcome of the research. While its form will be defined throughout the collective research, it is intended to offer advanced and reframed equivalents of what is commonly understood as a contract – instruments that can be customised by the user in the face of the particularities of each practice, project and relationship.

Caveat tries to find more sustainable, balanced ways of operating within existing legal frameworks. When the limits of the existing system are reached, it tries to come up with possible new narratives to open up space for reflection.

Artists involved so far:

Agency, Eva Barto, Patrick Bernier & Olive Martin, Joséphine Kaeppelin, Ben Kinmont, franck leibovici, Scott Raby, Eric Schrijver, Stijn Van Dorpe, Vermeir & Heiremans, Sofia Caesar, Elenie Kamma, Vincent Meessen.

Research partners:

Jubilee, Open Source Publishing (OSP), No New Enemies, Été 78.

Sign up for the *Caveat* newsletter via: www.caveat.be.

Statements & Demands

Real Estate


The FIRE industries (finance, insurance and real estate) are the main instigators of gentrification processes and gain the most from them. Our presence here today at Allee du Kaai contributes to the value of this area. We are creating value for the multinationals of the FIRE industries.

Each year, 700 new museums emerge on 5 continents. This is not about art but is effectively about a mar-

ket for real estate - the new soft power
and the forefront of capital.

How can one expose or make transparent the circulation of money and value within the art world and market? How can this circulation be better distributed, so that the producers of art receive a fair share?

*extract of a discussion with Caveat,
Rune Peitersen*

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Visions & Ideas

What If's

What if we have diverse practices as well as diverse individuals?

What if an institution is like a shelter instead of a jury?

What if we skip one subsidy round to give place to someone else?

What if we give over positions with less precarity (i.e. stability)

to people with less visibility and/or opportunity?

What if we acknowledge all forms of collaboration?

What if we don't agree on how we give critique and judge works of art?

What if we acknowledge our critique by defining our context or situating our choice?

What if we rethink what the attitude towards diversity should be?

What if we upset the system so that it reacts to the desires and needs of the artist?

What if we reserve time for doing nothing?

What if we place process before position?

What if we look through words?

What if we listen through words?

What if a performance, lecture or exhibition is a beginning and not an end?

What if theatres, museums, galleries and site-specific spaces are both starting points and destinations?

What if we regularly engage in what we don't know?

What if art spaces are encouraged to make their work about art first and business second?

Dan Mussett, Kevin Fay, Liz Kinoshita, Samah Hijawi, Ilse Ghekiere, Sebastian Kann

Tips & Tricks

Set For Open Discussions

If we say we want an “open discussion”
 - what do we mean by that? How do we create the conditions for it? How would we set up such a discussion? Would it be moderated, or unmoderated? Would we sit on the floor or on chairs? Would we create a set of rules for speaking or for listening to make sure every voice gets the chance to speak and is heard? Would we incorporate gestures of agreement, disagreement? Would we incorporate space for silence? In what particular contexts are such open discussions valuable? Is a discussion to decide some particular aspect of policy to be carried out in the same way as an after-talk, for example? If we simply call a discussion

open, how open will that discussion be in practice? As in, what idea of “discussion” or “open discussion” do we have when we come to discuss with each other? How are those ideas directing our ways of interaction? How much do the places/spaces in which we hold discussions colour the types of discussions and the types of voices we can hear there? For sure, we would gather a different variety of voices in transitory space than if we chose to hold a same discussion about diversity in a theatre space. What’s the difference? Can we make a theatre of such a transitory space?
 ?????

Tips & Tricks

10 Ways For Better Conversations

Notes from Celeste Headlee’s TED Talk, “10 ways to have a better conversation” (2015):

1. Don’t multitask; be present in the moment; if you are thinking about something outside of the conversation, get out of the conversation.
2. Don’t pontificate; enter every conversation assuming you have something to learn
3. Use open ended questions; for example, “What was that like?” or “How did that feel?”
4. Go with the flow; thoughts will come into your mind and you need to be able to let them go out of your

mind so you can focus on the conversation.

5. If you don’t know, say that you don’t know.
6. Don’t equate your experience with theirs.
7. Try not to repeat yourself, it’s condescending; don’t just keep rephrasing the same point.
8. Stay out of the weeds; forget excessive details.
9. Listen; “If your mouth is open, you’re not listening”.
10. Be brief.

Liz Kinoshita, Celeste Headlee (paraphrased in notes)

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Statement & Demands

Alternative Management – And Its Misunderstanding

What is alternative management and who is the art-worker?

Good question! Alternative management seems to be one of the more ambiguous and misunderstood notions in the arts. It is a contradiction in terms, invented in the slip-stream of the political demand to the (project-based) arts field to bring order to artistic chaos, to “professionalise”, streamline, adapt and commodify artistic practices into neat, self-sufficient packages that fit “the market”.

“Alternative”, in this case, stands for the various models, created by art-workers, that preserve both mental and production-oriented spaces, which allow for artistic logics to rule and for creation to prevail in spite of the political and bureaucratic demands that constantly knock at the door.

This position gets populated by small structures or (semi-) independent individuals – curators, dramaturgs, critics, producers, organisers and adminis-

trators, many of them artists themselves – who choose to dedicate their time, knowledge and skills towards defending and protecting artists and their practices from commercial and neoliberal demands. The people in these positions often combine a plethora of functions and tasks, scheduling, bookkeeping, networking, dramaturgical conversations, financial management, logistics ... The “alternative manager”, or the “art-worker” as some prefer to call themselves, is a combination between an affective activist, a sober organiser and an altruistic mediator, often working intimately with artists as a co-conspirator and trusted sounding board.

Art/Working Under Pressure

In the last 10 years, devastating and judgmental narratives became prevalent: art is worthless unless it reaches a large audience, art is nothing more than a leftist hobby, artists



should learn to understand themselves as entrepreneurs, etc. Increased regulation and audits and growing bureaucracy and budget cuts have undermined the already-limited recourses in the field to the point where all reserves are depleted and breathing space has become extremely limited.

This pressure is felt not only by artists and institutions but also by art-workers, who strongly identify with their role of safe guardians of the arts.




The weight on their shoulders grows from all sides. The alternative manager is the one who keeps things running and ties up the loose ends. While institutions increasingly abandon responsibilities of organisational and long-term support in the trajectories of individual artists, limiting their engagements to following from a distance and staying in their zones of controlled risk-taking, the alternative manager is – at least, within the current dynamic of the art field – often the one building bridges and providing a lot of invisible and often unrecognised labour.

The precarity of the art-worker is very comparable to that of the artist. Funding bodies are grateful for the tidy administration art-workers provide, yet their salaries are seldom recognised as legitimate costs within (project) subsidies. Freelance art-workers have no access to the unemployment advantages between projects that artists benefit from, even though their working conditions are often similar. Institu-

tions push more and more responsibility towards the artists (“your team can do this better than us”) by providing a flat-rate budget that is, without exception, too small to include salaries for a supporting team, resulting in an overloaded to-do list and empty pockets.

Artists, Institutions And The Art-Workers

The relationship between artist and alternative manager is a personal and indispensable one, yet the recognition of the latter individual is on several points surprisingly ambivalent. There seems to be tension building underneath the distinction between artists and art-workers. On the one hand, artists love to have their support and both sides invest deeply in understanding each other and the projects they embark on together. However, the position of the art-worker is often understood (by both artist and art-worker) as a relationship of “service”. This dynamic of service-provision is problematic and a mentality shift towards collaboration and shared responsibility for all aspects of the work is urgently needed. It is this “service” mentality, in combination with financial precarity, which creates an environment of both guilt and disposability. The art-worker is not-quite institution, not-quite artist and therefore quickly becomes “the other” in conversations around money, time,

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power, fair practice... The scarcely-paid art-worker feels they must take on an unrealistic workload, meet more-than-human expectations and, on top of all that, shield the artist from all kinds of pressures and demands, since the art-worker has convinced themselves they are the ones in a (financially) privileged position.

Squeezed between bureaucracy, political tensions and a lack of both financial and emotional recognition for their pivotal role in the artistic field, this group is highly sensitive to burnout and to leaving their positions or the arts all together, which is a serious problem. In spite of all the alternative working-models that speak about care, sustainability and solidarity, the

position of the classical art-worker is vulnerable and unfortunately thankless in its nature. On top of that, valuable knowledge built up in these positions continues to go unrecognised and is eventually lost.

Discussing fair practice, we want to identify the specific role of the art-worker as highly essential and crucial within the web of (inter-) relations that structure the artistic biotope. We feel it is time to do art-workers the justice of rethinking practices of collaboration, visibility and recognition within the funding system.

*Katrien Reist, Helga Baert,
Ingrid Vranken*

Statements & Demands

What Artists Say About Precarity

A. The discussion about working conditions in the arts should focus on the fact that cultural labour is becoming more and more precarious, whilst at the same time working opportunities and working conditions have become much more restricted.

B. Production houses are not service-providers for artists, nor are artists an asset, instrument or product-deliverer for institutions. Cultural and artistic practices emerge in collab-

oration between diverse institutional and non-institutional actors and the specific contribution of all parties must be recognised.

C. Not recognising this relational dependency in the production processes of art leads to the increase of mutual precarisation for all — mostly non-institutional — workers.

Kevin Fay

Nicolas Galeazzi

Tips & Tricks

Good Practice #2

Honour the skills and energy of art-workers,
they are indispensable to your practice!
It is in artists' hands to lead the way to a more
healthy and sustainable work practice!

Visions & Ideas

What Art-Workers Say About Artists

Some statements noted during the discussion about the position of art-workers:

"Production houses are not a service for the artists. Producing together must be a collaboration which recognises *mutual* precarity and the potential of reciprocity."

"Artists that start their production with a list of requirements often don't recognise that it is necessary to search and find other ways of working! Deal with what's there, what's available."

"Art-workers feel the field is structured with artists at the centre, while artists feel institutions stand at the centre! Interestingly, each perspective feels excluded from the centre."

"New demand: the artwork NOT the artist should be in the centre and all the people involved engage in caring for the artwork. This implies that neither the artist, the art-worker nor the institution stand in the centre but the thing(s) they want to accomplish together. It makes a huge difference if there is a 'third space', outside the relation between artists and art-workers. If a common goal is defined and the work is truly understood as a col-

laboration, we can look *beyond* the personalised hierarchy!"

"Art-workers serve as a mediator for institutions and artists to affect and change one another. Both sides say: 'I have the knowledge, you have to learn!' A good production manager mediates from within!"

"Let's articulate the nature of the different precarities and needs that we – artists and art-workers – deal with. Be vulnerable! We feel if we project professionalism, we will become professional but this is a self-defeating strategy."

"Let's talk about what specific responsibility we're taking on – individually and together – when engaging in a project. With my and your knowledge, we try to figure out what the work needs now and in the future."

"Empathy is making a change in attitude. But this change in attitude requires a change in *structure*. It seems that it is largely the structure of the field which produces a detached and selfish attitude. What would an *empathetic structure* involve and entail?"

Katrien Reist, Nicolas Galeazzi

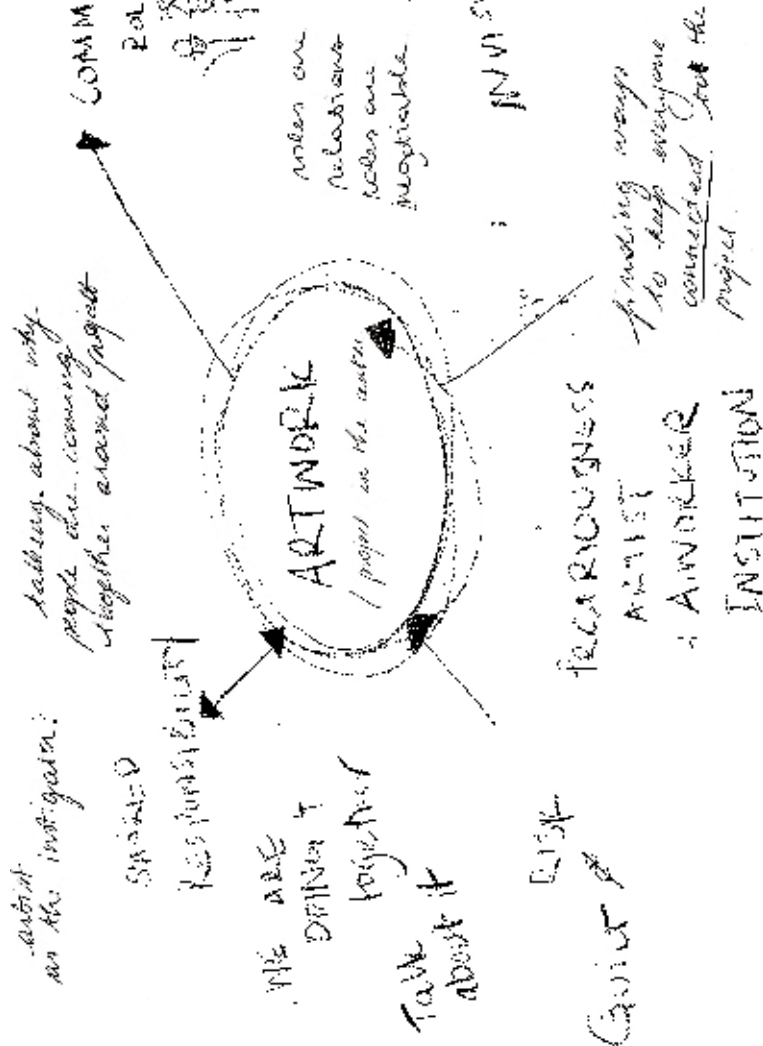
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13/04 int. funding
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Dates & Data

Workin' In The Arts Or What?

In all artistic disciplines it holds that only a small group of artists gets his or her entire income exclusively from core artistic activities. Among performing artists, however, this group is the smallest. One in five filmmakers gets his or her entire income from film work. Among authors, illustrators, musicians, composers and visual artists, it is about 12 percent. For performing artists and actors, the figures are 10 and 8 percent, respectively.

Excerpt: "D.I.T. (Do-It-Together): Tracing collective answers to the precarious position of artists in Brussels", *Cultural & Creative Industries in Brussels: Creativity in a Divided City*, eds. François Rinschbergh, Eva Swyngedouw and Jef Vlegels (Brussels: VUBPress, 2018), 181-198.s d .

*Delphine Hesters,
Joris Janssens*

Dates & Data

Some Comparisons With The National Average

Some interesting points of comparison help evaluate how high or low earnings of artists are. [read more in “Workin’ in the arts or what?”; week 15] The median of the net imposable income of all taxpayers on the overall job market in Belgium was 24,664 euros (in 2013), an amount that none of the artistic disciplines reaches. And yet artists are significantly higher educated than the general population. Indeed, 85 percent of performing arts respondents have a higher-education degree, compared to 40 percent of the working population in Belgium. If we compare the earnings of artists with the earnings for similar functions in other sectors, it becomes even clearer that artists earn very little. A benchmarking survey carried out on behalf of the social partners of Paritair Comité 304¹ concluded that for comparable profiles on the labour market, the median lies at respectively 21,826 euros (for “performing artists”), 27,979 euros (for “creating artists”) and 38,975 euros (for “directors and choreographers”).

Annelies Van Assche (2015) estimated that the equivalent net monthly income for a single employee without children at level C of the collective labour

agreement (the level that counts as a minimum for the retribution of artists in smaller organisations) lies at 1,460 euros. With their estimated monthly incomes, she found that about three quarters of her respondents – dancers based in Brussels – do not reach that minimum norm on the basis of their freelance assignments. Another reference point is the welfare allowance for singles. At present, that amount lies at around 10,400 euros on an annual basis or 866 euros per month. One fifth of Van Assche’s respondents reported a lower income. (Note: the estimated “income” in Van Assche’s study implies income from work, artistic and non-artistic, but not other possible sources of income, such as unemployment benefits.)

Excerpt: “D.I.T. (Do-It-Together): Tracing collective answers to the precarious position of artists in Brussels”, *Cultural & Creative Industries in Brussels: Creativity in a Divided City*, eds. François Rinschbergh, Eva Swyngedouw and Jef Vlegels (Brussels: VUBPress, 2018), 181-198. s.d.

*Delphine Hesters,
Joris Janssens*

1) Paritair Comité 304 determines the scales with accompanying minimum wages of the performing arts collective labour agreement.

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Addresses & Announcements

Art Watch: Make Injustice Public!

In the art world, people often work in confidence. Lots of agreements take place verbally, one often assumes that engagement alone is sufficient to be able to count on respect, the informal approach seems to be the most flexible etc. In many cases this might work fine.

Unfortunately, this culture of trust is very susceptible to abuse and exploitation. Unions notice that injustices generally get stuck in the twilight zone and the lack of transparency maintaining a toxic attitude. For this reason, ACOD Cultuur, a union for cultural workers and artists, offers a platform via the online tool ART WATCH to signal when things are going wrong. No contract? Not paid? Discrimination? No work regulations? Didn’t meet agreements? Inform us of such irregularities and then together we will discuss how to deal with them and possibly make them public.

Break the culture of silence in the interest of others who may end up in the same misery after you. Blow the whistle!

ACOD cultuur



Statements & Demands

51%**Get artists with an active practice to execute 51% of all paid functions in the cultural landscape!**

51% wants the financial majority-share of the culture economy in the hands of artists with an active practice. Across all sectors.

The goal is to get artists with an active practice to execute 51% of all paid functions in the cultural landscape, based on the willingness of both the artists and the organisations that form the cultural landscape.

It is not so much about finding a solution to the need to take up other jobs beside their artistic practice (to survive). It is rather about creating a mind-set wherein those “other jobs” can more easily be found in cultural institutions. There is a general aware-

ness that the cultural houses of today have all been built on the artistic work of yesterday. Consequently, to secure the future of such cultural houses, we need artists to continue their artistic work. Opening up more opportunities for artists to make a living, while securing a voice from the inside, is what 51% is all about.

Drop us a line, if you are interested to hear more.

Interested in becoming a cultural organisation committed to becoming 51% artist-run? Visit: www.51percent.be.

By the way, this is a D.I.T. project and therefore supported by Kunstenpunt, as is the Almanac.

*Thierry Mortier,
Sarah Hendrickx*

Tips & Tricks

Roles

Negotiate! Give the chance to change!

Define! So people don't assume what their roles are but (can) work with them.

Play! The role is not you! So, give it its own life!

Leave! ... before it's too late. No role is set in stone!

Affirm! It's why they hired you!

Beware! Remind each other of tools that limit self-exploitation.

Learn! You never know how your role will evolve!

Forget! Never think you know what your role is nor that you should!

Ask! ... because it's nice to hear what others project on to you.

Don't reduce! You can be and do all kinds of things, no? So, also do the shit that others have to do constantly!

Expand! ... because it's nice to do a lot.

Leave space! Collaboration is great and it's better when it's on the same level.

Say no! Be clear about what, for you, is not part of the game.

Now, define your idea of how multifaceted and/or fixed the roles are.

Nicolas Galeazzi

Tips & TricksGood Practice #3

Define and shift roles, so that people don't assume what their roles are, or why they have been hired or included, give them tools in their hands!

Give clear and interesting responsibilities.

Define how multifaceted and/or fixed their roles are.

And then rotate roles! Play the roles in different ways!

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**Culture makes up 10%
of all activities in Europe
but it is in average only
funded by 0,01% of
the national budgets.**

Addresses & Announcements

Sound Image Culture

It can make you break up the solitude of developing an audiovisual project on your own.

It will open you to new possibilities and a collective that can assist at different levels: filmmakers, artists and anthropologists brainstorming collectively on your project, personal coaching, encounters with international guests offering new points of view, assistance in sound design and editing. SIC offers 16-month coaching for up to 12 projects.

SIC was founded in 2007 by a group of artists, anthropologists and filmmakers committed to artful storytelling through real human encounters that challenge documentary conventions.

Pooling expertise from different fields, the aim was to create a free space of thinking and creating (thinking while doing/doing while thinking) outside classical education and outcome-driven funding systems.

SIC supports projects that may still be in a fragile state, makers that take alternative routes, show a unique approach and may be at a turning point in their career.

At the core of the program are collective feedback sessions, where coaches and participants share experience, knowledge and inspiration about their ongoing projects.

Based on mutual exchange, all kinds of collaborations have been created and meanwhile some former participants have become coaches.

You are welcome to join us for collective sessions, masterclasses or screenings!

Check our website for the program and more information (www.soundimageculture.org) or contact us via soundimageculture@gmail.com with any questions.

The next call for projects will be launched at the end of 2019.

SoundImageCulture – Sic - is a workspace where artists, filmmakers and anthropologists realise their personal projects.

SIC is supported by the FWB (Fédération Wallonie-Bruxelles) and the VAF (Vlaams Audiovisueel Fonds).

Susanne Weck




Testimonies & Voices
New In Town

When I arrived in Brussels in 2016, I went to Actiris to learn more about the unemployment system. I knew I wasn't eligible to receive money yet, but I took a ticket, got an appointment and I spoke with someone. (I'd been told by friends that the system in Belgium is complicated and I wanted face-time in order to get a handle on the procedures that were potentially ahead of me.)

Surprisingly, after walking me through the details of the unemployment system, the gentleman working for Acti-

ris advised me to examine my career path and think hard about changing it soon. I'd told him I was a dancer and once he heard that he quickly remembered a conversation he had had with a woman in his office the day before. He said he wanted to tell us both the same thing: "There are a lot of you guys here and it looks to me like your work doesn't really have a future – financially speaking. So, plan ahead for the sake of your own stability, develop other skills and know you'll do well to change jobs."

..., *et al.*

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	01/05 - 15/06 check CERA for application	03/05  int. funding visual arts WBI
T	01/05  CFWB •bourses start Sep. •project / research start Jan.	F
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Tips & Tricks

Check Your Wage

There's no such thing as a typical artists' wage. After all, artists can be employed in different sectors. Each organisation or company belongs to a particular sector. A sector is a group of businesses that share similar business activities. Each sector falls under a "Joint Committee", which facilitates negotiations between trade unions and employer's associations. The outcome of these negotiations is different for each industry. There can even be differences between the linguistic communities within one Joint Committee. The results of these negotiations are written down in a Collective Labour Agreement (CLA, resp. CAO in Flemish; CCT in French).

A CLA applies to all people employed in that sector, as well as to all employers active in that sector.

Six steps to check your wage:

1. In which sector do I work?
Most artists fall under one of the following **Joint Committees**:

JC 304 – performing arts and music:
organisations directly or indirectly
involved in musical, singing or dancing
performances, spoken word perfor-
mances, theatre, mime or feats of agility
and/or strength, juggling or acrobatics:
cultuurvakbond.be > barema je loon

JC 329 – sociocultural sector (important for visual artists): organisations that may have a creative, educational, recreational and social orientation:
cultuurvakbond.be >barema > artiest

JC 303 – film industry:
lbc-nvk.acv-online.be > Dien-
sten > PC-303-Film

JC 227 – audio-visual sector:
lbc-nvk.acv-online.be >
Diensten > PC-227

2. What is your position at work? Positions are divided into different groups in these sectors, with each group falling under a specific wage scale.
3. How many years of work experience do you have? If you do not yet have any work experience, your wage will be lower than what you would earn if you had some years of experience. A wage scale starts at 0 years of seniority.
4. A wage scale is calculated on a monthly, daily, shift or hourly basis.
5. It always concerns gross wages. The employer will pay a net wage. They will deduct 13.07% from your gross wage on account of social security contributions and advance business tax. Low-wage earners will pay slightly less in social security contributions due to the work bonus. Costs on top of the gross wage such as the employer's social security contributions, payroll service provider costs and industrial accident insurance costs are at the client's expense and are not part of your gross wage.
6. Do you have any further questions about your wage? Contact your trade union.

Tips: wages are indexed to inflation in all sectors. Take care to always check the most recent wage scales. Always refer to the gross wage when conducting wage negotiations and make sure to discuss the employer's costs (including the cost of the SBK) to be sure that such costs are not deducted from your wage.

Ine Hermans,
cultuurvakbond.be

Some examples:

Profession	Experience	Per	Gross Wage
visual artist	0 years	day	€ 104.72
	5 years		€ 118.06
musician	0 years	concert	€ 111.08
	5 years		
in low subsidised organisations (nl)	0 years	day of perf.	€ 97.65
	5 years		€ 105.29
in subsidised organisation (nl) (> € 307,919)	0 years	day of perf.	€ 129.35
	5 years		€ 145.02
in organisation (fr)	0 years	day (7.6h)	€ 104.08
	5 years		€ 104.08



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Tips & Tricks

Alternative Waging

Finally, another business model. Patreon.com users are grouped by content type, including video/films, podcasts, comedy, comics, games, education, etc. Content-creators set up a page on the Patreon website, where patrons can elect to pay a fixed amount to them on a monthly basis. Alternatively, content-creators can configure their page so that patrons pay every time the artist releases a new piece of art. A creator typically displays a goal towards which the incoming revenue goes and can set a maximum on how much they receive per month. Patrons can cancel their payments at any time. Creators typically provide membership benefits (commonly in the form of exclusive content or behind-

the-scenes work) for their patrons, depending on the amount each patron pays. Patrons can unlock monetary tiers to increase the content type that they see from the sponsored user. A number of content-creators on Patreon.com are also YouTubers. They are able to create content on multiple platforms and while the YouTube videos may be available to the public, patrons receive private content made exclusively for them for aiding the Patreon.com user's goal. Patreon.com takes a 5% commission on pledges. As of May 2017, the average pledge per patron was around US\$12 and a new patron pledged to a creator every 5.5 seconds.

Stef Meul, patreon.com

Visions & Ideas

To Spoil The Party, To Set Our Joy Ablaze

"Like the liberal, Uber-style 'sharing' economy, which atomises collective working conditions and extends false promises of increased freedom and prosperity to individuals, the figure of the artist-entrepreneur, characterised by flexibility and self-sufficiency, is aligned with an essentially neoliberal politics."

"The policies that frame the individual as a service-provider and hinge on innovation, autonomy and success, suggest that it is in our interest to forget the collective knowledge and poli-

cies that have been patiently elaborated in the last 40 years, devaluing, perhaps even destroying, certain practices along the way; practices – of sharing, of care, of creation, etc. – that are being undone in the attempt to meet the new orientations. What is there to do, then?"

Excerpt: François Lemieux, "A Call to Conversion: From Artist to Entrepreneur", (Montréal: Journée sans culture, 2016)

quoted by someone in the almanac camp

Addresses & Announcements

The Dance Passport


Are you a dancer or performer working in an EU-country other than Belgium? Thanks to the “Dance Passport” tool you can find more information online about your labour rights (the patchwork of social security, tax and administrative regimes) in the country you are visiting.

The aim of the Dance Passport is to be a source of support for professional dancers in the context of European mobility. It is a union solidarity network for dancers abroad. This scheme allows dancers who are paying union members in their home country to access local union support and services while work-

ing for short periods in any European country where there is a participating union. Thanks to the strong cooperation and partnership between union members of the International Federation of Actors (FIA), who have joined hands to offer reciprocal support to their members, the Dance Passport promises better information and more comprehensive protection to dancers working in Europe. More detailed information and additional support can of course be sought directly from the local union.

Robrecht Vandebeeken,
dancepassport.eu

**common quote
of amongst artists:
“Forget about pension!”**

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Tips & Tricks

Solidarity And The Social Security Rules For Artists

Artistic activities inherently imply a short-term duration and consequently a contractual labour agreement is seldom drawn up. To guarantee social security, specific rules can be found in the legislation that aim to acknowledge the activities of artists as a valid form of labour. For each of the different sub-categories that constitute social security – such as unemployment, pensions, leave of absence due to illness or holidays – specific rules also exist. All these specific rules meet certain requirements in accordance with the nature of the art-form. Specific industry-rules within the general legislation are not exceptional.

For other groups of employees, specific rules based on the principle of equality are also included. Parliamentarians, teleworkers, seasonal labourers, sailors, lumbermen, etc., all benefit from such protections. Over the next two weeks, you will find contributions containing a brief overview regarding the specific rules for artists in the law of social security (week 20), in the law of unemployment (week 20) and in the labour law (week 21).

Els Moors, Kobe Matthys,
Kristien Van Den Brande

Tips & Tricks

Special Rules For Artists In The Law Of Social Security

The “artist status” is a term that causes confusion. The “artist status” is not a status but instead a set of specific rules within unemployment legislation. Every artist in Belgium falls under the same general social security legislation as do employees and civil servants. Thus, artists always have the “employee status”, unless they choose to establish themselves as independent. To accomplish this status, the artist has to first present a sufficient amount of income to the Artists Commission. In the relation between the employer who provides the assignment and the independent who accepts the assignment, the independent is not subject to the authority of the employer and a labour agreement does not exist.

Article 1bis

The lack of a labour agreement or the absence of authority between the employer and employee does not mean that artists lose their social sta-

tus as an employee. The Royal Decree from 1969¹ drew up specific rules for “spectacle companies” and “stage artists” in order to prevent this. With the adjustment of the RSZ/ONSS (National Service for Social Security) legislation in 2002, this protection was finally expanded to artists as well. This specific rule is referred to as “Article 1bis”. Caution, despite the benefits of Article 1bis for artists, it does not mean they automatically fall under other labour agreements² too.

Artist Visa

Since the revision of law in 2014, unfortunately, artists first have to present their activities to the Artists Commission before they can be deemed eligible for Article 1bis. The Artists Commission, which also determines if someone can become independent, decides whether or not the performed activities are artistic in nature. Subsequently, they deliver an “artist visa” to justify the employ-

¹ For adjustment of the law on the topic of social security for artists.

² The protection of social security and labour law are two different authorisations.

The social dialogue between employers and labour unions is only applicable within labour law.

ee’s activity in accordance with Article 1bis of RSZ law. Once the commission acknowledges the activity as artistic, the employing party who assigns the activity is also obliged to pay wage costs to the social security (RSZ/ONSS), just like any other employer.

Target Group Artists Reduction

The RSZ/ONSS contribution consists of a minimum of 25% on top of the gross wage at the employer’s expense and a contribution of 13.07% of the gross wage at the employee’s expense. Concerning performances of an artistic nature, employers enjoy the benefit of a reduction in contributions.

KVR/RPI - Minor Remuneration Scheme

To make use of this scheme, you have to obtain an “artist card”. The artist card can be requested and acquired at the Artists Commission. The minor remuneration scheme (KVR/RPI) is a reimbursement of costs up to a maximum amount of 126.71 euros per day, per employer providing the assignment. The scheme cannot be utilised for longer than seven consecutive days with the same employer, cannot exceed 30 days per year and the maximum earnings permitted is 2,534.11 euros per year.

*Els Moors, Kobe Matthys,
Kristien Van Den Brande*

Tips & Tricks

Special Rules For Artists In The Law Of Unemployment

The work of an artist often fluctuates and unemployment benefits provide continuity of income during days without assignments. This security is of the utmost importance to artists. It took a long time to regulate and fine-tune the specific rules of the unemployment arrangement for artists.

Cachet

To obtain access to unemployment benefits, one has to meet certain conditions. One of these dictates that the right to unemployment benefits is based on accumulation of past working days. However,

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artists' stand-alone assignments often do not constitute whole days. In 1999 a rule came into effect that stated that short performances amounting to a few hours of activity can count as full days for artists. The remuneration wage for an artist is usually based on the performed activity, not on a labour wage per hour and not on mere working days. The so-called "cachet rule" from 2014 determines a calculation for artists that excludes the counting of actual performance days and instead takes into account the received gross wage. To calculate the amount of days, the gross wage gets divided by the minimum wage income, currently set at 60.10 euros a day.

Neutralisation rule

The amount of beneficial unemployment income gradually diminishes, depending on the duration of unemployment. The "anchoring rule" or "neutralisation rule" involves the decrease of unemployment income. Realistically speaking, beneficial income diminishes after 12 months of unemployment. However, when one presents sufficient artistic performances, the unemployment income is "anchored" at a fixed amount. Meaning, in other words, 156 days of employment must be presented over the course of 18 months, of which 52 days may include employment featuring non-artistic performances.

It suffices to execute three artistic performances on an annual basis to retain this rule.

Search Behaviour

Another rule involves your availability on the labour market. Those in search of employment have to be available on the labour market and respond to the job offers of VDAB, Forem or Actiris. If you do not comply, you can be sanctioned. However, an exception for artists exists. If you receive a job offer from VDAB and can present evidence of 156 days of employment during the preceding 18 months, of which at least 104 days consisted of artistic performances, you may disregard non-artistic job offers.

Practicing arts

Another specific rule involves certain circumstances in which the artist is allowed to perform artistic activities in combination with unemployment benefits. Non-remunerated artful activities, such as artistic training or amateur arts, have no influence on unemployment benefits.

*Els Moors, Kobe Matthys,
Kristien Van Den Brande*

Tips & Tricks

Specific Rules For Artists In The Labor Law

Article 1bis

Labour rights determine the proportions between employer and employee in terms of work duration, resignation, wages, wellbeing and training. According to labour law, both parties are free to choose the nature of their working relationship. They decide together if they want to work as employer/employee or client/independent. These particular choices are usually determined by the kind of authority implicated in the working relationship. In their relationship the employee is subject to the authority of the employer, as determined by the labour agreement. Since many artists begin their activities without a labour agreement, they fall outside the labour law. Yet they can build social security rights under Article 1bis. The problems come when the assigned activities do not fall under labour law. Unions rightfully warn that an evolution like this can undermine labour law as such, calling attention to opportunistic employers who exploit the situation to manoeuvre into a position where they can also neglect their social security responsibilities to other professions. At the same time, certain political parties are exercising pressure to establish so-called "flexi-jobs". Their proposal boils down to providing a third social status for autonomous employees, which basically

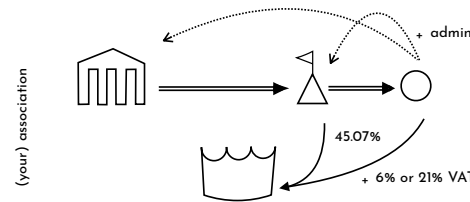
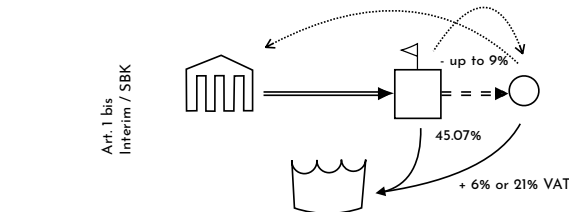
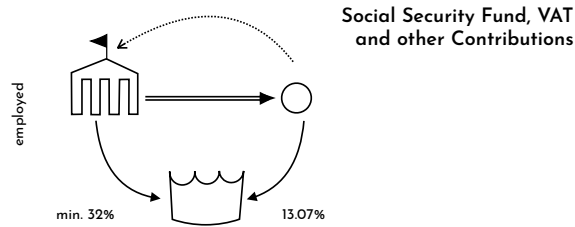
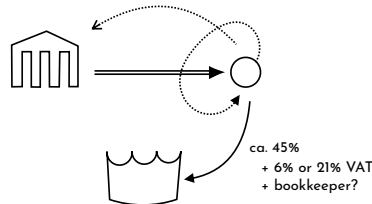
negates the initial protection of Article 1bis. This could be the end of social security for artists. Bottom line: proper and specific rules are lacking for artists who work without labour agreements. Sadly, the current specific rules for artists covered by labour law are only applicable to those who are tied to a labour agreement.

CAO/ OCT - Collective Labour Agreements

For artists who start their activities with a labour agreement, there are three different types of collective labour agreements. Performing arts: Joint Committee 304; film and audio-visual sector: Joint Committee 303 and 227; sociocultural sector: Joint Committee 329. All minimum wage scales for the different Joint Committees can be found on the website of the Belgian Federal Public Service - Employment, Labour and Social Dialogue: www.werk.belgie.be. Unfortunately, the site doesn't have an online simulation tool. For now, wage rates can be found in the charts.

For more information regarding all legislation that concerns artists, go to: www.kunstenloket.be.

*Els Moors, Kobe Matthys,
Kristien Van Den Brande*

Employment
full social securityIndependent
low social securityKVR/RIP (legal) /
Black (illegal)

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Dates & Data

The Grand List Of Funding Applications

A. FLEMISH COMMUNITY

Vlaamse Gemeenschap, VG

www.kunsten.be > werken in de kunsten

For an overview of the subsidies by the Flemish Community look at

- vlaanderen.be > subsidies voor de culturele sector
- sociaalcultureel.be

1. Art and Heritage

Kunsten en Erfgoed

www.kunstenerfgoed.be

Application:

15/03 for projects/scholarships starting August - December

15/09 for projects/scholarships starting in January - July

All other subsidies have individual dates, please check the website: kunstenerfgoed.be > onze subsidies

2. Flemish Fund for Literature

Vlaamse Fonds voor de Letteren

www.vfl.be

Promoting literary quality and contributing to the professionalisation of literary actors are the central objectives of the VFL. To these ends, it has developed a range of subsidy schemes.

3. Flemish Audio-visual Fund

Vlaams Audiovisueel Fonds

www.vaf.be

The Flemish Audio-visual Fund (VAF) is an institution of the Flemish Community and works on behalf of the Flemish Government.

Three funds fall under the general umbrella of the VAF: VAF Film, VAF Media and VAF Game.

4. Cultuur/Culture

www.cultuurculture.be

For cultural projects between the French and Flemish communities.

Application: 15/09 - 15/11 of the year preceding the project.

5. Circus in Flanders / circusdecreet***Creatie van circuskunstproductie***

www.sociaalcultureel.be >
circus > subsidievoorwaarden

a) For projects and organisations**Application: 01/04 & 01/10**

Funding: natural person max. 5'000€
cooperation min. 5'000€

b) For dissemination of a circus art production via a nomadic circus tour

Spreiding van een circus kunstproductie via een nomadische circus tournee

Application: 01/10

Funding: only legal person

c) For promotion of circus art

Promotie van circuskunsten

Application:

at least 6 months before starting
Funding: only legal person

6. VG - International

Subsidy for travel and accommodation costs to stimulate international initiatives for amateur arts, sociocultural work with adults, participatory art practices, Flemish Sign Language, circus and local cultural policy.

Application: bound to production period

Funding:
75% of the actual costs
max. 1000€ per person
max. 5000€ per application

B. FLEMISH COMMUNITY COMMISSION***Vlaamse Gemeenschapscommissie, VGC***

Support of Flemish culture in Brussels
www.vgc.be > ondersteuning
> subsidies > cultuur

1. Yearly Structural Support for the Arts***Jaarwerkingssubsidies Kunsten***

Brussels arts organisations can apply for subsidies to support their artistic activities structurally.

Application:

01/11 of the preceding year
NOTE: from 01/11/2019 it will be possible to apply for a 2-year subsidy (2020-2021)

2. Project Subsidies Organisations / Artists***Projectsubsidies Kunstorganisaties / Kunstenaars*****Application:**

presentations between:
Jan.-Apr. : 01/10 (previous year) -
May-Aug.: 01/02
Sep.-Dec.: 15/05

3. Subsidies for Progress and Development in the Arts***Trajectsubsidie kunsten***

VGC awards artists or associations a project subsidy to support development and growth within their oeuvre/practice,

Application:

01/04 (the trajectory starts in the year of application)

- July: 01/02
- January (following year): 01/10

C. WALLONIA-BRUSSELS FEDERATION***Fédération Wallonie-Bruxelles CFWB***

www.creationartistique.cfwb.be

1. Grants***Bourses***

Support for natural persons towards a research project, training or experimentation contributing to the development of a career.

Application:

projects starting in:
May : 01/02
September: 01/05
January (following year): 01/10

2. Project Subsidy***Aide au projet***

Financial assistance granted to a natural or legal person to support the implementation of a specific project for a maximum of three years.
Any request for project support must be made using: the "project assistance application form"

a. Project creation for adults audience***Aide au projet de création Théâtre adulte*****Application:**

for projects starting:

b. Project creation young audience
Aide au projet de création Jeune public**Application:**

- annual projects starting July: 01/02
- perennial projects starting January (following year): 01/05
- shorter projects starting January (following year): 01/10

c. Restaging***Aide au projet de reprise*****Application:**

projects starting after:
- July: 01/02
- January (following year): 01/10

d. Programming***Aide au projet de programmation; lieux de diffusion, lieux de création et festivals***

Application: - annual projects starting July: 01/02

- perennial projects starting January (following year): 01/05

e. Development, all categories***Aide au projet de développement; toutes catégories*****Application:**

- annual projects starting July: 01/02
- perennial projects starting January (following year): 01/05

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D. CREATIVE EUROPE

eacea.ec.europa.eu > creative-europe

Creative Europe is a support structure of the European Commission.

Online filter for your needs:

eacea.ec.europa.eu/creative-europe/funding_en

Or direct address:

Creative Europe Culture Desk

Gudrun Heymans, Departement Cultuur, Jeugd en Media

+32 2 553 06 59 / gudrun.hey-

mans@cjsm.vlaanderen.be

creativeeuroppeculture@vlaanderen.be

1. Small Collective Projects

kleinschalige samenwerkingsprojecten

www.creativeeurope.be > subsidie

For cultural and creative cooperations by at least three organisations from three different participating countries, for a maximum of four years.

Application: 31/10

2. Big Collective Projects

grootschalige samenwerkingsprojecten

www.creativeeurope.be > subsidie >

For international networks, active in the cultural and creative sectors, consisting of one official headquarter-organisation and at least 15 members from 10 different participating countries, for a maximum of four years.

Application: 31/10

E. OTHER SUPPORT STRUCTURES**1. Fondation Vocation**

www.fondationvocation.be

Fondation VOCATIO supports passionate and talented young people with a life project or true vocation. Each year, the foundation awards 15 scholarships of 10,000€ to young people, aged 18 to 30, with a talent and/or social ambition.

Application: from Sep. (response Nov.)

Funding: max. 10,000€

Cera

Cera.be > Maatschappelijke projecten > kunst en cultuur

Cera is a cooperative founded by KBC bank. It supports cooperative undertakings in general and they have a specific fund for culture and art: "As a cooperative, Cera is an ideal breeding-ground

for sustainable and socially-responsible entrepreneurship and fills in the cooperative principles in an innovative and forward-looking way."

Application:

round 1: 01/02 – 15/03

round 2: 01/05 – 15/06

round 3: 01/10 – 15/11

Decision: date to be issued (projects cannot be realised prior to this date)

CJSM - Exchange Subsidy: Flemish and German-speaking Communities

cjsm.be > cultuur > duitse-gemeenschap

The purpose of the joint project call is to promote cultural cooperation between the German-speaking and Flemish Community. The call is open to cultural operators from the two communities.

Application: ± December

Funding: max. 5000€

Exchange Subsidy: Flemish Community and Quebec

Directed at the performing arts sector in all its forms (dance, theatre, puppets, circus, etc.) and at young audiences of all age groups (babies, toddlers, children and adolescents). Must be developed by at least one Flemish and one partner in Quebec. Max 2 year projects.

Application: 15/01

Funding: max 15,000€ Flemish side

Extra addresses for research and project grants:**Horizon 2020:**

ec.europa.eu > horizon2020

Creative Europe:

ec.europa.eu > creative-europe

Koning Boudewijn Stichting:

www.kbs-frb.be

FfAI: ffaiarts.net

Euclid: www.euclid.info

Culture & Creativity:

www.culturepartnership.eu

European Cultural Foundation:

www.culturalfoundation.eu

Heranet: www.heranet.info

DAS THIRD: atd.ahk.nl > das-research

LAPS Rietveld: laps-rietveld.nl

NWO: www.nwo.nl > financiering

Vleva: www.vleva.eu

Innoviris: www.innoviris.be/en

Julia Reist

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15/06 4y project CFWB

16/06 visual arts WBI

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Testimonies & Voices

Interim's Transparency

Interim agencies such as T-Groep/ Amplo, Tentoo and Ritmo Art/ASAP have been granted permission by the government to handle interim contracts of artists as SBK/BSA (sociaal bureau voor kunstenaars / bureau social pour les artistes). These agencies provide the tax administration of the flexible short-term contracts, and turn them into form of an employee status, with full coverage of social security.

This does not mean however, that SBK/BSA's act as an employer in the sense that they fulfill the normal employer's duties. SBK/BSA's only provide the administrative services that come with employment regarding social security. Therefore, the income for a job has to cover the full contributions for social security (employee and employer) and pay for their service on top.

It is of course important to build up and contribute to social rights - especially for artists, as they can benefit from special rules within the general welfare system.

But there are several aspects in the structure that are unfavorable for artists.

As the artists negotiate the jobs with clients by themselves, the interim agencies are not responsible for the economic situation of their "employees". They don't have to employ according to the general labour agreements (CAO/CCT), nor do they have to look for new jobs or clients: it's the artist who brings them to their door. And yet, the charges for their services are often intransparent and evasively communicated as they make them part of complicated and confusing calculations. Most of these agencies are publicly traded companies, and as such they subjected to market dynamics in favour of their shareholders.

As artists and freelancers, we should request full transparency about the exact percentage our interim agencies pass on to artists as a fee, so we can make a conscious and informed choice for our preferred agency. It's time artists' interests are placed at the center of these services and that artists are recognized and treated as the agencies' clients. It might be a task for the unions to support us in this!



Tips & Tricks

How To Get The “Artist Status”

Step 1.

Apply for unemployment through a union / syndicate at the RVA/ONEM (national employment office): ACOD and acv-ccs are specialised in working with artists, but others do it as well.

To get unemployment you need to prove a taxed income in Belgium for

- min. 312 days in 21 months if you are younger than 36;

- min. 468 days in 33 months if you are older than 36.

Step 2.

Apply for an artist card (kunstenkaart / carte artiste). Download the application form (inlichtingenform_kunstenkaart.doc) from the webpage of Cultuurloket and send it to:

kunstenkaart@minsoc.fed.be

Help lines

Cultuurloket
www.acodcultuur.be
www.cultuurkameraad.be

www.cultuurvakbond.be
www.socialsecurity.belgium.be/en
www.podiumkunsten.be

Most SBK's can introduce you into the procedures as well. Search for a list of all social agencies for artists (SBK/BSA) on www.kunstenloket.be > “lijst SBK”.

Julia Reist

Tips & Tricks

Being On A Board With The Artist Status

“As a board member of a non-profit organisation, the RVA sees you as ‘not available for the labour market’. A basic condition to qualify for unemployment benefits is that you are available for the labour market. An application will therefore never be accepted if you are also a managing member of a non-profit organisation.”

– “Alles over het kunstenaarsstatuut”, *Amplio Blog*, 12 October 2018, amplio.be/nl/blog/alles-over-het-kunstenaarsstatuut (accessed 17 December 2018).

The problem here is that the RVA/ONEM sets being fully available for the labour market as the primary condition for receiving unemployment at the time you apply for the Artist Status. The rule is unclear in cases where one already benefits from unemployment and wants to obtain the artist status as a board member of an organisation.

If you are a member of the board of a VZW/ASBL (even if it is volunteer work) your status of supposedly being fully unemployed and available for new work opportunities is invalid.

Via the site of the RVA/ONEM there is a rule that says you can act as a volunteer while receiving unemployment benefits. The condition is that such activity must be in place before applying or receiving unemployment benefits. If this wasn't the case, you have to apply to the RVA/ONEM for this volunteer position and they will then decide if you are eligible for unemployment benefits for the days you were doing the volunteer work or not.

All the rules about volunteer work in combination with unemployment can be found on info-sheets T41 and T42 on the RVA/ONEM website: www.rva.be/nl/documentatie/infobladen/

Julia Reist

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W	S/S 22/06 int. funding dance WBI

Tips & Tricks

What Is An Artist For Administrators

Most people working in this field understand their work in one or the other way as “artistic” – not so the tax and unemployment authorities. The following list is a reduced version of a list used by RVA/ONEM to evaluate your artist

status or by most SBK/interim offices calculate the VTA for a job.

Note, this list is originally more exhaustive. Please find the entire list published by RVA/ONEM under the title “tableau des activités les plus fréquentes” on various web sites.

Work that counts towards being eligible for the Artists Status:

Actor	Decorator	Mime
Actor - comedian	Designing jewellery (original piece)	Musician
Author	Dialogue	Orchestrator
Ballet Master	Director (theatre / film)	Painter (artistic)
Blender	Director of Photography	Photographer
Chief cutter	Drawer	Prestidigitator -
Chief operator of sound	Engraver	Scenographer
Choreographer	Humorist	Scriptwriter
Circus artist	Illusionist	Sculptor
Composer	Illustrator	Singer
Conductor	Lyricist	Voice Doubling (Movie)
Copycat	Magician - conjurer	Writer
Dancer		

Work not acknowledged as artistic work and therefore ineligible for the Artist Status:

Assistant cutter	General manager, Assistant, ...)	Prompter
Assistant director	Graphic artist	Prop master
cabaret manager	Hairdresser	Radio presenter
Camera Assistant	Impresario	Scenography Assistant
Cameraman	Interior designer	Script
Casting Manager	Journalist	Sound Assistant (Pole Operator)
Costume designer	Light designer	Sound operator
Critic	Lining (stuntman)	Speaker
Decorator	Machinist	Teacher - teacher - workshop
Disc jockey	Makeup artist	Voice dubbing (Radio, tv emission, doc. etc.)
Dresser	Mannequin	Web designer
Dressmaker	Model	Wigmaker
Editor	Producer	
Electrician	Production Administrat.	
Engineer (sound)	Production assistant	
Extra	Production secretary	
Film technician animated		

Unfortunately we can't find performance artist, curator, artistic researcher, and many other artistic practices on this list. If you see your practice not represented here, please call the RVA/ONEM.

Statements & Demands

Some Claims

On Taxation Etc.

NOTES ON TAXATION #1

"21% VAT on a job in art education with a day fee of e.g. 200€ is too much! "

NOTES ON TAXATION #2

"We want to get the whole cultural sector (educational, social, productional, and any other artistic practice) on 6% VAT!"

NOTES ON TAXATION #3

"Dear tax authorities,
Artistic practice is more than just what you see on stage! And it's more than what generates a "contract"! If the artistic economy is not supported in the way other sectors are (aviation, agriculture, banking, etc.), it is a no-go to tax the cultural sector in the same way as other sectors!"

NOTES ON TAXATION #4

"If we want to do something about precariousness for artists, arguing for tax reduction is probably not a the way to go. What does that mean in terms of solidarity with the rest of society? Shouldn't we rather argue for more funding so everyone is able to contribute their share to the social welfare system?"

NOTES ON TAXATION #5

"Tax Shelter systems are not in advantage of the artists!"

LOVE LOW KEY!

"Dear institutions of any size,
Please organise yourself in a way that the purpose of your institution – the Art – can be paid fairly! Keep structure, admin and real estate slim and low-key!"

ARTIST: MAKE WORK THAT MAKES WORK POSSIBLE

"Dear artist of any kind,
Please shape your ideas so that they work! Your ideas have an economic component! Realise your ideas in a way that they are able to pay for the labour needed to realise them – including the labour of your peers!"

This compilation of diverse and contradicting statements are snapshots of a unfinished discussion on the complex issue of taxation in relation to financing and practicing art. It should be further discussed by artists as it heavily influences their work.

Nicolas Galeazzi

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Tips & Tricks

Bitsoil Popup Tax

& Hack Campaign

The BitSoil Popup Tax & Hack Campaign is an internet based installation that deploys its activity both online and offline. It's an interaction between a troupe of happily strolling social media bots on Twitter and an offline interactive installation, geared as a critical tool to restore a fair balance to the digital economy and its tendencies to concentrate wealth in the hands of a few big tech companies.

In recent years, major big corporates like Google, Apple and Facebook have profited from the business model of providing free services in exchange for user data. This model is now broken. The value of user data has outstripped the value of free services. These companies' profits continue to increase, as their ability to know more about their users increases and this becomes more attractive to advertisers and other third parties. This new oil, the user's data, or "bitsoil" as we coined it, has up until now been freely given away without any thought to the value of this data and who benefits from it. What if this wealth is tapped again and

returns to its instigators, the crowd for instance? How can we transform bitsoil into a fair welfare system that turns the bitsoil resource into a universal redistributing mechanism? And if it were enough to levy a tax on the exploitation of bitsoil? Why should corporates get a free ride on assets generated by all of us?

The BitSoil Popup Tax & Hack Campaign is part of an ongoing project bitREPUBLIC, that seeks to redefine and redesign tools for an open, artificial, DIY framework which aims is to guarantee those disenfranchised, displaced or excluded, an unconditional right to socio-economic inclusion, restoring, beyond the control of states, some actual shortcoming on the refugee status as, for instance, the right to move freely and to work. The BitSoil Popup Tax & Hack Campaign aims to mobilise users of social media platforms to claim a micro tax on their data and therein make a call for a fair distribution of the wealth of the digital economy.

LARBITS LAB

Statements & Demands

Some Questions To A Real Salary Calculator



Everything I ever wanted to know about my salary but never was able check by one single online salary calculator The unions, SBK's, the cultuurloket's could make our lives of negotiation over salaries, the making of contracts or invoices much easier with such a tool. I would like to find answers by a way of an online calculator about following questions:

- How many hours does someone have to work to receive x amount in her/his account?
- How many hours does someone have to work for x amount in the budget?
- If I get x amount, in which salary category has the company put me?
- What should I get according to the CAO/CCT for x hours of work?
- How long will my holidays be if I work for x amount of projects?
- How much did my interim agency earn last year from my work?
- How much of the grant I received for an artistic project floated directly back to the state?
- What is the difference between the CAO/CCT salary and the actual salary?
- Consequently, what is the extent of the donation or cultural discount I myself am providing to the project?
- More questions?

Sebastian Kann

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Visions & Ideas

De-Fetishise!

My proposition for a more fair and sustainable field of artistic production can be summarised in one word: de-fetishise! Another way of expressing my thoughts is, “de-fetishise from art-as-commodity to art-as-commons.” In other words: How we can go from art as a material entity upon which we put an exchange value (for only some people), to art as a material entity upon which we put a use value (for a broader group of people)?

The idea of commons stands somewhere between the two classical models that we human beings refer to when a certain need or desire has to be fulfilled. Such a need could be housing. Who’s going to arrange that? Either it will be the state, think about post-war social housing, or it will be the market, that is, private developers.

Another need is, of course, culture.

Who is going to provide culture? We can have it fully subsidised by the state but we know, of course, that that’s not going to happen or we can hand it over to the free market, which is what we have been seeing over the last decades on all levels. In our research, we see it on the individual level (burnouts), on the organisational level (the turnover time of new start-ups) and we see it on the macro level (the “Creative City”). So want to ask two additional questions. Firstly, can art/artistic production be a commons?

... but how do you avoid fetishisation of the commons?

...and could de-fetishisation anyhow render the value-making processes in the art market transparent?

And, secondly, if it were a commons, how do we redistribute its value? Who’s going to decide upon that? And this is where I come to my proposal for a more sustainable and inclusive art world again: de-fetishisation.

A fetishised object is an object that we think has a value of its own, forgetting that this value has been put in the object by human activity. When fetishising an object, we tend to ascribe value to it, while at the same time concealing or forgetting that labour, social labour, human activity has gone into it. My proposal: if we want a fairer art practice, we should make art as a commons, as something we share. How do we do that? By exposing the social relations that lie behind art and also by redistributing the value that is found within artistic objects. In other words: in order to move towards a more open, inclusive and just field of artistic production, we should lay bare, expose, reveal the social relations – the man-made character – that pass behind the commodity form that art has become.

Sure, but does de-fetishisation lead to de-mystification of art? And do we really want this?

And finally, does the call for de-fetishisation lead to certain types of art being more acceptable than others?

Tips & Tricks

Broken Apples

Your Apple computer is broken?
Don't buy a new one.

Get an ugly second-hand PC for a tenth of the price and install Linux on it. You'll hardly be disoriented. After a little stretching, you'll start to realise how

easy it is not to get bankrupted by the Big Apple and how your daily working tools can easily match your social, political and philosophical convictions!

Christophe Meierhans and the internet

[illegible]

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Statements & Demands

Dear Cultural Institution,
There Is An Elephant
In The Room

It has been a while now that Constant* has tried to address cultural institutions (that we love and respect!) about their use of commercial platforms and proprietary technology. It is always awkward to bring these things up because it can easily feel like blaming and Constant cannot, but actually does not, want to solve these issues for others. How then to communicate the

urgency for change, to talk about the potential but also the responsibility of institutions to do things differently? How to do that in a generous and maybe even poetic way? We started writing this letter, imagining that it can be completed, copied, changed and sent by other people with the same concerns. It is far from perfect, but this is how far we got. We'll keep on trying!

* Constant is a non-profit association, based in Brussels since 1997, collectively-run and active in the field between art, media and technology. Constant develops, researches and experiments on the intersection of feminisms, copyleft, Free/Libre + Open Source Software.

"Dear cultural institution,

There is an elephant in the room! You and many of your colleagues entrusted your institutions' networked communication, some of your digital archives and also your collaboration tools to tech-giants. You rely more and more on so-called 'free' services provided by Google, Apple and Facebook. You know already that these tools and platforms are infused with capitalist values, modernist ideas of progress and dreams of seamlessness. You are of course aware that the Terms of Use you once signed do not give you any agency over your data, let alone over the organising logic of the infrastructure. This raises issues of institutional framing. What does it mean that you communicate through commercial platforms? What would become of your documents if Dropbox/YouTube/Google Drive/Facebook/WhatsApp radically changed its terms of service?

By ignoring the elephant in the room, you seem to accept that your computational practice depends on the fortunes of Silicon Valley billionaires. You allow tech-giants to embed themselves into institutional life, into publicly-funded cultural initiatives, including ones that are dedicated to transformation, political love and commoning. You pull your public, your participants, your co-workers, your students deeper into the intricate webs of the commercial agencies that weave themselves into and around us. By continuing to understate the presence of the GAFAM corporations at work in your institution, you contribute to the proliferation of personal and professional practices that constrain the possibilities of life, in order for everyone to be always available, optimised and surveyed; to provide ever more quantifiable outcomes.

This is not just about replacing one toolset with 'fairer' ones. It is first of all about taking time to foreground the processes that tech-giants want to keep out of sight. To learn together how to experience technology differently, to develop convivial and critical relationships that foreground vulnerability, mutual dependency and care-taking. It means to study, to discuss and to experiment. Collectively, we can develop other imaginations for what technology could mean. It is a transition from efficiency to curiosity, from scarcity to multiplicity and from solution to possibility.

It can be as simple as taking a moment to read the Terms of Use. Or to sit together with your team and discuss what could be different in your workflow. You can start using community-run, decentralised services offered by the organisations listed below. Maybe you replace some of your proprietary software by Free, Libre and Open Source tools. Or install non-proprietary operating systems like Ubuntu on your office machines. You can start using an independent mail-service and share files through services hosted on your own server or on the servers of neighbouring organisations. You can quit Facebook or cancel your Google accounts. Of course, someone has to take care of these processes and sustain them. But you can collaborate with other organisations to make this happen.

This is where you as a cultural institution present an opportunity. A beginning of a transition towards affective infrastructures of people, tools, protocols, platforms and practices."

Providers of Free, Libre and Open Source online services:

- *Domaine Public*, hébergeur indépendant et autogéré (Brussels) domainepublic.net
- *Framasoft*, association promoting digital freedoms by providing online tools and services degooglisons-internet.org/en/list

Tools:

- *Mastodon*, community-owned, ad-free social media platform joinmastodon.org
- *seenthis*, short-blogging platform seenthis.net/
- *Ubuntu*, Open Source software operating system www.ubuntu.com
- *LibreOffice*, office suite (docs, spreadsheets, presentations) libreoffice.org

Discussions, campaigns, further reading:

- *Technological Sovereignty* www.rit-imo.org/La-Souverainete-Tech-nologique- Volume2
- *De-Googlify the Internet*, campaign against the centralisation of digital lives by web-giants degooglisons-internet.org/?l=en + chatons.org/
- *Data Detox Kit*, sanitise your data practice in eight days of self-treatment datadetox.myshadow.org/en/detox
- 50 ways to quit Facebook: facebook liberation army link list networkcultures.org
- *Fuck-off Google* theanarchistlibrary.org/library/the-invisible-committe-to-our-friends
- *C02GLE*, ecological footprint of virtuality (Joana Moll) www.janavirgin.com

To copy and adjust this text and list of tools:

pad.constantvzw.org/p/elephant

All the best,
Constant

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15/07  int. theatre,
M circus & street arts WBI

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Statements & Demands

Charter For
The Stage Artist

As an artist, I hereby declare that, for the protection of myself and out of solidarity with my fellow artists, I will only accept remuneration according to the CAO/CCT (collective working agreement) Performing Arts. This commitment applies to all activities that meet the following criteria:

1. The activity is accessible to third parties: spectators (shows, concerts, installations, lectures), participants (workshops), young artists (coaching activities) or students (classes, conferences).
2. The activity is part of the program of an organisation that has at least one employee in fixed employment.

For all activities that meet these criteria, I will be enrolled as a full-time worker in category A with adequate seniority (directly or via an interim office) or I will invoice the equivalent of the total wage cost as self-employed. For lectures, workshops, coaching, classes, etc., the preparation should be included in the remuneration. For shows, concerts, etc., a minimum of one day per performance should be counted and paid for.

This also applies when the organisation that shows or organises the activity pays for it through a purchase price or partnership agreement. Regardless of the provisions of that agreement, my remuneration will remain as mentioned above.

Sign it here!

www.handvest.org/en/the-charter

Statements & Demands

Charter For
The Presenter*

As a presenter of cultural activities, I will commit to a remuneration for artists according to the CAO/CCT Performing Arts/Music. This commitment applies to all activities that meet the following criteria:

1. The activity is accessible to third parties: spectators (shows, concerts, installations, lectures), participants (workshops), young artists (coaching activities) or students (classes, conferences).
2. The activity is directly or indirectly programmed by my organisation. As a direct or indirect employer (programmer, co-producer, commissioner, etc.), for all activities that meet these criteria I will ensure the artists are enrolled as full-time workers, for the full duration of the public activity, in category A of the CAO/CCT Performing Arts/Music with adequate seniority.

When operating as a direct employer, artists can be paid directly through the organisation, through an intermediary such as an interim agency or via an invoice for the equivalent of the total wage. In addition, I will also take into account other costs related to the activity. As an indirect employer, I will make financial agreements (purchase price, co-production contribution, cooperation agreement, etc.) that cover the full cost of the activity and compensate all involved artists according to the CAO/CCT Performing Arts/Music. For lectures, workshops, coaching, classes, etc., the preparation should be included in the remuneration.

For shows or concerts a minimum of one

day per performance should be remunerated.

*By signing the "Charter for the Presenter", organisations guarantee the artists a correct payment for public activities and activities involving third parties. This is just a first step. Of course, the remuneration of artists in other activities such as rehearsals or the preparation of creations should also be decent and conform to the CAO/CCT. This is a legal obligation for organisations operating with grants from the Arts Decree (*Kunstendecreet*).

Sign it here!

www.handvest.org/en/the-charter

[...and who writes the charter for the arts OFF-stage?]

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A Union For Artists?

Last but not least: a union is also part of the bigger progressive movement and stands together in the fight against exploitation, discrimination. Together, we struggle for a more democratic organization of our society.

The socialist cultural union: www.acodcultuur.be

32: (14) BC coalition text
33: (52) mathildes list of cell names from of Cambridge
34: (23) email variations, occur as 'other' 'other'
35: (44) how to understand relation artist + Institutes in Germany.
+ list Gosic
+ Kobe on other other
36: (92, 93, 94) text Kobe on artist statement
37: (30) → questions Sur calculator. (Add answers!!)
38: (25) = in calculator demands fees etc practical, for demands
39: (42) ...

(Intro: Roberts)
industries, about justification, actually false statements.
age)
artist common
distribution - Pascal Guin
(can burn-out)
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15 + 16
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Dates & Data

Fair Practice Award

In addition to the Ultimas, the Flemish cultural awards, ACOD Cultuur and ACV also launched an award for solidarity initiatives, because you can also be a winner in justice! In this way, the cultural trade unions want to promote fair practice. For 2017, this award goes to the signatories of the “Charter for the Stage Artist”. [see week 29]

Many cultural workers with precarious jobs have to dance a tightrope to make ends meet financially, often without a safety net. While media attention focuses on the success and richness that surrounds the arts, behind the scenes, cultural workers have to deal with socioeconomic misery alone.

In 2017, an initiative came to the fore seeking to break with the cycle of competition amongst cultural workers and low price agreements with institutions in times of austerity. Through a charter, artists opt for a declaration of solidarity by agreeing not to work for free or underpaid for organisations with at least one employee in paid employment.

The call was a success: 400 cultural workers and 23 organisations signed up. Besides raising awareness about correct remuneration, the charter aims to encourage cultural workers to collectively refuse underpaid job offers. Sign up, so we can put a stop to low pay together.

Robrecht Vandebeeken

Addresses & Announcements

Inter.me330: Career Coaching

This project of Sociaal Fonds Podiumkunsten offers career coaching for the performing arts sector. Our coaches know the sector and act as a sounding board for questions about careers. They help people to reach the point where they can independently and actively steer their own careers.

Specific for:

- performing artists: dancers, actors, musicians, singers, circus artists...
- everyone else with a function in the performing arts sector: technicians, front office, dramatists, producers, logistics staff, business managers...

podiumkunsten.be > intermezzo

Addresses & Announcements

SPRKR

SPRKR stands for SPReeKuuR, the Dutch word for “consultation time”. At SPRKR, we receive artists with various different frames of reference and/or artists involved in contemporary art forms that are not often found in the field of regular, subsidised art.

In principle, as well as artists, organisations, groups or collectives can take part in SPRKR.

We hold discussions so as to gain a thorough understanding of the participants’ situation and needs. Then we give advice. It can range from referrals or knowledge-sharing to joint drafting or support for a particular project.

podiumkunsten.be

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Addresses & Announcements

Working (Together) #1 For The “Solidarity” Thread

SPIN is a support and research platform for artistic practices, run by three artists from the performance field since 2011. You can read about what it does here: www.spinspin.be.

Solidarity was a main motivation in gathering together as SPIN. We wanted to counteract a tendency in the performance field that individualised and fragmented artists' trajectories and support. Artists usually have to choose between project-hopping with short-/mid-term support or competing to become one of those (very few) to build a “classical” company around their work alone. Instead, with SPIN we attempt a practice of “collective autonomy” in which the collective supports each individual's differing basic needs over the long term. To do this we mutualised our professional financial resources but also, importantly, our time, experience, network, content-dialogue, reflection and other kinds of support. We found it important that

SPIN be artist-run, so the organisation could adapt itself in direct relation to changes in the artists' practices over time.

Concretely, SPIN receives structural funding so it can give a skeleton of support and administration for its three artists (who are all in different tempos of research and production). With this funding, SPIN is able to provide a crucial core of long-term development support budget and then each time an artist needs budget for a creation or research, SPIN helps them raise this as project-specific funding. This mix of long-term and project funding allows each artist to pursue their own changing tempo and focus, without constantly negotiating within the group over a finite artistic-creation budget.

The shape of SPIN's organisation has shifted over the years. At first we “shared” the skills and time of one full-time producer who handled all our practices. This was a juggling act of

coordination and developed into over-work for that central figure. Meanwhile, our artistic practices also matured and diverged, so we shifted to a new model in which each artist designs their own trajectory with different development/production teams. This complexified SPIN by involving more collaborators, so the administrative core was also strengthened to mediate a greater flow of information and exchanges.

SPIN's second core practice, which runs separately to this artistic support, focuses on knowledge-development with peers, colleagues and institutions in the arts field at large. This is also financed with the structural funding and explores solidarity through co-learning, exchange and collaboration. Some of these initiatives were classical seminar events but many were more experimental, dreamy or celebratory – lasting a few hours or many months. There were two living-room festivals, a camp-ground, a treasure-hunt, a political choir, a reading club, radio shows and many co-learn-

ing gatherings on the subjects of work, political art and artistic practice. More than 20 initiatives have happened so far, involving the arts field, institutions, public and people working outside the arts.

For us, SPIN has been a steep learning curve in the joys and pitfalls of collectivity, as well as the mechanics of shaping an organisation. The three artists are not “qualified” as managers or directors, so this continues to be an experiment in learning-by-doing – SPIN has territories of great lucidity and efficiency, as well as some swamps and tangles of ongoing development ... Our current questions include how to “open” SPIN to support more practices; strategies to maintain an artistic practice at the same time as running an organisation; and recognising the practices of the independent “art-workers” we collaborate with (e.g. on production and development) who face the same precarious work conditions as artists.

Kate McIntosh

Statements & Demands

Run Small!

Sketch of an open letter:

small spaces are needed to create diversity. small spaces, not big institutions. small and generous spaces. spaces that are radically open to each other. well-networked spaces. spaces with different policies. non-hip spaces. spaces that provide different safe zones! with good locations: central, accessible and visible. watch out for opportunities. subsidised spaces. non-subsidised. subsidised by very different sources.

spaces with ugly carpets and curtains. spaces with neon light only. spaces occupied for short terms. non-instituted spaces. spaces just for fun. living rooms and unused shops. highjack existing spaces for your cause. make friendly take overs. go to spaces your friends never went. sometimes be in front, sometimes in the back of the bar.

extrapolation of a discussion

"Commons and Markets are not polar opposites, nor are they mutually exclusive. They can be interdependent and full of overlapping grey zones."

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Addresses & Announcements

Working (Together) #2

Artist Commons

What is a - C?

The artist commons platform addresses the transition from public and privately-owned resources towards a common care of resources. An artist commons provides material and social support in the realisation of the participants' needs and desires within a self-directed, experimental, self-sufficient and non-exploitative framework.

Originating in a studio-sharing system, this artist-managed platform allows us to take our practices and the organisation of our work into our own hands, based on solidarity, fair use and shared investment. Not only does this format provide strength in numbers, it challenges artists to be critical about the possible conditions of their work, as it foregrounds the productive machinery enabling a work to come into being. In our artistic research and our theoretical practice, it is this "invisible" machinery that we

are questioning, dismantling, customising, hacking, transforming. Consequently, the artistic work is developed in the context of a self-understanding of what it means to be an artist today in a rapidly changing global economic environment with its corresponding modes of production.

What does a - C?

Artist Commons provides multi-functional spaces to be collectively organised and customised for regular or project-based use.

Membership starts with the basic subscription of 38€/month for a minimum of three months. Access to co-working spaces, printing facilities, tools, Superlab.studio, dance and yoga studios.

a - C opens an evolving, self-directed platform, that forge connections and collaborations within an interdisciplinary community.

Membership in the commons is constituted independently of any particular aesthetic, disciplinary or personal identifications. Working members produce their artistic work, or a major part of it, within a – C benefitting from all aspects of the platform including studio space, various tools and resources and an ever-growing artist network. The full subscription fee for artists is 75€/month. This reflects the rental costs for our studios. We ask that members commit for at least three consecutive months. Work determined by the individual artist can be continued with the benefits of reduced costs, thanks to the knowledge and material resources of the group of commoners. With this peer-to-peer support system, a diverse community can be maintained. However, it is precisely this regime of individual practices which the emerging structure of the commons throws into question. Therefore, members simultaneously take part in different processes, not necessarily of production but of reflection.

At what point does the form enabling a work become an essential part of its content? What are the concrete forms of appearance of this dialectic in work(s) and how can knowledge of such forms reorient our praxis as a commons?

As of September 2018, the commons has existed for approximately two years and has scaled from two members to about 23 members, which still leaves space for about 16 artists to join with a full subscription or an equivalent contribution through other forms of sub-

scribing: desk subscription, voluntary subscription, basic subscription, commercial subscription, artist in residency/ guesthouse subscription, your self-compiled form of subscribing. Daily rentals or forms which go beyond our fair-use policy and non-exploitative framework will not be considered.

a – C is active in three spaces :

House VDH

Rue des Pierres 6; 1000 Brussels
300m2 space including dance studio, versatile atelier space, tools and printing facilities, ArtBnb artist-hosting platform.
artistcommons.net > house-vdh

Cunst-link

Rue Th. Verhaegen 154; 1060 Brussels
exhibitionss, open research processes, artist talks.
artistcommons.net > cunstlink_

Studio CityGate

Rue des Goujons 152; 1070 Brussels
rehearsal space, professional training programs, showings of dance and performance work, Superlab.studio.
artistcommons.net > studio-city-gate

Tags: dance workshops meditation & yoga theatre rehearsals reading groups research performance events exhibitions scenography costume design woodworking graphic arts film and video etc.

Stef Meul

Testimonies & Voices

Working (Together) #3 Partners For Fair Practice

Shoulder to Shoulder – an Interdisciplinary “Open Source” Platform for Artistic Research

On the initiative of LICHTER-LOH (Juliane von Crailsheim and Ivo Kuyll), six collectives created Shoulder to Shoulder, an interdisciplinary, open source platform for artistic research. The platform members are Henrik&Luise (circus, Sweden), Kopfhoch (dance and music, Austria), LICHTER-LOH (theatre and dance, Belgium), Lucinda Ra (theatre, music and visual arts, Belgium), Side-Show (circus and visual arts, Belgium) and Schwalbe (performance, the Netherlands).

Our main interests are how to create good conditions for artistic research together and to discover what are useful formats for sharing our research-practices and questions. For us, “artistic research” means searching for:

- a) adequate artistic forms and contents,
- b) adequate frames of artistic research,
- c) the sharing of research-results and experiences in a fruitful way.

We are planning a three-week settlement in summer or autumn 2019. This is the first edition and other edi-

tions will hopefully follow. During that event, every collective will continue its research but also contribute to the setting up of an “interspace” for reflection, consisting of encounters, exchanges, debates, cooking, eating, etc. The work on stage triggers the need for reflection and the results of that reflection are tested during the artistic practices, sometimes in presence of and with an audience.

For this first settlement, each collective covers the salaries of its members. For further expenses (traveling, accommodation, catering, technical, etc.) we appeal to performing arts institutions. So far, we have two partners giving financial support: RITCS Brussels and C-TAKT Neerpelt. The Drama section of RITCS is also putting its studios at our disposal. In order to make the settlement possible, we need more support from institutions.

The *Almanac* sharing-session was a good occasion to discuss some examples of already-existing Open Source platforms and the way they can be organised.

*Juliane von Crailsheim,
Ivo Kuyll*

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Visions & Ideas

Working (together) #4

The Common Wallet

The Common Wallet is a shared account and an experiment of radical trust created by a small community of 10 people mainly based in Brussels. The members are artists and cultural producers with different lifestyles, levels of wealth and family conditions. Every income generated by the participants is shared in one common bank account. Any member of the Common Wallet can take money from this account based on their needs and with responsibility towards the group and their life projects. This means that all daily and regular expenses such as rent, mortgage, food, clothing, energy, transport, etc., are paid for by this common pot of resources. The experiment started in January 2018 without fixed rules but with a shared set of values and the idea to practice a poly-amorous relationship with money.

The participants experiment with a different trajectory in the pragmatic and often problematic individual relationship with money. This process of commoning increased a sense of belonging and kinship. Everyone was surprised by the ease with which the first implementation of the Common Wallet was realised. The first year of this experiment was likely dominated by the natural sense of responsibility towards the group and the principle of taking what one needs in relation to what one has contributed to the common pot. In the forthcoming and second year, the potential of the commoning process will be explored in a more risky and radical way, through a common savings system and the creation of an internal purchasing group for food and other goods.

Luigi Coppola, Common Wallet

Visions & Ideas

Working (Together) #5

Business As Usual

“... In the cultural sector [...] too often we only address these issues as themes while conducting our own ‘business as usual’. In our downtime, rather than inventing new products, we could be exploring alternative worldviews and translating them into practice. We could use periods of lying fallow to experiment with working in different ways. We should embody our cultural visions in

everything we do, from the artworks we make to the food we eat and the relationships we develop. To bring about meaningful change we must acknowledge that it will take time, effort and reflection, that we do not have all the answers, that there are no simple solutions to lead us out of the current mess. But that doesn’t mean we can give up either.”

drag & drop from www.fo.am

"Preservation can lead to the eradication of that which one wishes to preserve. "Traffic" and "disturbances" is essential to preservation."

Tips & Tricks

Working (Together) #6

Types Of Discussions

Silent Discussion

This discussion begins with people shaking hands. The whole discussion is in silence. The people in the discussion can talk if they feel inspired to say something but their sentence has to be followed by silence. The people in the discussion can elaborate on what is said but they cannot answer directly or respond.

The discussion ends when people shake hands (a time limit is set anyway). This discussion could be used as a way to share questions, desires, experiences. Or as a decompression space at the end of another type of discussion. Most importantly, this is not a dialogue but is counter-dialectic. (from PAF: drive.google.com/drive/folders/1cX_YV59XRx-WU65lgtMIuUfNwhD_QujvD)

Nomadic Discussion

This discussion will occur over an undefined period of time. It will host itself in a range of public and private spaces in order to pollinate itself with the diversity of voices that can only be heard by going to those places. It is aware of the fact that to really listen it needs to go away from the centres of noise.

Roleplay Discussion

This discussion is a game involving the following players. There is an Owl, a Squirrel, a Fox, a Monkey. Owls are the moderators, making sure everyone is heard, steering the conversation.

Squirrels are the whispering translators, making sure everyone understands. Monkeys are the note-takers, making sure that what is said is not forgotten. Foxes come from a different field entirely, making sure that the conversation is scattered with a few tales from elsewhere and injected with the unfamiliar.

Dialectic Duet

This discussion takes place between two people with expertise on a given topic but who have opposite opinions and yet still manage to discuss respectfully. I think this is very helpful in a polemic debate, especially for an audience, to just see that two people can have a conversation even if they don't agree. Sometimes an open conversation can come down to listening to a conversation, rather than participating in it actively. I am up for more listening.

*Dan Mussett, Liz Kinoshita,
Ilse Ghekiere*

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Statements & Demands

Discrimination And Exclusion In The Camp

During the camp, SOTA organised a discussion on discrimination and exclusion in the arts. This is the first time SOTA explicitly addresses this issue as a focus within our activities. The conditions of the discussion were inherently problematic as there were predominantly, though not exclusively, white faces at the tables. However, many important points were made and the following is an attempt to assemble those points and statements.

There were several different perspectives which were points of departure for the discussion, such as:

1) How to include newcomers to Belgium in the arts context?

2) Existing examples of discrimination towards artists/art-workers and audiences of non-European origins in the professional arts field.

3) The opportunistic way in which the art world tends to engage with phenomena and initiatives such as Globe Aroma.

This discussion was a first step, which clearly needs to be followed up with different participants and in different contexts.

*Einat Tuchman, Philippine Hoegen,
Petra Van Brabant, Tunde Adefioye,
Joachim Ben Yakoub, plus editors*

Statements & Demands

Speaking Of Discrimination, Or, Who Is Not Speaking?

First, I would want to emphasise the importance of prefiguration. It is the idea that, when people try to change society, the *way* they try to change it will determine the outcome of their endeavour more than their mission, shared vision or discourse will. It is, in this light, key to think through how you organised this table on inclusivity here in State of the Arts. Who sits at the table and who does not? This will not only influence the outcome of the discussion but also the impact State of the Arts will have. I would propose to stop here and try to organise a new table discussion and invite the persons, artists, producers, critics who have no other choice than to deal with the question you are posing (even if they formulate them differently) and are compelled to develop different aesthetic strategies outside the white institutions. They are really not hard to find. Secondly, I want to question the theme of the table organised today. “Inclusivity” functions in a representational way. It implies it would be sufficient to include the “diversity” of the supposedly “excluded” to have a proper art field. I think we need to go beyond inclusivity or exclusivity to rethink how the structures in the art field can be thoroughly changed. Other concepts for working through

difference and similitude can easily be found in the various spheres where people struggle for a liberated and dignified future.

Some of you might have noticed there is a fundamental change in the way difference is being discussed worldwide and struggle is gaining momentum. Difference used to be thematised from within the art scene as multiculturalism, interculturality, diversity, superdiversity. Now, there are different artists moving outside of the mainstream spaces of the art scene, developing decolonial aesthetic practices and decolonising discourses. It is the first time in Belgium that you see a form of radical self-definition emerging from below, the collectivities who are directly implicated are setting their own agenda by connecting their local diasporic and displaced condition to historical and geopolitical dynamics. We came to a point that even white institutions such as KVS, rekt:verso, Demos or Beursschouwburg engage with the discourse of “decolonisation” but without always having a clear view on their own position, power and impact. There is a real risk of appropriation and instrumentalisation here. The question has to be posed as to whether white institutions can decolonise and if so, how?

You just need to listen and watch closely to what is happening beyond the mainstream to hear parts of the answers being whispered, little by little.

So, SOTA might be a good platform to be engaged in such matters because they are in but not from the institutionalised art world. But then, of course, you need to take these questions

seriously, study the different ways the arts can be decolonised, try to be clear about the positionality of SOTA, reorganise this discussion and first include those concerned by your reflections before taking any action.

Joachim Ben Yakoub

Statements & Demands

Speaking Of Discrimination With Or Without Institutions?

It is important to remain critical of institutions but we should find ways to make use of the capital and power that they have to change our conditions. It's important not to push them out of the sphere of engagement. However, institutions should be held accountable. The fact that people from outside can hold representatives of institutions accountable is very important. It's a type of power.

A critical mass, which is what we need, includes institutions, especially certain individuals working within those structures. And although, as Audre Lorde reminds us, we can't use the masters' tools to dismantle his house, we can use his resources.

Tunde Adefioye

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Statements & Demands

Speaking Of Discrimination Through The Centre Or Along The Margins?

Centres are the bigger, more influential art spaces and institutions, with more resources and backing; margins are alternative spaces, artist-run spaces, non-profits, etc.

There should be a much better representation of minorities, etc., in the “centre”. It isn’t enough to just present more work by minorities and women in these bigger, more powerful art spaces. They also need to gain decision-making positions and their decisions then need to be respected and discussed democratically.

On the other hand, we need other types of spaces, in the margins or rather parallel to the “centre”. Minorities need to gain confidence and these spaces can facilitate that as they have lower thresholds, more autonomy. Conversely, they have less resources and the communities surrounding them are often overburdened. The spaces are less fancy, their position in cities often more remote and

this can make them weaker in relation to society; they are not so visible and therefore have less access to resources.

The central spaces are still important, these are the places we go to see art, performances, etc. Minorities have just as much right as anyone to these spaces, though they are so often excluded. These are our public spaces.

Artists of colour or with migration backgrounds are too often pinned down to their origins, automatically set apart in a different category, only getting programmed in thematic-festivals, etc., but not in the main programs. They are in the programs with less money or money that is earmarked for anti-racism projects, for example. They are again framed as “other” and recognised in the first place for their origins, not their artistic merits.

*Petra Van Brabandt
(referring to Sadies Choua):*

Statements & Demands

Speaking Of Discrimination, We Are All Double Agents

We are all double agents. We seek recognition from the old bastions of culture and in doing so we adapt to their rules, whilst at the same time, in other aspects of our lives, we are committed to subverting or fighting exactly those same institutions, privileges and unjust structures. We should recognise in our trajectories these moments of being double agents – double agents for patriarchal, racial capitalism – and try to (painfully) deconstruct this dou-

ble agency as much as possible, individually and collectively. We should help each other in this and not react over-sensitively when called-out on sexist, classist and racist views. We should share with each other tools and strategies for change.

*Petra Van Brabandt
(referring to an interview
with Jameela Jamil):*

Statements & Demands

Speaking Of Discrimination And Re-Educating The Educators

Art education is lagging behind. Art education is still dominated by the same mono-cultural group (white, male, [post-] modernist, middle class). Such institutions have very established structures and are very difficult to change. Critical voices that are trying to address the hegemony of that one powerful group and question it are often silenced.

And those silenced voices are badly needed. Imagine that all white, male, (post-) modernist, middle class teachers would just stop talking, deciding, networking and acting for one year. Let’s call for “reparation time”, where the silenced speakers can finally be heard and art can become an experimental space for transformation.

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Testimonies & Voices

Anonymous Quote On Discrimination

"I was a student at RITCS, I left after a year because I felt my manner of expression was not accepted by the teachers nor by the other students. I was the only student with Maghreb origins in the class."

Statements & Demands

Speaking Of Discrimination And Self-Criticality

A response from another participant: We need much more self-criticality or criticism from within in the art world. We are often too preoccupied with personal achievement and too protective of our own positions within the arts.



Statements & DemandsSpeaking of discrimination,
I don't know, but i'm sure!

The South Africa-based Cameroonian artist Ntone Edjabe gave the title, "Angazi, but I'm sure", which means "I don't know, but I am sure", to his academic program at RAW Material Company (art centre) in Dakar. He is also the founder of Chimurenga media platform that mixes culture and politics to present an unconventional portrayal of the African continent.

"This phrase is self-contradictory and often used to preface answers to questions about directions or facts. It is also a deliberate act of slippage in order to rupture the absolute truth of knowing, a way of posing questions such as: How do we learn to know what we know? How

do we harness the inventiveness, the generative resilience and the agility with which we live? Can we draw on the pedagogical methods of Black music or food cultures, where learning is transformed into performing and teacher and learners share the stage? How do we embrace knowledge not just as information but as a methodology and a way of learning, expressing our own existence and living conditions? What would a study program look like if it were designed by people who left school to take a break?" (RAW Académie, Chimurenga 2017)

Filip van Dingenen

Statements & DemandsSpeaking of discrimination,
or, the outside in the inside

Real progress cannot be made within the arts field if its actors are not open to fundamental change. Concepts such as inclusivity become dangerous if they only consist of initiating people into an already-problematic system, effectively silencing them. Actors in the arts field need to consider that the framework in which they have operated until now only perpetuates existing power relations and

they should dare to open this framework to groups that are not given a proper voice, including those outside the art world. Even, or especially, if this means radically questioning the foundations of their methods.

Josef Terlaeken

Statements & DemandsSpeaking Of
Discrimination And Class

At the end of the discussion about discrimination and diversity, Petra said: "We didn't talk about class!"

Petra Van Brabandt

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15/09 project
subsidy VGC

Statements & Demands

Diversity: You Need A Critical Mass To Change Something

Someone said you need a critical mass in order to change something. Across the board, everyone needs to push from their position to get something more.

[Editor's Note: Not sure I understand. Do you mean everyone across the board needs to be pushed from their position to get something more ... from my side of the board? Or, do you mean everyone around the board needs to push from their position to get something from the total cake? Or, is it rather everyone across the board needs to push others from their position to get something more? Or, could it be that everyone across the board needs to push something away from their position to get something more for the whole?]

Inclusivity is about more than overcoming racial, geographical or

cultural origins. It is also about looking beyond professionalism and economic boundaries.

But ... how is it possible to open up the art world? What audience do we want? Where is public space? How professional do we need to be? And with whom do we share this professionalism?

To paraphrase Saddy Choua, men are often in the centre and the centre is more beautiful [than the periphery] ... It has money and it is easier to reach [from the outside].

Let's be clear: Declaring something "good art" is exclusive. This is not necessarily bad. It just creates zones of specificity. The question is thus how is it possible to create equal grounds?

Pia Louwerens, et al.

Statements & Demands

Instructions For A More Diverse Artistic Landscape

Complete the text by adding a modal verb – could, should, must, might, will, would, may, shall, can – or its negative form in the space provided.

- | | |
|----------|---|
| We | rethink what our attitude towards diversity could be. |
| We | have more open discussions to hear voices that are usually unheard. |
| We | question the voice of the expert in a discussion, what is expertise and who has it. |
| We | refrain from tokenising. |
| We | interrogate what diversity means from as many perspectives as possible. |
| We | be conscious of the non-neutrality of whiteness. |
| We | look for new languages to describe what we do. |
| We | look for new forms of leadership. |
| We | seek consensus and consistency. |
| We | incorporate diversity as a criterion in the funding and programming of work. |
| We | encourage the field to react in diverse ways to the work of individual artists. |
| We | value the artistic profession in the same way that other professions value themselves. |
| We | ask programmers to find more ways to put their own taste into question. |
| We | stop watching shows from an evaluative point of view. |
| We | try to find ways to bring together the languages used within the Belgian artistic community (particularly French, Dutch and English) on a more regular basis. |
| We | be more transparent about money and working conditions. |
| We | communicate openly in our work environment and have the ability to do so. |
| We | listen more. |

- We consider the work of everyone involved as a valid and enriching part of the creation process.
- We communicate our policies and standards as organisations clearly and openly to all employees.
- We be good active bystanders and allies for all of our colleagues.
- We support critical thinking; be open to being challenged, to challenge others and ourselves.
- We take distance from the positions we inhabit.
- We break up institutional boundaries.
- We imagine institutions with porous boundaries.
- We question whether we need consensus and consistency.
- We accept contradictions.
- We take more responsibility for our positions.
- We allow for the possibility to let go of positions.
- We allow for the possibility of tearing up, of starting again, of renewal.
- We never take the given for granted.
- We be conscious of who is making these demands.
- We participate in making these demands.
- We keep making these demands.

Dan Mussett, Liz Kinoshita, Samah Hijawi, Ilse Ghekiere, Sebastian Kann

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Testimonies & Voices

Institutional In/Exclusivity

Challenges that institutions face when rethinking their inclusivity/exclusivity policies and their attempts to change.

inclusion and diversity – starting with our own institution on all levels.

We decided we need to raise consciousness about the formation of our board and team, as well as the people helping to run and enjoy the place. How can these formations mirror the society we live in?

Approaching this question, we encountered some problems.

Institutional and local context

Contour Biennale and Kunstencentrum nona merged in 2017. This was an occasion for us to rethink basic aspects of our work, one of them being our policy of inclusion. How to include different voices on all levels from the making of the program to the running of the institution? Our aim is to be an art centre that welcomes the highly diverse public represented in the area (Mechelen is host to 138 different nationalities).

In this context, the curator of the ninth edition of Contour Biennale, Nataša Petrešin-Bachelez, proposed to dedicate her edition to anti-racism,

A failed attempt

Preparing the biennial, Natasha and I decided to look for an intern who would support our communication team. Acknowledging it is more difficult for people of colour to find their way into cultural professions, we decided to collaborate with another organisation experienced in creating work opportunities for people with migration backgrounds.

However, as an institution we were doubtful about this path. The call described high demands (three years of work experience, living in Mechelen or its region for at least one year, specific language and communication skills, etc.) whilst all we had to offer was an (unpaid) internship. We were about to exploit somebody's work experience instead of introducing them to the Belgium cultural field. Finally we agreed to lower the demands. After rephrasing of the call we decided to give it a go. But only one applicant replied and we received some harsh criticism from colleagues in the field, who problematised the still discriminatory characteristics of the call as not integrative enough. Asking for this or that particular background as an applicant still meant other people were being excluded. They pointed to the fact that our partners give room for younger and less experienced candidates, whilst we were asking for at least three years of relevant working experience. At the same time our use of the word "*doelgroepen*" (target audiences) was criticised as a confirmation of negative segregation, whereas the aim of the biennial was to be inclusive and anti-racist.

I tried to rephrase the call again. But finding the right wording turned out to be impossible, mostly because the application requirements were too specific. I could never have by-passed these specifications by simply rephrasing the call. In the end, we decided not to go forward with the collaboration but create a new call that would be applicable to anyone interested. We rewrote and rethought

our demands for the job and decided to emphasise that having a large and diverse local network in Mechelen, which the candidate could bring in and engage with the biennial, would be an advantage.

What's next?

In the end, the team and I learned a lot from this whole process. It made us aware of difficulties, anxieties and prejudices that we needed to overcome as individuals, as much as organisation and colleagues. We understood the difficulties in finding the right tone, words and aesthetics when aiming for inclusion, coming from an all-white environment, as well as the anxieties about instigating presumed positive change as white persons, whilst still dealing with our own shadows of colonialism within a multicultural society.

Over the past months, we visited places in Mechelen where people from migration backgrounds are meeting up. And we invited Voice Mechelen, an organisation mainly run by Syrian people, to cook for the launch of the biennial.

This made us realise that we had already established a strong network over the past months, through which we could approach or reach that potential intern. We finally understood that we need to learn as much from an intern as we need to create a place for her or him to learn.

Fleur van Muiswinkel

Statements & Demands

Diveristy Aesthetics

True or false?

Diversity itself is becoming a particular aesthetic with two parts:

One part of the aesthetic trend towards (exotic) diversity includes Gender, Fem and Other.

Another part of the aesthetic trend towards diversity includes (*not*) defining the artistic process.

BUGS in this aesthetic evolution arise:

An institution presents a diverse set of works in a season. The intention of the programmer/curator is divided between two things: Personal Choice vs. Diverse Viewing Positions.

Who decides?

Kevin Fay

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S/S Sun 29/09 ○

[illegible]

- 1712 (NL)
- 0800 98 100 (FR)
- If you would like to talk anonymously to a volunteer artist peer, write to: contact@engagementarts.be (EN).
- Contact an organisation that is specialised in helping victims of sexual violence:

www.seksueelgeweld.be (FR/NL)

www.cawbrussel.be (NL)

www.sosviol.be (FR)

How to prevent and/or respond to discrimination, harassment and violence in the professional context, when you are an employer/organisation/institution?

Emphasise the importance of a healthy working environment, respectful working relationships and ethical leadership in your organisation.

- Practice zero tolerance of harassment and violence.
- Avoid taboos, create a culture of openness and transparency.

- Organise workshops on the subject and attend these workshops with your employees.
- Give space for discussions without the presence of people in power positions and encourage employees to organise themselves.
- Contract or train counsellors (*Sociaal Fonds Podiumkunsten* offers courses).
- Give legal advice and provide psychological support.
- Add a paragraph on (procedures concerning) harassment in all your contracts. Include contact information for counsellors and possible sanctions.
- Make sure your procedures are in-line with the law.

(More info: www.podiumkunsten.be/organisatiebeleid/grensoverschrijdend-gedrag/469/algemeen-kader/473.)

engagementarts.be

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			*bourses start Sept.	
			*project / research start Jan.	
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Statements & Demands

Sexism, Harassment, Abuse

“Manifestos are often disagreeable because they show the violence necessary to sustain an agreement.” –Sarah Ahmed, *Living A Feminist Life*, 2017

Sexual harassment, sexism and power abuse: these three terms function as keys for unlocking the hidden forces behind the gender inequality that is present in the arts.

1) Sexism is prejudice or discrimination based on a person's sex or gender identity. Sexism can affect anyone but it is particularly documented as affecting women and girls. It has been linked to stereotyping and may include the belief that one sex or gender is intrinsically superior to another. Sexism appears in different forms and degrees. It ranges from small verbal comments to global issues of wage inequality.

2) Sexual harassment is described as a range of actions involving the harassment of a person due to their sex or gender identity. Actions may include

unwelcome sexual advances, requests for sexual favours, verbal or physical harassment of a sexual nature and the creation of a hostile environment. Sexual harassment often involves bullying or coercion and the harassers often have a certain degree of social or economic power over the victim.

3) Abuse of power is a form of systematic wrongdoing in a professional context, which affects the performance of professional duties negatively. Abuse of power can also mean a person using the power they have for their own personal gain.

On paper, the definitions of these notions are easily discernible. In practice, however, it is often difficult to tell them apart as oftentimes one leads to another. In that sense, they exist in relation to each other. The visual aid below is created to help make distinctions when analysing examples from your own or some else's life.

Abuse of power is a type of oppression strongly defined by hierarchical

relationships and it is often linked to precarious working conditions, such as a non-standard employment characterised by low payment, insecurity, exploitation and lack of legal protection. These conditions might help to establish a culture of silence. When people are afraid to lose their job, they remain silent, which enables abuse to be normalised and continued. These dynamics and environments are often described as “toxic” and are upheld by bystanders whose complicit behaviour both enables and protects abusers.

While people who abuse their power might use sexual harassment or sexism to control certain individuals, they might also apply other methods of reinforcing their positions of power and do so repeatedly. This is referred to as “patterns of abuse”. Examples include making people dependent on them, setting up situations where people feel forced into loyalty, using manipulation or intimidation to control, creating an environment where any objection, such as in saying “no”, is made impossible.

Abuse of power and discrimination

Abuse of power is not only linked to sexual harassment or sexism. It is also linked to any other type of discrimination or attempt to cross boundaries without the victim's consent.

This brings us to the crucial intersectional approach towards different systems of oppression and abuse. In this

view, people “experience oppression in varying configurations and in varying degrees of intensity. Cultural patterns of oppression are not only interrelated, but are bound together and influenced by the intersectional systems of society. Examples of this include race, gender, sexuality, class, ability and ethnicity.” (Kimberlé Crenshaw 1989)

Discrimination and harassment form a solid base for the abuse of power. Even if not always directly utilised, these are always present in hierarchical constellations of power.

Like sexism, multiple forms of discrimination are omnipresent in our culture. It is structurally practiced and manifests itself through subtle and less subtle ways of exclusion and oppression, which affirm the existence of an underlying misogynistic culture. Discrimination is deeply intertwined with our lives and could be seen as a web of presumptions or a set of strong beliefs to which we usually pay little to no attention. This lack of awareness makes it possible for many people, both victims and perpetrators, to understand and therefore accept discrimination as “normal”, i.e. as “nothing out of the ordinary”.

Sexual harassment

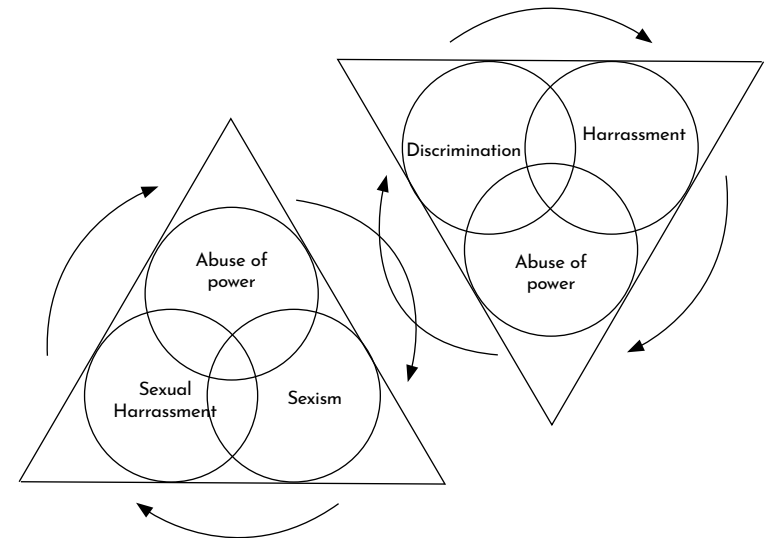
Sexual harassment, on the other hand, comes down to the crossing or the pushing of someone's physical or psychological boundaries in a sexualised manner, without or against their consent. The notion of consent, which is

the mutual permission or agreement for something to happen, is especially complex when seen in the context of abuse of power. A person may outwardly appear to consent or agree to the act of abuse and may even be, or appear to be, maintaining a relationship with the abuser. The act of harassment often coincides with destructive behaviour such as coercion, bullying, violence, humiliation or intimidation justified by a positive inclination on the side of the perpetrator.

If sexism is rooted in a set of negative or denigrating ideas concerning a person's sex or gender identity, then sexual harassment can be seen as its logical

counterpart. In other words, it could be said that if sexism affords harmful attitudes towards a gendered group to happen, sexual harassment supports or even affirms the solid cultural position of sexism. By focusing on one specific professional field, such as the field of the arts, it is easier to recognise similar scenarios and see how an experience of discrimination supports harassment and abuse of power, even if one doesn't experience all of these acts directly.

engagementarts.be

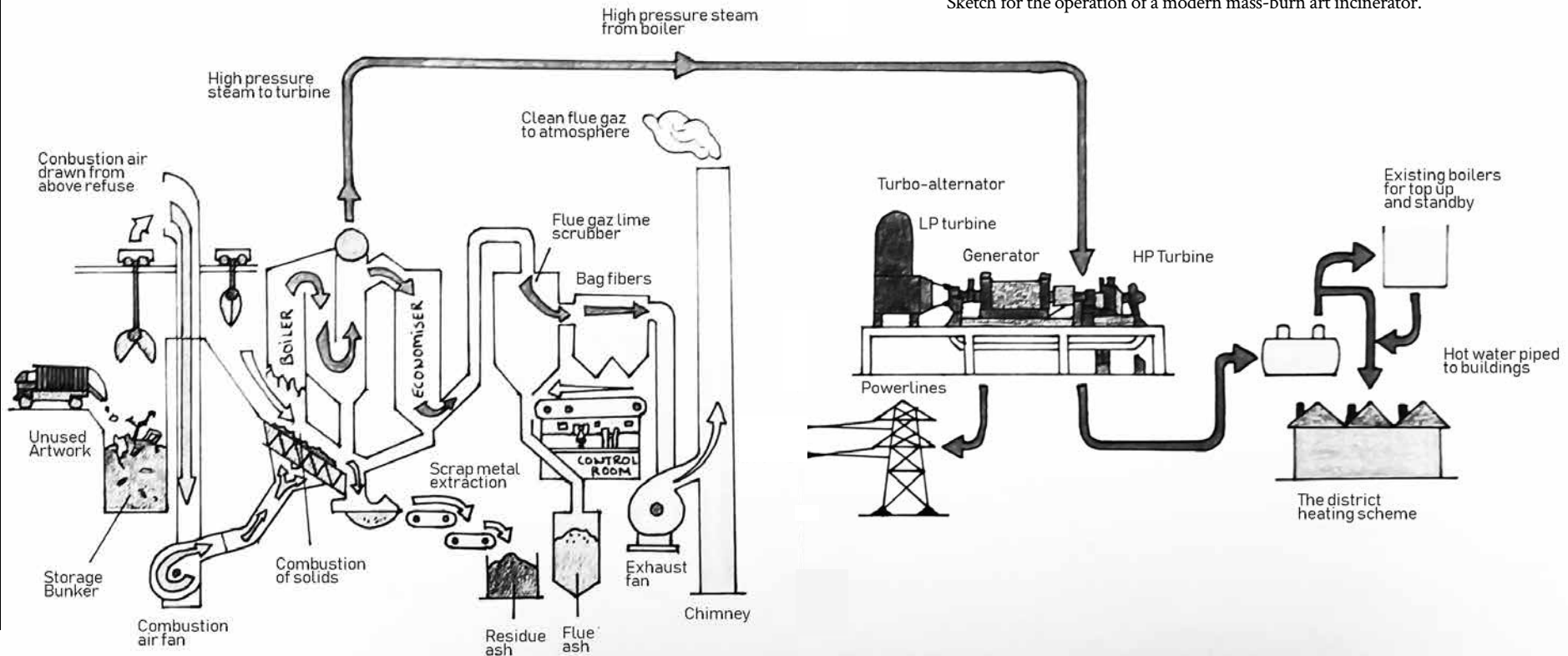


Tips & Tricks

Art Incinerator

POWER GENERATION OF UNUSED ARTWORKS

Sketch for the operation of a modern mass-burn art incinerator.



Statements & Demands

P.A.I.N. – Plastic in the Arts isn't normal

P.A.I.N. is a campaign to de-normalise the use of “disposable” plastic in the arts and to normalise avoiding its use.

“Disposable” plastic – plastic bottles, plates, packaging – is used briefly then discarded to float in the world for centuries. As it breaks up, it floats into the sea, the water, the air and even into many living species, including into us. The global situation is critical. And of the many complex challenges humans face, this is one of the simplest to resolve. Solutions do exist and they are ready to be embraced. “Disposable” plastic is actually avoidable plastic.

Why the arts?

Avoidable plastics are normalised throughout society. P.A.I.N. is driven by people who work in the arts and want to clean up plastic use in their field. If the arts are championed as “factories of possibility”, where alternatives can be

imagined, it makes no sense that avoidable plastics are still regarded as normal.

How will it happen?

P.A.I.N. is an ever-expanding network of individual arts professionals who are called Ambassadors of P.A.I.N. and this could be you! Ambassadors of P.A.I.N. work with a simple, collective toolkit of demands and solutions that make changes and spread awareness wherever P.A.I.N.ful situations are encountered. P.A.I.N. also offers these tools to institutions and organisations who know P.A.I.N. and feel the need for change.

Want to join?

Contact us. Campaign launch expected on 20 November 2018.

www.spinspin.be, Sarah Parolin

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Statements & Demands

10 Guidelines for a sustainable cultural scene

1. We try to keep our energy

We try to keep our energy use as low as possible and to reduce it every year. We opt for renewable energy, use energy efficient devices and switch them off when we don't use them. We try to insulate our working environments as well as possible and raise awareness amongst the users of our infrastructure and our devices. Where possible, we try to structurally reduce the energy demand. When we plan and design our productions, a rational use of energy is one of the guiding principles.

2. We use sustainable transport

We use sustainable modes of transport as often as possible and try to motivate our audiences and employees to do the same and come by foot, by bike, in public transport or share-cars. When we compensate transport costs, we stimulate the sustainable options and using air transport, we try to compensate its CO² emissions.

3. Food and catering

The food and catering we offer to our artists and audiences is largely vegetarian, organic and of local origin. When touring and abroad we look for similar options. The water we drink and offer to others is mostly tap water. We take measures to avoid food waste and encourage external caterers to follow the same guidelines.

4. We try to reuse our materials

We try to reuse our materials as much as possible and when purchasing new things we look for sustainable production and renewability. We share materials and spaces (studios, meeting rooms, rehearsal spaces, etc.) with Greentrack members and others. We use Fair Trade products where possible.

5. We are careful with water

We are careful with water and encourage our audiences to be, too. Where possible, we use rainwater. To avoid water pollution, we use biodegradable (cleaning) products.

6. We avoid waste

To avoid waste, we use reusable cups and glasses as often as possible. We are careful with printing for promotional reasons and recycle waste. We compost our organic waste.

7. We are aware of the impact of the financial system

We are aware of the impact of the financial system and opt for a sustainable bank. If this is impossible, we advocate sustainability with our banks and convey its importance by asking for ethical banking products.

8. Our values are accessible to everyone

We consider it important that our venues are accessible to everyone in every sense of the word. Employees, audiences and volunteers with any background or

impairment should feel welcome in our venues.

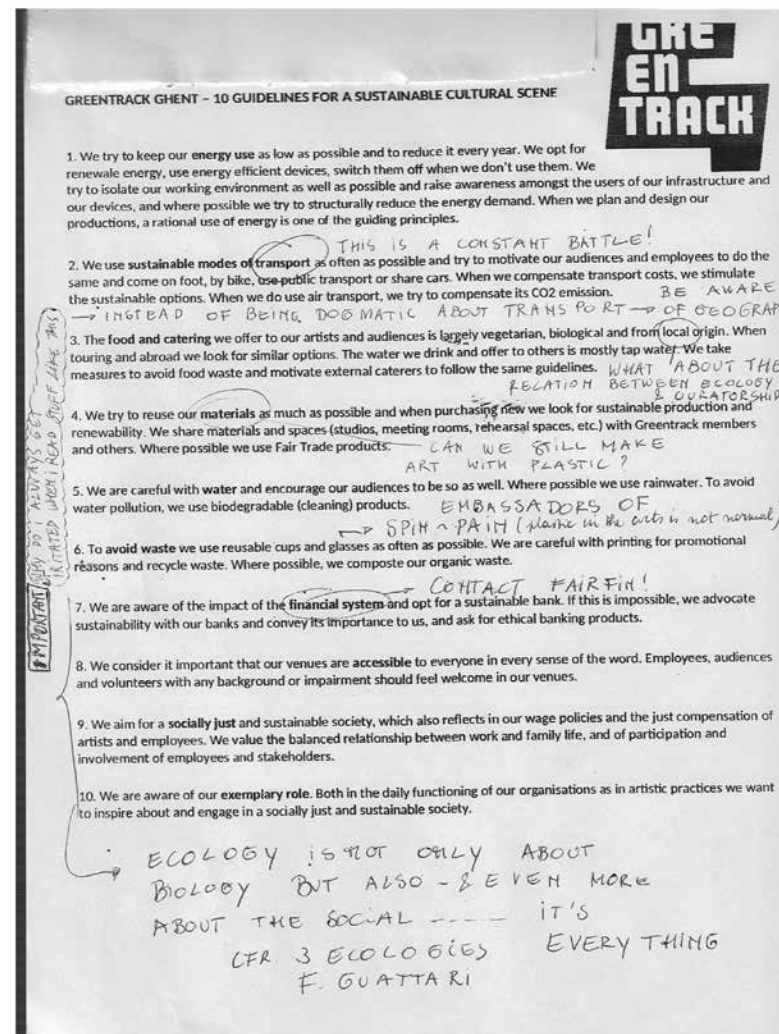
9. We aim for a socially just and sustainable society

We aim for a socially just and sustainable society, which is reflected in our wage-policies and the just compensation of artists and employees. We value the balanced relationship between work and family life and the participation and involvement of employees and stakeholders.

10. We are aware of our exemplary role

In the daily functioning of our organisations as in artistic practice, we want to inspire and engage in a socially just and sustainable society.

Greentrack Ghent



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Visions & Ideas

(Re)framing the International

The following texts are excerpts from the newly published *kunsten-pocket#2* by Joris Janssens. (www.kunsten.be)

Natural Capital

Natural (or ecological) capital concerns the natural aids and resources that are required to be able to work, nationally or internationally. To work internationally, we need materials and energy. International artistic work relies heavily on these kinds of natural resources, which are sometimes renewable and sometimes not, and can consequently have an unavoidable ecological impact. How can (re)framing the international be better recognize and protect the natural resources required for international working practices? What processes can artists and organizations develop in order to limit the negative impact? Is it possible to produce in an ecologically responsible way? What are the possible strategies for

limiting the negative ecological impact of the distribution of our work? Is it even possible to have a positive ecological impact, while making art?

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. Jeroen Peeters wrote about his own experience: For me, travelling less and differently means always considering whether or not an overseas or out-of-country trip is worth the effort, actively refusing invitations, and in principle taking the train for international journeys and flying only as an exception to the rule. In addition, I seek out ways of 'fattening out' an engagement, in order to remain in a given place for longer and to be able to

undertake different interactions (performance, post-performance discussions, workshops, being able to experience a city and so on), or expanding a tour with different performance venues. Peeters believes that a principled attitude like this does indeed make a real difference. International experiences still make up a part of my practice and my horizon, but the ecological footprint of my travels has systematically become smaller, and is today only a quarter of what it was ten years ago. Kris Verdonck also proposed a list of criteria for a framework for making decisions. It included the ecological footprint, the human effort on the parts of the artist and his/her team, the nature of a contract (long-term or one-shot deal), the inspiring feedback of the audience, the international recognition that it produces, economic aspects such as income, and the chance of a performance generating new professional contacts.

Work on Your Footprint.

There are a great many tools to help achieve a more sustainable mobility in the cultural sector. For Flanders, many of these have been collected on www.cultuurzaam.be. On that same site, you will also find ways of calculating your footprint, as well as links to other websites that indicate how you can compensate for the CO2 emissions you generate. Internationally, resources and tools are aggregated for instance by Julie's Bicycle (www.juliesbicycle.com), including the Green Mobility Guide (2011) developed

together with On the Move, the online resource for arts mobility in Europe.

Design Global, Manufacture Local.

Can this adage also be applied to the arts, where physical experience is so important? Is it possible to produce differently, lighter, and more locally? Benjamin Verdonck made the change from large-scale to more small-scale projects, for which he could travel by train and bicycle.

Quality Time.

The decision to travel by train led Wim Wabbes (Handelsbeurs) to think differently about time. In the quest for sustainable mobility, slowness is a crucial concept. Slowness is the equivalent of time as an added quality. Taking the train as an alternative for driving or flying has everything to do with both sustainability and quality. Although the train is not as fast, it offers more quality time, as well as less interrupted or unusable time... Travelling by train means frequent long, restful trajectories, with a rhythm of their own, comfort in which to work, read, sleep, stretch your legs, eat and drink.


Joris Janssens, in (Re)Framing the International



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Creative Europe

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Tips & Tricks

Verbal Crediting And Acknowledgement Practices

We give each other power and value when we properly credit and acknowledge each other's contributions. Practice referencing.

When teaching contemporary dance, credit where the exercise or idea comes from, who we learned the exercise or idea from and where that person may have learned and/or developed the exercise or idea. Sometimes, if possible, have credits written out at the end of an extended workshop or series of classes.

We create together, we influence each other and we can give each other relevant, important power in acknowl-

edging where our references come from informally, formally, verbally and in writing.

Acknowledging each other is a tool to enable future content. Reiterating and crediting statements from marginalised perspectives at the table can shift the balance in a conversation.

When we acknowledge each other, we acknowledge the way work is made through multifaceted interactions.

(It takes a village...)

Liz Kinoshita, collective discussion

Visions & Ideas

Code Of Conduct For Crediting

Encouraging open attitudes for crediting in art, I want us to develop a code of conduct for open, transparent attitudes towards art work and its crediting.

I have contributed to art and its creation in many ways over the years and in an age where we can be branded and shared, I hereby embolden us to address the ways we deal with one another more carefully so that we may expand our attention to nuance and intensify our focus on social, political, economic and artistic systems tied to our work's execution.

It is complex, collective work that I propose and I suggest we do it by beginning with this exchange: I proffer ideas as guidelines for debate or development and you contribute ideas in response to these guidelines as a way of moving us forward.

Below, you will find a table of contents intended to begin this CODE OF CONDUCT FOR CREDITING. Please question, discuss, share, add and delete from the list as you see fit, but let us know.

Let the conversations begin:

- A. Acknowledge your past:
- B. Interrogate your positions and relations in art production and exchange:
- C. Free up your vision of the future:
- D. Remain transparent:
- E. Be candid. Be explicit:
- F. The only rule is grow:
- G. Pay it forward:
- H. Credit when you're not asked about it
- I. Credit regardless of who is with you:
- J. Research the unclear, unexpected, unknown, unheard or unseen ideas you encounter:
- K. Proclaim definitions for the murky in-between roles that we find:
- L. Stay inquisitive:
- M. Demand accountability:
- N. The time for waiting is up. Do it now:

As artists we are integral parts of an interdependent system and whether we prosper or perish depends on us and our ability to stand together. Thus, for art and for us, I suggest we all speak with one another openly and much more often about what we can do.

Kevin Fay, et al.

Addresses & Announcements

SOFAM - Authors' Rights For Visual Artists

Being an artist takes guts and resilience. Balancing studio time, contact with peers and professionals, showing your work, teaching, day jobs, freelance work, and family life, calls for quite some mastery. You deserve all the help you can find to keep these plates spinning.

As a visual artist you, or your heirs, may be eligible for funds from reprographic, cable, resale rights, and licenses. At SOFAM we are experts in these matters: our services are tailored to visual artists in Belgium. We give legal advice and we are linked to sister organisations worldwide, representing authors' rights at governmental and EU levels. We are happy to help you in Dutch, French and English. Artist members also give something back: a small percentage of collective rights is set aside to support the arts, through prizes, such as at Art on Paper and the Médiatine, and to fund initiatives for emerging artists, like .tiff, FOMU, and the Belgian residents at Wiels. By becoming a member of SOFAM, you will join a 5200-strong community of artists based in Belgium. You are welcome to attend events and workshops on relevant topics. And in coming months, we will announce our new professional development grants for artist members.

SOFAM

European House of Authors

Kon. Prinsstraat 87 Rue du Prince Royal, 1050 Brussel / Bruxelles

tel: +32 (0)2 726 98 00

www.sofam.be - info@sofam.be

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Tips & Tricks

Checklist For Authorship In Performing Arts

A proposed checklist for authorship in the performing arts:

- Any authorship agreement can be acceptable as long as it is clear, transparent and agreed upon by everyone.
- Have a conversation about authors' rights early on in the creation process. Everyone makes their intentions and expectations clear.
- Will you share the financial recognition that comes with authors' rights fees?
- What percentage of the authors' rights fee will go to each collaborator?
- What percentage of the authors' rights fee will go to the initiator/director/choreographer/author?
- Is everyone registered with an organisation to handle any authors' rights fees? SACD
- Authors and Script Writers, SOFAM or others?
- Is everyone aware about the different "creative commons" and copyleft licences?
- Will there be one name signing the work as author?
- Will there be many names signing the work as authors?
- Will there be any name signing the work as author?
- How will each person involved be credited? What will this look like formally and informally?
- Make an agreement.
- Towards the end of a creation, check in with each other on whether the intentions and expectations were met and remain relevant.


Liz Kinoshita, collective discussion

Tips & Tricks Advanced Crediting Vocabulary

Propositions for acknowledging your colleague's work appropriately:

visual imposer
 sound scraper
 replacement angle
 inspirocket
 light dis-signer and enlightener
 formulator
 prodartist
 facilitacle
 mental mentor
 piggybanker (financial manager of a non-subsidised artistic project)
 psychological support
 dramaturtle (non-ambitious dramaturge)
 coffeemachinist (key figure in any art project)
 roh-dee (tech professional)
 bad cop (alter ego of the good ones)
 curatoperformer
 emotion administrator
 research perpetuator (never-ending)
 knowledge disillusionist
 technosimpler
 prof. chit-chatter
 replacement artist-in-residencies
 buzz-boy and artistic director
 communication and fly-guy
 coach'n'server
 sushiliser (socialiser over sushi)
 editerrorist
 editerritory
 editerrier
 productur

Julia Reist, Nicolas Galeazzi

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Watch out for  exchange flemish/german CJSM	F
W	S/S

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Tips & Tricks

Authorship Rights: A Condensed Introduction

SOFAM: authors' rights for visual artists

SOFAM is an artist-led cooperative that manages authors' rights for visual artists in Belgium. Our members are painters, sculptors, photographers, performance artists, video artists, cartoonists, illustrators, graphic designers and other visual creatives. In addition to distributing collective rights, managing licenses and offering legal guidance to our members, we negotiate on behalf of artists at governmental, EU and international levels. SOFAM also supports the arts with a modest artistic program of grants, prizes, and by helping to fund projects such as this book. There are 5200+ of us and counting. We are based at the European House of the Authors (MEDAA) in Brussels, a hub of arts organisations with beautiful co-working spaces for members. We work in three languages. We warmly welcome

inquiries from artists and anyone who would like to engage with us for open debate regarding authors' rights and the improvement of the socio-economic circumstances of artists.

Gaps in knowledge and value

There tends to be a knowledge gap between authors' rights and the awareness artists have of them. It is perhaps not the most appealing topic when you are trying to focus on making your work, but a grasp of the basics can make a positive difference.

In the following inserts, we will attempt to summarise some basic notions about authors' rights and how they work in the Belgian and European contexts. Please remember when reading what follows that it is highly condensed and far from exhaustive. This contribution is intended as a simple aid for grasping some of the basic principles in the

present legislation on authors' rights in Belgium. It is not intended as an art theoretical reflection on the nature of art, which would call for a parallel discourse that far exceeds the scope and ambitions of this text. And the interpretation of authorship laws in case of disputes is best approached on a case-by-case basis, aided by specialist lawyers. For more information, please get in touch. With the help of a few tips, artists can avoid some of the pitfalls and ensure their rights are proactively respected.

Two kinds of authorship rights

A. Moral rights

Moral rights concern the author's right to safeguard their work. They have to do with aspects such as having the right to display the work in public, naming the work, determining how it is shown and in which context, and being able to protest if the integrity of the artwork is damaged or impeded. The moral rights also bestow the somewhat anachronistically termed "Paternity Right" upon the artist, which gives you the right to be named author of your work: you, the artist, decide whether the work is labelled as being created by you, anonymously or under a pseudonym. Recently, a number of designers withdrew from an exhibition at London's Design Museum, as they did not agree that the institution hosted corporate event for an arms manufacturer. They were exercising their moral right.

B. Exploitation rights

Exploitation rights, or economic rights, exist to ensure artists are fairly remunerated for the exploitation of their work. You made the work, so you should benefit from its exploitation. If a museum makes, say, a mouse mat or a set of coasters using an image of your painting, which it owns, you are still entitled to exploitation rights. They need to obtain your permission, in advance, in writing, and licensing fees need to be part of such agreements. There are ways of dealing with these agreements so that everyone is happy and treated fairly. If you are asked to sign a contract waiving exploitation rights, do get legal advice so you can be aware of what exactly it is that you are signing, and to see whether you can amend it so you get a fair deal.

From the moment it is made

An artwork is protected by authorship rights the very moment it comes into existence. The criteria (in the legal realm) are that the work should be original (this is often interpreted to mean it bears the artist's personality) and that it should be an idea that the artist has given material form via a creative process. Ideas alone are not included in this particular aspect of intellectual property law. It is a relief to note that the legislation does not make any stipulations or pronouncements regarding quality as a precondition. The wording was in fact deliberately left open; not specified beyond "works of literature and art",

since it would be impossible for the law to dictate in advance what art should be, and also to leave the legislation open to as-yet unknown art forms. Authors' rights last for as long as you live plus 70 years and are thus passed on to your legal heirs.

The proof in the pudding

Once the work is made, you, the artist, possess authorship rights. They are automatically conferred upon the maker. In theory, you do not have to formally declare or register anything: the authorship is yours. That said, it can be helpful in many cases to establish a proof of creation with the date, in case issues arise. You can deposit your work formally, for a fee, with various organisations, including SOFAM. Or you can do it the old-fashioned way by sending a sealed envelope to yourself by registered post, containing, for instance, a CD-ROM with images and captions of your work. In this case, leave the envelope unopened. Online, there are ways of getting a certified date stamp on an image.

You decide

These rights are yours: you, the artist, decide how they are managed.

Exceptions do exist (enquire!). And artists are at liberty to decide whether or not they are paid for the use of their artworks. Even so, it is advisable for both parties to put any agreements in writ-

ing, including scope and duration of use; it's about having frank and open conversations, safeguarding friendships and working relationships and avoiding misunderstandings later on. In the case of resale rights (more about that later), the artist is however not allowed to waive or pass on their rights to others. This is to protect the artist from being pressured into waiving them (by dealers, collectors...). Given the fuzzy dynamics that can occur in the art world, in which the artist is often the weaker party, this is by no means an excessive precaution. If you do not wish to keep your resale rights once you have received them, you can always donate the proceeds to a worthy (in some cases tax-deductible) cause.

Authorship rights vs. copyright

It is good to keep in mind that authors' rights in mainland Europe (its legal system is based on civil law) are quite different from the copyright system in the Anglo-Saxon world (its legal system is based on common law). The two systems regarding authorship rules are distinct. Issues such as Fair Use in the US do not apply in continental Europe. However, some aspects overlap, and in the US, artist rights organisations are working hard for changes in legislation to make resale right possible there, too, which would help level the international art market's playing field. In the UK, resale right does exist and, for now, has been safeguarded, whatever happens in relation to Brexit.

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Collective rights

Not every artist will see their work scale the heights of sales at auction. Given the precarious socio-economic position most artists find themselves in, any extra bits of income can help. When your artworks appear in publications or in the media, you are entitled to a share of reprographic, home copy, lending, broadcasting and cable rights. The overall amounts are negotiated at governmental levels with manufacturers of photocopying machines, printers and also with libraries, schools and media networks. Contacting and paying authors individually would be a huge challenge to administer, which is why they are negotiated collectively with authors' rights associations. The sums are divided up among the different artistic disciplines – with proportions negotiated by the respective authors' rights organisations – and then among the individual members.

Rights organisations are monitored by the Federal Ministry of the Economy to ensure funds are managed adequately. Even for those artists who are not interested in working with licenses for their work, collective rights are already a good reason to become a member of an artist

rights management organisation. Publishers and editors are not affected by them; in fact, they also receive a share of these collective rights.

Resale right: an artist's share

When an artwork is resold on the art market, the gallery or auction house is obliged to declare and pay resale rights via the unique platform for resale rights, www.resaleright.be.

The right is due when the price of the work is €2000 or above. The rate starts at 4% of the resale price of works sold up to an amount of €50,000 and gradually decreases to 0,25% for works sold for over €500,000. The resale right cannot exceed €12,500.

This right cannot be waived. You, the artist, or your heirs, up to 70 years after you have left this blessed life, are entitled to this share of any rise in value of works you have created. As a member of an authors' rights organization, your resale rights are automatically collected and paid to you. It is also possible to claim it directly from the platform, but this incurs a higher administrative cost. Any funds unclaimed after five

years are collectively paid out to your fellow artists!

Conclusion

How you, as the artist, exercise your authorship rights – with the exception of the resale right – is entirely up to you. If you want to grant a whole or partial license via, for example, Creative Commons, that freedom is yours. You are also free to decide to reap the fruits of your honours, creative work.

It can be useful to inquire how your chosen rights management organisation works on your behalf. SOFAM only undertakes correspondence on behalf of a member when s/he requests it (in an international context this might not be the case) and does so only after the matter has been scrupulously reviewed.

Authors' rights have plenty of underexplored potential, for example, regarding exhibition remuneration. In France, artists receive authorship rights when they participate in an exhibition. This does not exist in Belgium at present, but efforts³ are underway to find solutions at an EU level. What matters is that artists get paid when they show their work. Such remuneration may or may not be facilitated through authors' rights legislation alone – a combination of legislation and goodwill initiatives may end up leading the way. Individual artists, whether they are a member of a rights organisation or not, can also join this conversation.

It is empowering to learn about your authors' rights and how to make clear, fair agreements in which your position is respected. It makes sense to claim small bits of additional income, such as collective rights; they contribute extra means that you can reinvest in your practice, to help pay for your studio, materials, an assistant, an artist-friendly accountant or even pension savings. We hear the resale right helps ensure artist's legacies, as it is reinvested into setting up and managing archives, which in turn bolsters the overall value of the artist's oeuvre, benefitting living artist practices, their legacies, the art market and our shared cultural heritage.

Speaking of which, as of 2018 we are launching professional development grants for artist members and future members alike. Keep an eye on our website or SOFAM's Facebook page to stay informed.

Find out more

www.sofam.be

www.evartists.org

www.kunstenloket.be

www.iaa-europe.eu

economie.fgov.be

Kate C. Mayne

Artistic projects and partnerships

SOFAM

1 In Nov. 2018, IAA Europe and European Visual Artists held a symposium on Exhibition Remuneration Right in Brussels with artist and authors' rights organisations from Europe and beyond. Find the event's detailed brochure of best practices at www.iaa-europe.eu

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Visions & Ideas

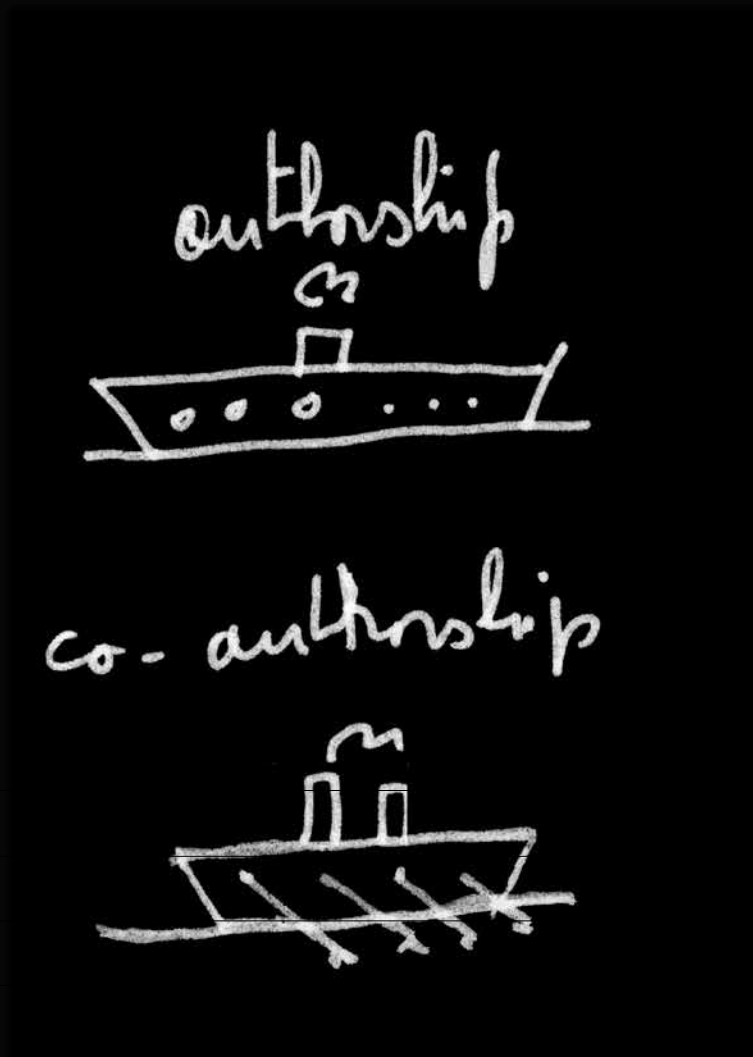
An Ecology of Practices

During the 17th century “Great Divide” between nature and culture, the doctrine of “creatio ex-nihilo”, assumes that creation must come out of nothing. Such an approach by copyright law erases the agency of many beings on this planet and reserves intellect exclusively to human “authors”. The modern act of naturalizing and culturalising is an act of domination: on the one hand nature becomes linked to “that what is acted upon” (objects) and culture becomes linked to “those who do the action” (subjects). The intellectual property regime’s fundamental assumption of the ontological division between nature and culture, also makes a split between expressions and ideas, creations and facts, subjects and objects, humans and non-humans, originality and commons, individuals and collectives, mind and body, etc... Such an approach erases the complex mutuality of agencies of many beings and creatures. Author rights reserve intellect exclusively to human “authors”. How to pay attention thus to different agencies?

The embodiment of art practices in the apparatuses of intellectual property, enhances the reduction of the diversity of art practices to a mere matter of “representation” of subjective opinions. The modern conception of art often wrongly associated the differentiation of expression with subjectivity, leading to the rather terrifying and in-distinctive definition of art as matters of opinion.

The resistance to the reduction of art practices as a mere matter of representation of subjective opinions, happened during different moments in the history of modern and contemporary art.

Art practices, which raise questions and explore the limits of subjectivity as a condition of felicity of the arts, often consider the outcome of their work as inseparable from the power of institutions and museums, the role of a public, the cultural industries and mass media, the dependency on a capitalist art market, copyrights, etc... Art works questioning the subjectivity of the artist sometimes provoked tension within the arts. Some



Axel Claas

artists claimed that the autonomy of the arts was in danger and that free play of subjectivity had to be defended more than before. Other artists denied the possibility of subjectivity as a criterion for defining the mode of arts from the outset, but at once abandoned art's autonomy all together. Numerous attempts of artists to resist the imperative of subjectivity resulted in presenting works with a heterogeneity of various media

The questioning of arts as a mere matter of the representation of subjective opinions in the 20th century took for granted macro and micro systems of power as listed above. But can the operational be approached less through given macro and micro systems of power and more through the "middle" or milieu?

The reduction of art practices to a mere matter of representations of subjective opinion, puts at risk what is inherent to art practices or their ecology. In order to think through the middle, it is necessary in each instance to redefine topically how the relations between the micro and the macro are assembled. In other words, the meso or middle is about everything that the macro does not allow to be said, and everything that the micro does not permit to be deduced.

The modern conception of art assumes art to be autonomous, but art is not autonomous in itself. Autonomy is granted, obtained and based on a negotiated or tacit agreements between artists and their environment. An ecological point of view on artistic practices confirms that the construction of agreements is part of any practice. Thanks to

these agreements, practices are able to develop a "habitat" and generate their "constraints". At the same time, these agreements bring about indirect consequences, side effects, uncertain links, which are also part of practices. The problem does not lie in these agreements as such, but rather with agreements that are imposed from outside and are unable to be transformed within a practice.

Artists have a long history of attachments from guilds, commissioners, academies to salons, commercial art galleries, etc... Art practices today are mostly exposed to the constraints of the organization of immaterial labor. In the economy of immaterial labor, art works become intellectual properties. Capitalist processes regulate art their activity by exercising control over their organizations.

The term "enclosures" refers to a historical moment during the 16th Century when privatization and appropriation of the common land in England took place, but includes also other living "resources". Many states encouraged and still encourage enclosures, boosting the extension of capitalism.

The 16th Century witnessed also the enclosure of thought, through intellectual property, which encompasses patents, trademarks, copyrights, etc... Artists obtain intellectual property rights over the fruits of their labor via copyrights. Copyrights protect original forms of literary, scientific and artistic works. The first national copyright laws saw the light in the 18th Century. Although there exists a difference in the point of

view, between the English "copyright" and the French "droit d'auteur" the difference between both kind of rights is gradually disappearing by international harmonization. Copyright protection first applied to writing in relation to the technological invention of the printing press, but it extended to other media like for example engravings, drawings, paintings and sculptures, by way of analogy with what had already received protection of the law. In 1886, the Berne Convention was first adopted to harmonize the various national copyright laws in European countries. And in 1994, the TRIPS agreement was installed in the Berne

Convention in the 147 signatory countries of the World Trade Organisation. Although the Berne Convention doesn't define art, it legally conceptualizes the "work" (oeuvre) and the "author". Work and author are intertwined as the main criterion of protection is "originality". Copyright law assumes that all expressions can be "protected" by the same general set of rules and reduced within the same legal category of "original work". This highly general and indistinctive law is imposed upon art practices from outside and can't be transformed within an art practice.

How an art practice fosters its own force, making present what causes practitioners to think, feel and act? What is the mode of existence of art practices? Every "re-presentation" is a mediation. Mediations are about constructing presence, about making things exist. Art practitioners think of themselves in terms of the proliferation of expressions. The differ-

ent mediators in arts accept their destiny as ways of expression or as "arts". That is their proper and singular mode of existence. If one wants to grasp art practices, one has to take care of the differentiation of expression. Once the binary of objectivity and subjectivity have been put aside, it is much easier to see the differences in the various types of expressions. The differentiation of mediations is the site of construction for art practices.

A practice doesn't stand on itself but is assembled according to different regimes or modes of existence. This assembly is at the same time artistic, economic, legal, political, scientific, technical, etc... Differences exist between the artistic, economical, legal, political, religious, scientific, technical, etc... articulations. Even if art practices are singular, they are intertwined and articulated in a complex way. In order to think through the middle, we have to ask how the relations between the micro and the macro are assembled at the instances of each singular practice. These assemblies designate both those who assemble because they are concerned as well as what causes their concerns. Neither economical gain, legal bonds, political decision making, technical success should have an entitlement to decide over art practices. This could be described not only as a failure to recognize an ecology of practices but also as a failure to distinguish between different modes of existence. The challenge is to compose with the complex articulations between the different practices.

Agency

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Visions & Ideas

How-To-Know

How is knowledge

... controlled?
 ... challenged?
 ... subverted?
 ... suppressed?
 ... subsidised?
 ... invented?
 ... practiced?
 ... faked?
 ... fucked?
 ... abstracted?
 ... obstructed?
 ... obscured?
 ... criticised?

How is the critique of knowledge

... controlled?
 ... challenged?
 ... subverted?
 ... suppressed?
 ... subsidised?
 ... invented?
 ... practiced?
 ... faked?
 ... fucked?
 ... abstracted?
 ... obstructed?
 ... obscured?
 ... criticised?

... to be continued.

*Samah Hijawi,
 Nicolas Galeazzi*

Testimonies & Voices

Why PhD

Reason #1:

I am doing a PhD because I wanted structure to bring my work together; research I had been working on over the years needed structure and a time-frame. I did not get much structure but I created my own (this is referred to as a “game” in the Statements & Demands part of the Almanac). I am having fun without a clear structure.

Reason #2:

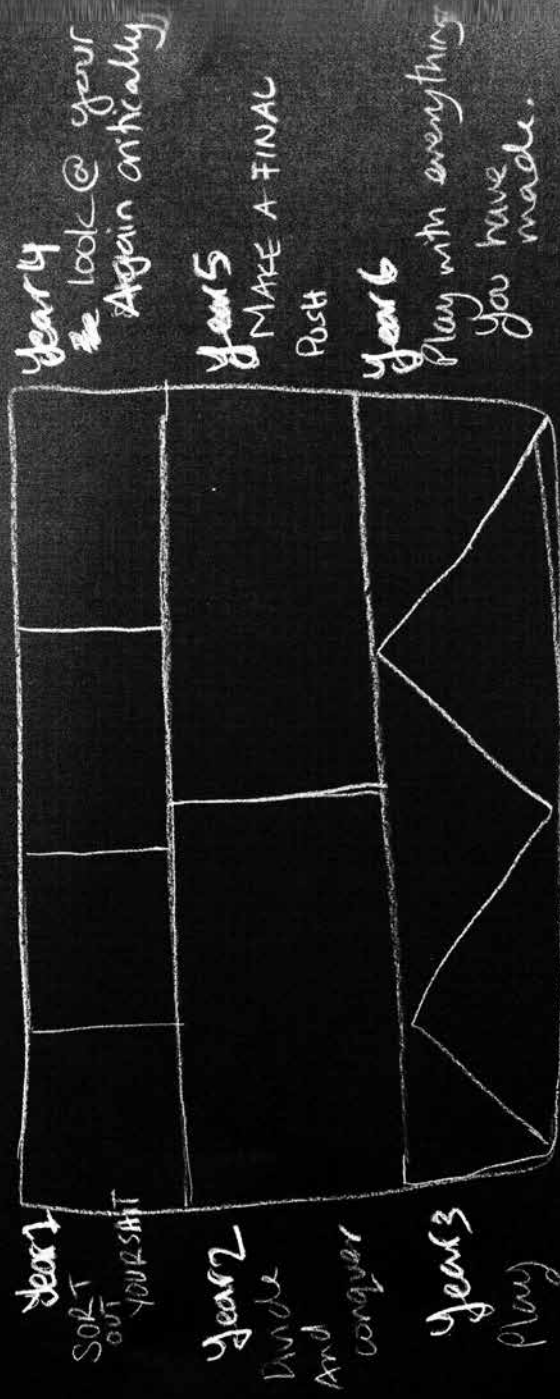
A PhD is a reason for some people to leave a difficult country or place for a certain amount of time. I want to add a reflection that this condition – or, put more precisely, this reality – should not be considered negatively: artists are always from around the world and looking for ways to move. This fact should not be held against artists or PhD researchers based on the following logic.

The condition of the European “fortress” (i.e. the continent’s closed borders) and the overall obstacles for artistic mobility, force people to find their own ways to move. Generally, people move to find safe places to produce work and contribute to society. (I refer, e.g., to the German DAAD program, which openly addresses the reality that artists who are selected for their program usually remain residing in Germany.) There is nothing wrong with this phenomenon so long as the seriousness of work done by both the artist or researcher and the institution is not compromised. People move all the time and without movement, cultural production would be limited and educational environments would be, too. The phenomenon of artist mobility in Europe can be looked at positively, since PhD programs can benefit from the diversity that artists bring with them.

Institutions have a responsibility to make their PhD research programs (more) clear.

Samah Hijawi

Structure / GAME FOR Artist PhD Researches (push for a 6-year trajectory)



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W	S/S

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Tips & Tricks

Good Practice #4

You define the codes, rules and expectations of artists, programmers or producers! Developing games, writing a soap about the art scene or designing a cross dress party might help!

Visions & Ideas

The Impossible Doctors

Where is more power? In the endorsement of the academic system, or in sticking to the artistic form?

12 proposals to protect you from your own PhD:

- No defence, just sharing!
- Refusing validation – or making validation impossible.
- No work, no value.
- Use an impossible medium to communicate your content.
- Use a conceptually complex and abstract documentation system.
- Experimenting with diplomacy. Confusion, subtle contradiction.

- Make hidden mistakes in formalities that will only be discovered when it's too late to undo them.
- Practice collectivity as core element of the PhD.
- Collective PhD.
- Base your PhD on the ideas around fair practice and practice it radically.
- Write your thesis in no longer than three days.
- Take the money and run! Responsible: Take the money and share it.

x, xx

Visions & Ideas

Towards An Open Form Of Academic Artistic Practice

How to succeed as a PhD candidates without obtaining a doctoral degree?

If artistic research practice organically meanders in between different projects and varying contexts with specific complexities, it ...

- is liable to coincidences and allows flexibility, openness and improvisation
- includes activities that are not studio-based but rather based on dynamism
- opens a collective mood – co-operative instead of individual
- considers collaboration as an exercise to create awareness that recognises others as fellow agents
- is opening up instead of reducing; is unframed but contextualised and embedded; is fragile and ephemeral, not directly visible but allowing opacity; is healing and reviving
- is accepting that we can't have control over everything and is resilient instead
- is opening gateways without conclusions or measurable outcomes
- chooses curiosity, enjoys wandering in labyrinths and the pleasure of the unknown as guiding principles
- is stays in between being lost and arriving somewhere
- is seriously playful
- continues to make connections and links and more links and different connections, and again more links etc.
- is considered as valid playful and joyful research that favours entanglements, knotting and avoiding binary thinking
- is reclaiming astonishment, respecting fragile signs and glimpses of situations, encounters and experiences as scientific methodology
- is deep an experience with a holistic digestion of being mobile, being in the now, being aware of sensitivities and mechanisms
- is mapping, bridging, speculating, prototyping
- is opening forms instead of reducing them
- is the creation of new forms of diplomacy – including interspecies etiquette
- focuses on sharing research, rather than defending it, as the guiding idea of critical thinking

PhD candidates might need to change research towards:

doctorandus X / artist collective Y questions together with peers and colleagues the protocol of *defending research*. Instead, they develop protocols for *sharing research*.

doctorandus X / artist collective Y is making things public in a more inclusive, comprehensive way and is sharing an amorphous collaborative practice. Acknowledging and recognising appropriated forms that correspond with the artistic (research) practice itself.

doctorandus X / artist collective Y shares research in a final stage, considered as the completion of a trajectory, and acknowledges the created or performed research as a "unity".

doctorandus X / artist collective Y creates artistic research that includes multiple voices by inviting external

guests and collaborators to carefully compose a fabric of creation.

doctorandus X / artist collective Y challenges, opens up, reflects and discusses with the hosting institute how to evaluate and process amorphous collaborations

doctorandus X / artist collective Y thinks through practice, uses resistance and dialogue to reflect towards a non-hierarchical protocol.

doctorandus X / artist collective Y is claiming openness and allows opacity. A practice of prototyping and creating without clear beginning or end.

doctorandus X / artist collective Y dialogues with the hosting institution instead of controlling the system.

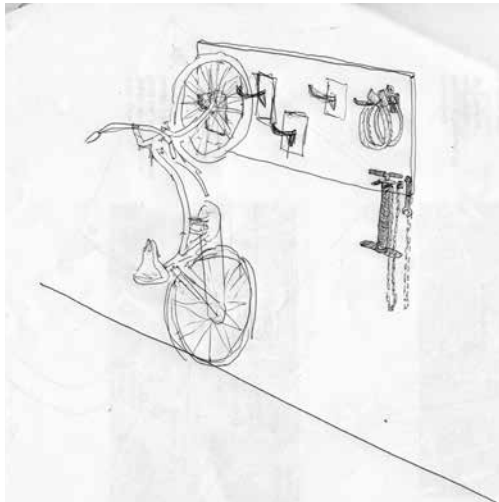
doctorandus X / artist collective Y is claiming artistic integrity as the main and not measurable criterion.

Filip van Dingenen

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W	S/S 22/12 Winter Solstice

sfH

(These bicycles are fully comprised of liberated elements.)



Leander Schönweger

Lorraine Furter, Eric Schrijver

[illegible]



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Visions & Ideas

Building An Art Community

"When I met her for the second time, she told me about a graffiti on the wall of the former factory area. She said, due to the plans of the ongoing housing construction project, this wall is going to be torn down. She was somewhat convinced that I would be able to save the graffiti from demolition: She had met an artist in this hood beforehand who prevented a wall painting from getting wrecked. I was astonished about the trust in artistic potential. And at the same time, I sensed a commissioning. Was I being recruited?"

www.pilootprojectenkunst.be/pilootproject-tondelier

Kobe Matthys quoting Stijn Van Dorpe

***What would you
want to read in
the Fair Art
Almanac 2020?***

fair-enough@state-of-the-arts.net

Addresses & Announcements

arp.

learning from
 advancing with
 thinking through
 exploring of
 your art
 together

arp: is a research- and production platform that supports, develops and mediates artistic projects.

By mutualising a broad diversity of skills and professional knowledge, we strive for sustainable practices, both for ourselves as art workers, the artists and art institutions we work with.

arp.works
 contact@arp.works

Julia Reist, Katrien Reist

Tips & Tricks

Creativity Disclaimer – A Template

This template disclaimer can be used to prevent your work, your practice or your integrity from any false assumption and prejudice in terms of creativity. To be used in applications, documentations and presentations of your work.

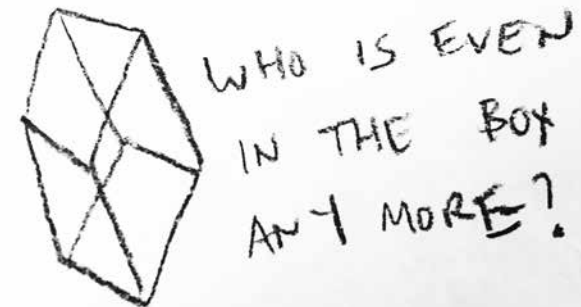
Applying this disclaimer will raise awareness that art has anything to do with creativity and cannot be brought in relation to this abusive assumption.

Help us fight creativism!

Limitation of Liability

Under no circumstances shall the artist nor his/her work in general or its affiliates, partners, suppliers or licensors be liable for any direct, indirect, incidental, consequential, special or exemplary damages arising from or in connection to the use or inability to use the term "creativity", whether or not the damages were foreseeable and whether or not the user was advised of the possibility of such damages. The use of the word "creativity" is subject to change without notice. Any decision in connection with the term "creativity" must be made solely at the responsibility of the user. Any action taken upon the use of the term "creativity" is strictly at your own risk.

Sarah Hendrickx



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politics made by artists

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rights for visual artists

and cultuurvakbond.



brussel



SOFAM

cultuurvakbond.be

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