

**Keōja panel discussion 5 September 2008**  
**Personal Artistic Fulfilment and the Market – 4 minutes**

The Market is not a stable construction. The Market is in motion. The Market is what we say it is. The Market is what we consider profitable. So, can we profit from the opportunities provided by the market? Or, do we have to re-define it in order to make it suitable to our purpose?

The labour market for choreographers is becoming increasingly commercialised, and we have to counter the demands with counter-arguments that are constructive and relevant. By implementing our work on a market, we interact with the "buyers"/audience and we make them performers as well. Today society is defined by its performance.

There is currently both a need and a desire for cooperation between art, research and industry. This gives rise to a considerable need for new organisational forms, innovative methods for working together and the skills required for co-production.

Contemporary art is unambiguously political as it creates and is created by the contemporary world. It is not possible to work creatively outside of one's time or context. Working conditions, patterns of social and cultural interaction, political and economic ideologies... all interact and affect what is done. It affects how works of art are presented and made use of. The role a society assigns to art says a great deal about the condition of that society and its political agenda. Creative art can never be developed according to the dictates of the market.

Art should not be based on the same preconditions as the selling of cars or the production of software. What we currently refer to as the experience industry, established though the "the Experience Economy", has become saturated and homogenised in recent years. Its focus on lifestyle and entertainment is still productive of thriving markets, though by no means pioneering ones. Today that focus is being turned, instead, on more fluid and dynamic contexts, in which knowledge and transformation are key concepts.

The transformation economy of the future will sell the basic requirements for individuals to be able to cultivate specific qualities – society's new product is called creativity. We should not simply watch this happen; our aim is to work to develop the tools we need to make an active view of art a reality and to develop a market for what art and research represent.

If creativity and knowledge are the cornerstones of the new economics, the relationship between business and artistic activity will change to art's advantage. Commercial economies need the help of art and artistic research, not for status or for a bit of "wild" or "crazy" product development, but to explore and design new models and systems for creative production and development as part of a close collaboration based on a commitment to joint projects over the long-term.

If a productive relationship is to come into being, the artistic side will have to look beyond its expectations and conditions. If something is to be achieved, a risk has to be taken. Artists have to re-evaluate their relationships with business and explore what new foundations for artistic creativity can be constructed by developing relations and insights about entrepreneurial activities with other motivating forces than the purely commercial.

We do not educate for what is but for what will be. In that sense we support personal fulfilment and the artists ability to create a market, rather than feeding the existing one.