

WHAT SHOULD I DO? AN ETHICS FOR ARTISTS IN TWELVE SIMPLE RULES

RULE 1 Through your art activity/work you should initiate, increase, moderate, and shape a public discussion i.e. communication among the people around you, which has a public interest to it and which would not happen otherwise. (A social definition of a fine and free art.) **RULE 2** The issues brought up by your artwork/activity should be of public interest, be relevant and useful for the site/community where work/activity takes place. (A negation of abstract art. 'Yes' to documentarism.) **RULE 3** You will enrich the public polylogue if you add new standpoints to a common perception of your chosen issue/s. If the common perception of an issue is influenced, reality related to it will change as well. The place/community will never be the same after taking part in a documentary endeavor/project of quality. (On a critical/independent attitude being obligatory. On perception and pluralism.) **RULE 4** Keep your work/activity/events accessible for everybody. Include those who are usually excluded. (For a cultural democracy. Unlimited general right of use for public venues.) **RULE 5** Include people who are from the location in your creative process as much as you possibly can. Let them take control over the way they are represented. Let them decide how they should look like, what they should state. Explain as much as you can about the context you are working in and with. Do not show material that people are not happy with or that they are indifferent to. The right to present people's images and documents is to be earned through their involvement and by having personal relationships with them. (For democracy and for cultural democracy. Also for authentic documents/artifacts.) **RULE 6** Always give presents away. Create artifacts that relate in a personal way to people around you and give these as presents to them. Create happenings in order to increase the feeling of brotherhood and equality in the group you are working with. (Another social definition of an artwork. Also on cultural democracy.) **RULE 7** Create your artwork in an environment where artworks are usually not created. Distribute it in an environment that usually does not witness such things. (Same as previous.) **RULE 8** Make friends during and through your artistic work/activity. (On the final criteria in judging the quality of an artwork/activity.) **RULE 9** Never use public money towards a private profit or possessions. Use public money for an artwork/activity as described above, i.e. for an artwork that takes place in public sphere, formulates a public interest through addressing and involving a local community with relevant issues, that is open and accessible to all, easily reproducible, and that will never be applicable to exclusive private ownership. (The ontological implications of public funds for an artwork.) **RULE 10** Fully respect people that your work is about and that you are working with, always state their names and credits, and treat them equally to yourself in every aspect. (For true cultural democracy.) **RULE 11** Fully respect the aesthetic preferences of people you are working with. The artifacts created by them are valuable in the same way as the ones that you/an artist might produce. (Negation of masterworks.) **RULE 12** Your activity has to have real / concrete consequences, and lasting effects. Create pragmatic, useful, and socially interactive, people friendly artifacts and events collaboratively on site and for the community, with clearly stated aims that correspond to real/concrete needs, which you have previously systematically researched. (Another functional definition of artworks. On activism.) (K.L. 2004)