Visual Gigs Kolektif: an alternative to activism of art in Bengkulu

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Abstract

Initially, art in Bengkulu was considered to be an aspect of the traditional cultural community and was only enjoyed by artists. The values inherent in the art were an attempt to generate love for the local culture. However, Visual Gigs Kolektif is an establishment of the collective to present art activities differently. The purpose of this study was to shed light on how art is conducted in Visual Gigs Kolektif in Bengkulu. This is analyzed by means of Bourdieu’s theories of habitus and arena. A phenomenological approach with a qualitative method was employed. Data collection included a study of documentation, observation, and interviews. The results revealed that the activism of Visual Gigs Kolektif is the habitus that is responsible for participatory art in Bengkulu. Visual Gigs Kolektif has been successful because it embodies the collective spirit among the mainstream of local art. The aim is not to counter traditional art, but develop alternative art activities. Social capital has become the resource to sustain this collective activism.

Keywords: Activism of art, Youth, Bengkulu, Habitus
1. Introduction

Many elements support the existence of art. The emergence of these elements is, at times, motivated by humans’ practical needs as well as their spiritual needs and intrinsic human needs to communicate with others. The earliest condition of them is the art in which the birth is motivated by the desire of human to fulfill their practical needs (Soedarso Sp, 2006).

Art may be employed to fulfill physical needs. It can be used to illustrate an artist’s dreams, imagination, and intuition. Furthermore, it can be used to explore material, media, and techniques as well as various possibilities of form and meaning. The diversity of art appears to be in accordance with the diversity society (Marianto, 2011).

The community’s diversity in art is a unique Indonesian cultural characteristic that has to be optimally developed and managed seriously. Accordingly, the government expressed its desire to establish cultural centers throughout Indonesia in 1955 and again in 1964. However, only in the early 1970s, after the success of the Cultural Center initiated by Mantra and Park were cultural parks established and developed in each Indonesian province. Bengkulu Cultural Park was established in 1982. It has four functions: Developing the quality of art through training; organizing cultural activities; documenting and providing information about art; and organizing the cultural park (Jones, 2015).

Bengkulu Cultural Park first functioned as a rendezvous place and art space in accordance with its four functions. This was determined by the availability of an art council, which spearheaded each art event at the cultural park at the time. However, the reformation era with its regional autonomy policy transferred authority from the central government to each regional government, thus, affecting the management and activities of all cultural parks in Indonesia, including the Bengkulu Cultural Park. The four functions of the cultural park, which were expected to be embodied through the art council, were affected by various issues during their implementation. For instance, the art council was no longer able to promote art optimally because of changing regulations associated with a change in government. Consequently, the Bengkulu Cultural Park has been unable to facilitate cultural activities in both a structural and infrastructural context, and facilitate the development of local artists. This has resulted in numerous art activities, including alternative art, been conducted outside the cultural park. The emergence of alternative spaces and events for cultural art has been initiated by grassroots groups that are not dependent on government support. This organic initiative came into being after 2010. Furthermore, it has had an impact on the art movement in Bengkulu. It has become more dynamic and is characterized by the synergy between local art groups from various sectors, the improvement of art activities in public, and collaboration with non-art groups. Furthermore, this has encouraged art enthusiasts and the birth of a more sociable art movement, which caters for the entire community. The development of art in Bengkulu may be divided into two categories: Those who perform art activities in accordance with a structural or top-down function and those who are engaged in art independently. The development of art in Bengkulu is characterized by this dichotomy. Furthermore, this has resulted in independent art groups that have emerged as a result of the initiatives of Bengkulu’s young artists; Visual Gigs Kolektif is an example thereof.

This scheme has dared to present art in a different form, contemporary art, which is aimed at young artists. However, it varies from common art gigs, which are expressed as local-nuanced art and only intended for experienced senior artists. The movement has attempted to distinguish itself from mainstream art activities. Since its first performance in March 2018, Visual Gigs Kolektif has become a rendezvous point for young cross-genre artists. Visual Gigs Kolektif aims to revive the passion and needs of art in Bengkulu. Visual Gigs Kolektif has been able to revive and synergize the interests and activities of all art enthusiasts. The purpose of this study was to explore the strategy employed by Visual Gigs Kolektif in Bengkulu that allows them to perform in an intense manner continuously, and to examine the group’s ideology. Such a study had not been conducted in Bengkulu previously.

2. Method

A qualitative method with a phenomenological approach was employed in the study. According to Husserl (1999 in Moleong, 2009), phenomenology can be defined as a subjective experience or phenomenological experience and a study of the awareness of another’s main perspective. Phenomenology explains a person’s purpose and meaning as actual phenomena that create life. Phenomenologists endeavor to comprehend how others experience the world (Moleong, 2009).

The research was conducted in Bengkulu and included the Bengkulu Cultural Park, which Visual Gigs Kolektif use as a base camp that is known as Santun Art Space. Data collection included observation, participation, interviews, and a documentation study. Purposive sampling, which entails discovering key participants who, in
turn, recommend other participants was used. The duration of the study was from March-September 2018; this included six performances of Visual Gigs Kolektif. In-depth interviews were conducted with Suyitno and Muhammad Affif, the two initiators of Visual Gigs Kolektif. Further interviews were conducted with individuals and groups or involved in the scheme. Primary and secondary data were collected. Primary data were acquired directly from the interviews and direct interactions with participants whereas secondary data were collected through written documents on the activities of Visual Gigs Kolektif in the form of photographs and videos. Data analysis was conducted through an interactive model proposed by Miles and Huberman. This interactive model comprises three stages: Data reduction process, data presentation, and conclusion drawing.

3. Results and discussion

History of art movement in Bengkulu

Art is part of culture. Art expresses a human’s inner sense of beauty. However, art also has different functions. Feldman (1967) proposed three functions of art, namely, personal, social, and physical functions. The personal function of art is when it becomes a tool or language to express the feelings and ideas associated with a person’s fundamental situation, spiritual relationship, and/or aesthetic expressions. The social function of art involves using it to influence public collective behavior because art itself is created to be seen or used to explain or express aspects of individuals’ social or collective existence. Art’s physical function entails it being used as a vessel or instrument.

Accordingly, the functions of art may be regarded as permanent even though art itself is continually changing. According to the adage of Classic Greece, “If the world is changing, thus the people in it will change as well.” This adage attempts to convey that change is a certainty in humanity. Art continually changes in conjunction with human’s passion for knowledge or how they respond to life aesthetically. In the present era, which has been noted as an era of freedom, people have tended to become bored with traditional museum and gallery exhibitions, which are considered elitist. Accordingly, participative and collaborative arts have gained prominence (Rahman, 2014).

The art transformations of the present era have tended to be implemented by youth as the main actor. Luvaas (in Setyobudi, 2014) noted that in the youth, who have internalized the phenomenon of do it yourself culture, art such as distro, indie music, and zine are emerging. This is the result of the youth encountering globalization and becoming selective and critical agents of culture. Furthermore, in a social context, the youth are affected by various norms, the value of knowledge, and the dynamic social environment; therefore, they have become attached to indie values. Group or organic activism occurs when one embraces indie ideology, which is characterized by freedom, independence, and no limits. Even resistance toward mainstream values is embedded in society. In Bengkulu, independent organic activism started with the transformation of the government, which resulted in the cultural park not been allowed to facilitate art activities and the qualitative development of local artists. Thus, they produced art that could be enjoyed by the entire community instead of focusing on the development of artists and self-actualization. They also endeavored to revive the atmosphere of art in cultural parks even though they only concentrated on one sector of art. In 2004, many art groups concentrated on literary activities such as theater and poetry. In 2012, they started to focus on musical and traditional dance activities. Furthermore, in 2012, some artists voluntarily established Café Art, an ordinary café in the corner of the cultural park with a collective management system, which is used as a gathering place for artists, observers, and enthusiasts for light discussions. Inherently, Café Art is a catalyst that bridges the meeting space physically and/or ideologically. In 2014, another organic group that focused on fine art activities emerged. Unfortunately, their activities were not varied, but incomprehensive. Because of the many challenges they encountered as a result of the cultural park’s institutional structure, these organic art groups did not last.

Since 2014 the development of each field of art in Bengkulu remains active. The cultural park’s incapability is a reason art activity are only conducted in studios that are owned by certain groups. The artists who engage in the indie movement invite anyone capable of getting involved in production activities and the implementation thereof as well as financial sponsors. In March 2018, two local artists, namely, Suyitno and Muhammad Affif initiated Visual Gigs Kolektif. Both have been part of the growth and development of art in Bengkulu since 2012 and thus, are well-known among art groups in Bengkulu. In essence, knowledge has inspired them to create a new form of art in Bengkulu.

Visual Gigs Kolektif: new strategy in Bengkulu’s art dynamics

Since 2012 Café Art has been the meeting space for artists even though the management has changed four times. In early 2018, after the first performance of Visual Gigs Kolektif, Café Art changed its name to Santun Art Space. Subsequently, Santun Art Space has become the base for artists affiliated to Visual Gigs Kolektif. The name, Santum implies that the work of all artists should be appreciated. Even though Visual Gigs Kolektif and its
activities have been criticized, Suyitno and Muhammad Affif expect the criticism to be delivered as a form of appreciation in polite language and with a positive attitude.

In principle, Visual Gigs Kolektif is a manifestation of localization, which may be defined as the collision of local and global cultures; it may be explained by the slogan, “think globally, act locally.” The initial purpose of the establishment of Visual Gigs Kolektif was an adaptation of a gigs concept, which was initially used by jazz musicians to describe their performances as actors in a bar. Subsequently, the gigs culture shifted to a culture, which was identical to small scale music shows that were popular in underground schemes. However, in Visual Gigs Kolektif, the proposed gigs are aimed more toward small scale shows that present various forms of art and are not only music shows with an underground scheme.

Visual Gigs Kolektif is an alternative form of activism by executing indie values as art subculture. Consequently, various types of art can be presented inside it collectively. Furthermore, Visual Gigs Kolektif attempts to document the common social reality that can be enjoyed by all into artwork in the form of fine art, music, poetry, performance, and theater. Therefore, there are no regulations concerning the genre of art in Visual Gigs Kolektif. Visual Gigs Kolektif is not defined as a counter or appealing culture. Rather, it is a response from the restlessness of young artists in Bengkulu to inspect the dynamics of art activism in Bengkulu, especially non-populist art activities initiated by young artists who often gathered in the cultural park. The term, passive is used by local artists to describe the minimum amount of art as a result of limited activities in a particular field of art or that can only be discovered by certain groups. The silence associated with art activities is parallel with the low reception, comprehension, and appreciation of the community toward artists in Bengkulu, especially artists with free, independent, and limitless works of art.

The next steps conducted by the initiators of Visual Gigs Kolektif were to determine the time, theme of activity, and master of ceremony. The activism of Visual Gigs Kolektif became a concept in March 2018. All their activities were documented in the social media account of Visual Gigs Kolektif. Their six performances have all had different themes, namely:

The theme of Visual Gigs Kolektif #1, which was conducted in March 2018, was Pasangan Terburuk (worst partner). The different genres of the fine art of Topik and Muhammad Affif were presented. Ethnic music groups such as B.E.S.O.K also played; they performed the local music of Rejang, and the punk rock of duo, The Kill. Furthermore, poetry was read by local artists.

Visual Gigs Kolektif #2 was conducted in April 2018. The theme was Sosok (figures). The art of two fine artists, Luluk Akhirionoluwarsoro and Yurika Pratiwi, with their different styles of painting, which incorporated digital and manual techniques, were presented. The GEMPAR music group performed their poetic musicalization Oppie Krisna, a local language hip hop musician performed. Poetry was also read by using a large piece of cardboard as the medium.

The theme of Visual Gigs Kolektif #3, which was conducted in May 2018, was Tersangka (suspects). The paintings of Muhammad Juang Putra Cendikia and Evan Sudiwiyanto which are characterized by strong characters, were presented. There was a musical performance from a representative of the Student Activity Units of Universitas Bengkulu. Team Ayok played reggae music and Nicholas noise music. Furthermore, there was a monolog and Pukat Kata’s anthology of poetry was launched.

Visual Gigs Kolektif #4, conducted in June 2018, had the theme, Sense of Belonging. The fine art of Omen Rohman and Ahmad Sarjoni who utilize different unused things in their paintings was presented. There was also a workshop on the basic elements of fine art. The presence of the Chief of HIPMI (Indonesian Young Entrepreneurs Association) of Bengkulu was positive in that the art exhibited was purchased and a new link with individuals outside the scope of art was established. Furthermore, Teater Jengkal musical team performed.

The theme of Visual Gigs Kolektif #5, which was conducted in August 2018, was Summer Art. Accordingly, it was held in the tourism area of Panjang Beach, Bengkulu City. The event began in the afternoon by drawing and reading poetry together. After enjoying the sunset together, they camped together; there was a monolog, poetry reading, and an acoustic performance supported by the Student Activity Units of Universitas Hazairin.
The theme of Visual Gigs Kolektif #6, which was conducted in September 2018, was INISIASIK. Held in the tourism area of China Town of Bengkulu City, it was characterized by collaboration with more local fine artists and music groups from various genres. The events were more varied and included morning exercise with the community in the tourism area of China Town, playing traditional games with children, literary and acoustic performances from various art groups, and a comedy movie. Furthermore, 10 artists drew murals on the outer walls of the homes of the locals.

The themes of the activities in Visual Gigs Kolektif, which were unusual, were the result of the initiators’ brainstorming and collaboration with various friends that were involved in those activities, thus, ensuring the uniqueness of group and individual performances. However, Visual Gigs Kolektif is becoming disciplined when formulating the concepts of events and selecting performers. Although artists are expected to have various genres of fine art, those who display the art need not draw and paint.

Themes that depict daily living are found in the fine art. Nickerson (1999) noted that if studied deeply, the potential of one’s daily familiar environment can be developed into fresh, new, and surprising things. Visual Gigs Kolektif has explored and optimized this potential. Consequently, the wider community is able to enjoy their exhibitions without having to understand the art itself.

Transformation of art activism

Visual Gigs Kolektif is the result of urban youth activism in which they put forward alternative concepts through art. The initiators of the scheme have argued these art activities inspire society. The term, group, which may restrain individuals, liberates all involved parties to take on various roles.

According to Castell (1977), the activism of Visual Gigs Kolektif could serve the purpose of promoting participatory arts if three conditions are fulfilled. First, it must identify with and determine collective identity. Second, it must discover a strategy to realize and fulfill collective needs independently, which may be conducted by a division of roles, encouraging initiative, and volunteering. Third, the principle of egalitarianism needs to be applied by involving all parties.

The concept, activity, which is very dynamic because of the youth, has resulted in high number of individual and group enthusiasts. After Visual Gigs Kolektif #1, new individuals with different abilities in various art fields came forward. Furthermore, some then offered voluntarily to participate in activities. This suggests Visual Gigs Kolektif is a show room for artists.

The art exhibition and show is organized in accordance with that proposed by Simatupang (2013), namely, irregular shows that allow one to watch undiscovered daily events. Time, space, sound, light, movement, expression, and objects are examples of elements that form this irregularity. Furthermore, the show is characterized by three conditions: The activity must demonstrate something; the presence of the unusual is attractive; and the spectators must experience the unusual. Visual Gigs Kolektif has proved that they are capable of presenting collaborative art, which previously did not exist in in Bengkulu.

Although the role played by female artists has been limited, during Visual Gigs Kolektif #2, the initiators expended efforts to discover female fine artists to participate. Yurika Pratiwi who has been engaged in manual and digital visual designs since 2016 exhibited her digital artworks in Visual Gigs Kolektif #2. Yurika Pratiwi’s intense involvement in this collective is due to the notion that Visual Gigs Kolektif is an open space for anyone interested in art and is not limited to painting and drawing, and males. Previously, the existence of female fine artists or painters was limited to them being the subject of paintings. However, the principle of egalitarianism propounded by Visual Gigs Kolektif has afforded them the opportunity to develop their talents as artists. Visual Gigs Kolektif attempts to conduct fine art activities through dynamic forms by determining concept, genre of art, and/or the media. The learning and creation processes in the scheme are limitless; they are dependent on the artists’ imagination and creativity. Yurika Pratiwi felt that she had art space in Visual Gigs Kolektif, which allowed her to pursue her passion to create art with more freedom and without being afraid of criticism. Visual Gigs Kolektif has also introduced the new concept of selling crafters’ handmade products. Crafters are given the opportunity to introduce or market their products. Some crafters routinely present and utilize this opportunity. Examples include the Utha Roots label started by Utha in which he offers a screen-printing service, t-shirt production, and punk style theme tattoos. Yurika Pratiwi with her Yurikart label sells t-shirts, mugs, tote bags, and accessories, which are personally designed and made by employing manual or digital methods. Grasia Renata Lingga with the Lampu Jalan label sells cactus plants, old tape, and literary books. Vallentina Edelweiss sells self-produced hijab with her Hijab Meraki label. In addition, Juan started a special stall for agate stones lovers with various types of stone in various forms and sizes. Topik with the Kaos Katunk Bengkulu label sells t-shirts with
local themes. The Sampan Kayu community sells art and social movement books collected from various publishers.

The involvement of various parties in the collective stall activities has encouraged other crafters to introduce and sell their products. The transformation of art activism conducted by Visual Gigs Kolektif has attempted to prove that creative art with sales value may become a commodity that can be introduced to markets. This is a way of promoting crafters’ various skills. The value of these collective stalls should not be overrated. Visual Gigs Kolektif has also collaborated with Senin Membaca to motivate those who want to read to do so freely. Art workshops are also held to introduce art; one such is a fine art workshop with the painters, which is conducted on the second day of a Visual Gigs Kolektif event.

Besides accomplishing the initial purpose of Santun Art Space as an art space that supports the events of Visual Gigs Kolektif, it has become the rendezvous spot of artists. Furthermore, anyone who wants to participate in collective art activities is free to join. It also positions Bengkulu City as one marked by creativity. Visual Gigs Kolektif through Santun Art Space has also experienced various disrupting obstacles such as an unequal distribution of space and limited opportunities for artists. In institutional structures, this is conducted by the Bengkulu Cultural Park. It is difficult to initiate art activism between the organic community and structural officials because of a limited budget and fear that the art events will not be appreciated by the community. However, Visual Gigs Kolektif has offered an alternative concept that relies on volunteers. However, the Bengkulu Cultural Park had to give permission for the establishment of a casual café, which functions as Santun Art Space.

There are other obstacles. First, Santun Art Space as an extension of Café Art has been known as a space specifically for artists. Consequently, some people who have never been involved in art activities are shy and reluctant to visit the location and get involved in the activities. Second, the majority of society believes Visual Gigs Kolektif is only for artists. Third, the perceptions about the scheme and its reality are different. To overcome these obstacles, Visual Gigs Kolektif has updated several aspects especially in relation to determining the space for an event. The expectation was that when Visual Gigs Kolektif conducts an event in a general space, it was exclusively for artists.

One of the independent values of Visual Gigs Kolektif is participatory art, which is not limited by time, space, and the normative elements of art; thus, it is more accessible. Therefore, Visual Gigs Kolektif as the embryo of organic activism attempts to conduct simple initiatives to introduce art to the community so that they will have greater awareness and comprehension of it. Visual Gigs Kolektif is also aware that art activism does not measure the number of people at an event, but is more interested in providing an understanding of art experiences. Participative art also responds to social reality and provides benefits to the community through various fields of art.

4. Discussion of theory

In order to analyze this study, the author used the theories of habitus, capital, and arena developed by Pierre Bourdie. Bourdieu (1990) explained habitus as follows:

“Systems of durable, transposable dispositions, structured predisposed to function as structuring structures, that is, as principles which generate and organize practices and representations that can be objectively adapted to their outcomes without presupposing a conscious aiming at ends or an express mastery of the operations necessary in order to attain them. Objectively ‘regulated’ and ‘regular’ without being in any way the product of obedience to rules, they can be collectively orchestrated without being the product of the organizing action of a conductor.” (Bourdieu, 1990, p.53).

Thus, habitus is a system, which is established through interaction with other people in social spaces. Therefore, it creates individual experiences embodied as social norms that guide character and thought. Habitus is not permanent and durable. Therefore, as a response to the adaptation of unexpected historical conditions and contexts, it is able to change.

Habitus is not an independent condition or determined by structure, but the result of the influence of conditions established through certain events and the structure of the past. Thus, it influences current structures and forms other behaviors or habitus (Bourdieu, 1984). Habitus has a structuring condition. However, it is also a structured structure in which habitus is the structure that is structured by the social world. The activism of Visual Gigs Kolektif is a habitus, which responds to existing art. Visual Gigs Kolektif is an alternative space for the community, which until recently has had no knowledge of art. The scheme has not established itself as a group with a fixed structure, but rather a group in which the values of collectivity are prioritized. Thus, art is treated as an open element, which can be enjoyed by the entire community.
Furthermore, Bourdieu stated that habitus emerges without intention or awareness. In habitus, the tendency, which motivates a subject to respond to a condition through a certain method, is described. Subsequently, the tendency generates practices, permanent perceptions, and regular behaviors that become internalized habits. Accordingly, the context is no longer questionable (Bourdieu, 1990). Visual Gigs Kolektif was established spontaneously by the initiators to revive not only the conditions of Bengkulu Cultural Park, but Bengkulu City. Visual Gigs Kolektif has been able to bridge these conditions by becoming the place for various fields of art to meet, rendezvous, share inspirations, and reproduce new values and patterns when conducting art. Furthermore, Visual Gigs Kolektif has attempted to embody egalitarianism and open-mindedness. Collective passion has become more established through the implementation of the scheme. Their monthly routine has created an intense relationship between the involved artists and art enthusiasts. Those values are widely distributed, and the principle of volunteerism has encouraged the manifestation of various roles and initiative from individuals who are involved and part of Visual Gigs Kolektif. Those values are internalized among those involved, which results in a solid collective form and collective show, which further attracts audiences’ attention. The trust of the audiences has made Visual Gigs Kolektif sustainable. According to Bourdieu (1986), there are various types of capital: Economic, social, cultural, and symbolic. These types of capital are not arranged in a hierarchy, but form a comprehensive unity. Furthermore, they can be converted and exchanged, which is adjusted to the arena and conditions faced by social actors.

Visual Gigs Kolektif is well accepted by the community. This is suggested by the many visitors and large number of offers to participate, in particular from groups in Bengkulu. Furthermore, social media and the Internet have ensured Visual Gigs Kolektif enjoys global support (Schumann, 2014). Information technology has allowed Visual Gigs Kolektif to publish its activities, through its Facebook and Instagram accounts on a local scale, which includes the provinces of Padang, Jambi, and Palembang.

Bourdieu (1986) stated social capital is embodied through information networks, social norms and values, and the trust acquired through interaction. Accordingly, responsibility and hope result. The sustainability of Visual Gigs Kolektif is mainly based on social capital obtained through networking with collectives or existing art groups in Bengkulu. The collective spirit and solidarity in Visual Gigs Kolektif have been long established in that individuals and involved parties have been involved in art activism for many years. Solidarity has been strengthened because the pattern, concept, and values of discipline have become a source of hope, which is manifested in collective passion.

Arena, proposed by Bourdieu (1986) is a domain in which social actors express and produce their characters before competing and moving to other capitals (Gaventa, 2003). Arena may be manifested in the form of networks, structures, and relationships with intellectuality, religion, education, and culture. Arena is commonly used as a domain to compete for the subject in relation to capital exchange. Every rule is dependent on the condition and context; therefore, strategies are required to acquire capital.

In the implementation of activism, Visual Gigs Kolektif was established not to fight mainstream art or compete with forms of art, but to epitomize the new spirit in a more dynamic collective. Minor internal conflicts frequently occur in the implementation thereof as a result of different perspectives of the concept and implementation of activities. However, as a growing collective, this has become the mutual responsibility for the involved parties in Santun Art Space and Visual Gigs Kolektif so as to uphold mutual solidarity for the sake of developing art in Bengkulu.

5. Conclusion

In essence, Visual Gigs Kolektif has demonstrated that activism is a new habitus born as a spontaneous response to the condition of art in Bengkulu that until recently was regarded as stagnant. Visual Gigs Kolektif was established as the embodiment of dynamic activism and has become an alternative meeting space for various fields of art in Bengkulu. Through the digital information network, the existence of this activism has acquired local and global support. The implementation of activism of Visual Gigs Kolektif is performed in Santun Art Space, which has become the symbol of a new activism.

The initiators of Visual Gigs Kolektif have ensured their activities cater for Bengkulu youth who are interested in creating an alternative space for art. This activism has been performed through six events, conducted at the end of each month. Visual Gigs Kolektif has a great deal of social capital in the form of trust. Visual Gigs Kolektif has employed strategies to maintain collective sustainability and enjoy the community’s acceptance. These include: Maintaining the activism of Visual Gigs Kolektif as an alternative art space, which is accessible to the wider community so they can participate as spectators and/or artists; and Visual Gigs Kolektif has positioned itself as an alternative activity, which attempts to perform activism through mutual values, egalitarianism, open-mindedness,
and collaborative art. Therefore, the implementation of these values can be internalized by those involved in Visual Gigs Kolektif.

References