This research titled *Linking the Arts to Environment and Sustainable Development Issues* was commissioned by ASEF in 2010. Below is a short summary of the projects investigated as part of this initiative. The full case studies will be released online in the first half of 2012.

<table>
<thead>
<tr>
<th>Name of Project</th>
<th>Country</th>
<th>Short Description</th>
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<tbody>
<tr>
<td>1. Katte Project</td>
<td>India</td>
<td>Art activists remapping their neighbourhood in a bid to reclaim it and perform to persuade the citizens of Bangalore to engage in participative protest in an attempt to give voice to bubbling unrest. Deepak Srinivasan of Maraa explains the development of the project: “While working on the anti-road widening campaigns, we realised that many wanted to voice their thoughts on loss of trees but the space that allowed people to speak about the changing city was not available. The urban environment was so much a part of people’s memory of the urban scape”.</td>
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<td>2. Ladakh Arts and Media Organisation (LAMO)</td>
<td>India</td>
<td>Community participation through media and the arts. By building a physical cultural node in Leh, India, the LAMO centre hopes to facilitate a re-budding of local networks for art practitioners and activists of the same constituency. This it does through community art and media projects that initiate dialogues on regional post-globalisation changes. Keeping architecture central to the statement of reinitiating dialogue on the changing local, LAMO began with a restoration project. LAMO’s on-going mapping of neighbourhood histories uses participative media and arts and involves local Ladakhi youth.</td>
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<td>3. SOAK</td>
<td>India</td>
<td>Urban Ecology and Infrastructure Design. SOAK, Mumbai in an Estuary is a meditation on urban terrain design. Designers Anuradha Mathur and Dilip Da Cunha, artists in their own right, produce this postmodernist, interventionist critique of post-colonial India’s urban planning. The designer duo’s visioning exercise works as a critique of colonial, boundary based maps; such maps myopically depict water bodies as confined containments. Colonial mapping techniques do not facilitate a relationship between water, flora, fauna and humanity with its social practices. Through their reinterpretation, the designers problematized current urban planning approaches.</td>
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4. Karen Environmental and Social Action Network (KESAN)  
**Myanmar/Thailand**  
*Fostering indigenous knowledge for sustainable development at the intersection of art, environment and community development.*

Founded in 2001, KESAN is based in Chiang Mai, Thailand, with local offices in the Mae Ra Moe refugee camp on the Thai-Burma border. They network with local, regional, and international organisations to uphold the rights of rural and indigenous peoples to manage their own natural resources for sustainable development. This initiative has therefore collaborated with art teachers to develop innovative, experiential workshops that engage ethnic Karen children and youth in creatively discovering the value of their natural environment and resources.

5. **Studio Xang Art for Migrant Children Project (AMCP)**  
**Myanmar/Thailand**  
*An art education programme in the refugee camps in the Thai-Burma border is building morale of migrant children by tapping into the creative arts.*

In 2002, the teaching artist and activist Estelle Cohenny, with Professor Padungsak Kojasarnong as advisor, opened the school doors of this project. It has since grown to a team of 20 staff members and volunteers, most of who come from migrant communities themselves. AMCP nurtures migrant children to grow to their full potential by teaching them a wide range of cognitive, social and emotional skills. The programme is a unique model of art education that bridges personal and community development to holistically improve the living and working conditions of migrants. AMCP is framed by a number of core values: multiculturalism; learning opportunities for migrant children which are equal to non-migrants; universal right of all children to a wholesome life; non-violent approach to children.

6. **Women’s Education for Advancement and Empowerment (WEAVE)**  
**Myanmar/Thailand**  
*Marginalised female Burmese refugees of indigenous communities are becoming self-reliant and earning a livelihood by polishing their craft and putting their needles to work.*

WEAVE receives annual approval by the Ministry of Interior (MOI), of the Royal Thai Government, to provide humanitarian services to Burma’s displaced persons and communities in seven of the nine camps on the Thai-Burmese border. Among its key programmes, WEAVE’s Economic Empowerment and Development Programme has three camp-based projects that nurture women’s traditional weaving and embroidery skills. They do this by providing training in product design and other business-related skills as well as financial support for women’s income generation projects. Over four hundred women and their families have benefited.
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<tr>
<th>No.</th>
<th>Organization</th>
<th>Country</th>
<th>Description</th>
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| 7.  | ComPeung     | Thailand| In Doi Saket, an artists’ residency programme brings together local communities and artists to reflect on diverse facets of everyday.  
Northern Thai artist Pisithpong Siraphisut says of the programme, “Our vision and mission for ComPeung is to create appropriate remarks that are suitable to the situations, environments, and communities we deal with.” At ComPeung, these remarks take the form of art, whether they be visual, performative, architectural, or new media in nature. In 2005, Siraphisut with Helen Michaelsen launched ComPeung’s residency programme, which currently runs throughout the year. The duration of an artist’s stay can span from one to several months with an option to reapply. ComPeung invites local, regional, and international artists who work in a wide range of disciplines to apply to the residency. During the residency, artists often find inspiration in local natural resources like bamboo and public spaces like the village market. ComPeung also practices and raises awareness about sustainable living. |
| 8.  | Osisu        | Thailand| Intersecting design, local art, sustainability, recycling and economic viability.  
Osisu, initiated by Singh Intrachooto and Veeranuch Tanchookiat, reclaims industrial waste from construction and manufacturing and handcrafts them into functionally contemporary designs. In the public arena, Osisu raises awareness about the beauty and function of eco-design by organising exhibitions at the intersection of art, design, and the recycling process. |
| 9.  | Pun Pun      | Thailand| Conserving biodiversity through seed-saving, sustainable living and education.  
Founded in 2003, Pun Pun functions as a catalyst on multiple levels as an organic farm and a centre for seed-saving, sustainable living, and learning. Upholding a self-reliant lifestyle, the Pun Pun community cultivates their own food, builds their own earthen homes, and experiments with appropriate low-impact technologies. Co-founders Jo Jandai and Peggy Reents explain, “I think what we are doing is important in that there is an emerging consciousness as to how we can change the way we each live to be in more harmony with the earth, to have a positive impact on the way we live, and the importance of bringing meaning into our work.” In the public sphere Pun Pun has raised awareness about the global food and seed crisis by holding an event titled the Living Seed Festival at the Chiang Mai University Art Museum in 2009. |
10. **Womanifesto**  
**Thailand**  
*An all-women’s artist residency in the northeast of Thailand is weaving traditional crafts with contemporary cultural themes, questioning the validity of rural to urban migration.*

Since it began in 1997, Womanifesto has brought together multi-disciplinary exhibitions, workshops, artist talks, and residencies. These activities have sparked compelling dialogue among urban and rural communities as well as local and international artists. The residency encourages them to learn about local folk and craft traditions which then inform their projects and interactions with the rural people.

11. **Ock Pop Tok**  
**Laos**  
*In Laos, a local weaver and an English photographer employ current production and marketing techniques to advance traditional handicrafts.*

Founded in 2000 by Veomanee Duangdala, local weaver and entrepreneur, and Joanna Smith, English photographer, Ock Pop Tok is a textile gallery and weaving centre based in Luang Prabang, Laos. The company’s mission is to advance the artistic, cultural and social situation of Lao artisans, and their textiles while adhering to the fair trade principles. Ock Pop Tok’s centre and gallery are hubs for public engagement in community-based tourism. The Living Crafts Centre offers educational tours and classes on weaving, natural dyes, and other topics. Of special significance is Ock Pop Tok’s Village Weaver Projects which encourages artisans to weave textiles from their own homes in remote villages.

12. **Phare Ponleu Selpak (PPS)**  
**Cambodia**  
*The Awareness Theatre Group is turning the spotlight on social issues such as migration, drug abuse, and trafficking in rural Cambodia.*

Founded in 1986, Phare Ponleu Selpak (PPS) is a non-governmental organisation based in Battambang, Cambodia. It aims to support community development by providing social, educational, and cultural services to marginalised children and their families. One of its key programmes, the Awareness Theatre Group, which began in 2000. The aim of the Awareness Theatre Group is to highlight common social issues such as migration, trafficking, and drug abuse to improve the daily lives of the actors taking part. Not only do the artists receive theatrical training from both Khmer and International teachers, they also develop practical knowledge of social issues and combine the two in their performances which in turn improves their self-esteem.
| 13. Action for the City | Vietnam | Young photographers take action and create a visual storyboard to connect the health of a river to the health of a community in Hanoi.  
A member of the Global Action Plan International (GAP), Action for the City is an environmental organisation, launched a youth focused community based initiative that raises awareness about the river To Lich. Once a lifeline of Hanoi, the river is now suffering due to the severe impact of rapid urbanisation and is heavily contaminated. The idea behind the project was to raise awareness among the communities along the river’s course about its condition. From September 2007 to June 2008, 19 young photographers photographed the river. Serial workshops were organised before the shoot to train the participants in technique, brainstorm on ideas, and after, to carefully select the photographs so as to ensure that the ensuing exhibition could convey a message. An exhibition was held to target the community at the Vietnamese Ethnographic Museum. |
|-------------------------|---------|--------------------------------------------------|
| 14. Bridging Scales and Knowledge Systems | Malaysia | An NGO is building capacity to empower local communities to document their traditional knowledge and actively participate in the management and restoration planning process of their environment.  
This project was initiated by Sustainable Development Network Malaysia (SUSDEN) in October 2010. The project plans to document and publish local knowledge about the importance of Tasik Chini’s fast degrading ecosystem. The project proposes to organise the local community into village research groups and provide them the technical tools that will allow them to systematically document their knowledge about specific ecosystem processes that they believe are important. It will also document the use of visual and performing arts as means of storytelling about local cultural practices. |
| 15. CIVIC Life Project | Singapore | The British Council brings together a diverse group of experts for 2-day forum.  
In March 2010, this project brought together a team of 16 educators, artistes, community workers, and governmental workers from the United Kingdom, Singapore, New Zealand and Australia. The forum was a collaboration between the Theatre Training and Research Programme (TTRP), the British Council (BC), and the National Museum of Singapore, to create a special space in Singapore for the sharing of best practices. The project was a result of BC’s Creative Cities Project which explored new ways to improve the quality of life in urban communities. To better facilitate the requirements of the delegates to the forum and document the journey, a dedicated website was set up. |
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<tr>
<th>16. National University of Singapore (NUS) Conference on Art and Activism</th>
<th>Singapore</th>
<th>NUS Museum organised the Art Activism Conference to create a platform for sharing of knowledge. The conference discussed best practices in art activism and community collaboration at a grassroots level and fostered multi-disciplinary debate and dialogue on activism in sustainability among reputed artists and art activists from Asia and Europe. Art Activism facilitated sharing with key activities such as post-conference publication and an exhibition titled “An Art Project in Cigondewah” by Tisna Sanjaya in the NUS Museum. In addition, Art Activism set to address environmental challenges posed by rapid urbanisation such as affordable housing, food security, transportation and livelihood.</th>
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<td>17. Ubin of YesterYear and Memories of MacRitchie Photo Project</td>
<td>Singapore</td>
<td>Using photos for raising awareness for environmental heritage. In 1998, as part of the Protect and Care for Pulau Ubin Project, many young photographers were invited to capture the beauty of this Singaporean village. The government then converted the island into a recreational park. The Ubin of Yesteryear initiative persuaded nature enthusiasts to visit the islands. Additionally, the initiative provided a visual narrative documenting Pulau Ubin’s transition over years giving us a chance to go down memory lane. In 2009, the NYAA Council and PUB collected photographs to document the changing faces of MacRitchie Reservoir: the Memories of MacRitchie Permanent Photo Exhibition Project. The Exhibition aimed to give the public an overview of the MacRitchie’s Reservoir, its history and current developments in hopes of keeping the public aware of how this reservoir is maintained.</td>
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<td>18. Post Museum</td>
<td>Singapore</td>
<td>Waste Management through Free Trade Barter Post-Museum is an independent arts organisation and an academic institution representing non-governmental, community bottom-up initiative, dedicated to examining contemporary life, promoting the arts and connecting people. Established in 2007, Post-Museum had four broad objectives - Engagement, Education, Environment, and Economy. Post-Museum successfully organised many successful events such as NGO Fund-raising, talks, films, art and theatre, among others. The organisation aimed to be sustainable with support from past partners, and donation from the public. In their continued efforts to ensure self-reliance, Post Museum adopted the alternative gift economy concept.</td>
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19. **360° Land Art Biennial (LAM)**

The philosophy underlying the Biennale, organised by the Mongolian National Art Gallery in Ulaanbaatar, can perhaps be best summarised by a quote from Walter de Naria, “The land is not the setting for the work but a part of the work”.

The project invited 25 artists from diverse backgrounds and practices to reflect on the relationship between man and nature by situating their work within the hostile and yet fragile terrain of Mongolia. According to Marc Schmitz, Director of LAM, “the outputs of the project were transitory, mainly the personal experience and the artworks that did not last...the focus of LAM was less on works that sustain in a common understanding. Works were temporary vanishing with time, and specific implemented into the nature environment. It was about a new understanding of environment, face nature as alive, and discussions about art as well.” The project was also documented in a catalogue and showcased in a documentary exhibition of the works in the National Modern Art Gallery. It culminated with a 3-day symposium about art and politics where the audience interacted with politicians about government programmes concerning sustainability.

20. **Nomad Green**

Push-Button-Publishing and independent journalists document a changing country by voicing the concerns of the voiceless and mapping the impact of rapid industrialisation on the environment.

Nomad Green is a citizen media project. The project was conceptualized in 2005 when Lin Cheng-hsiou from the Taiwanese Green Party met Boum-Yalagch of Mongolian Green Party at a conference of Asia Green Parties in Ulaanbaatar Mongolia. Nomad Green was born out of their mutual belief in the importance of the role Mongolian citizens could play in bringing visibility to environmental issues that were being marginalized the mainstream media. The project was implemented in 2008 and since then it has held close to one hundred workshops across Mongolia and has trained three hundred citizen journalists who are contributing to the nomad green website. According to Olzod Boum-Yalagch, an official advisor, “the project is committed to amplifying the voices of its local reporters in an attempt to promote regional and international co-operation, it is making locally generated content accessible to the international community by translating it into Chinese and English.”