Report on

Connect2Culture &

The Asia-Europe Dialogue on Arts, Culture and Climate Change

9-12 October 2008

Beijing, China

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1.   Introduction

The Dialogue on Arts, Culture and Climate Change was organised from 9-12 October 2008 in Beijing (China) as part of the Asia-Europe activities along the 7th ASEM Summit. The Dialogue was the first project initiated under the newly-established Connect2Culture programme. This combined project gathered 45 artists, cultural practitioners, scientists and sociologists from 17 ASEM countries to discuss connections between culture, the arts and pressing global issues like climate change. The Dialogue was officially opened by Amb. Lu Yongshou (ASEF Governor for China).

The broad objective of the Dialogue was to strengthen the role of culture and the arts in the dialogue on and actions related to climate change. In this context, the Dialogue aimed at raising awareness on climate change and sustainability among cultural and arts communities in Asia and Europe; and, exploring new cross-disciplinary perspectives on the subject towards forging creative connections for joint action related to climate change solutions.

The Asia-Europe Dialogue on Arts, Culture and Climate Change enabled the exploration of multi-disciplinary approaches to climate change through a Public Forum held in conjunction with intensive Workshops and Artistic Projects involving ASEF alumni. The Dialogue strengthened the relationship among scientists, sociologists and artists in the debate on climate change and furthered the multi-disciplinary, inter-cultural approach to problem-solving.

The Asia-Europe Foundation worked in partnership with the Central Academy of Fine Arts (CAFA), Beijing and the Danish Cultural Institute (DCI), Beijing towards organising the Dialogue. Further support was provided by the Research Centre for Sustainable Development of the Chinese Academy of Social Sciences, the China Meteorological Administration and Cultura21. The project has been financially supported by the European Commission Trust Fund and the Osterreichisches Kulturforum (Austrian Cultural Forum).

2.   Public Forum: Dialogue on Arts, Culture and Climate Change
       Date: 10 October 2008
       Venue: Central Academy of Fine Arts, Beijing

The Public Forum held on 10 October was organised in close collaboration with the Central Academy of Fine Arts, Beijing.

The Forum explored climate change in three sessions: *Climate: Perceptions and Perspectives*; *Climate Change: Facts, Impact and Actions*; and, *Climate for Change: Sustainable and Creative Solutions*.

In Session 1, *Climate: Perceptions and Perspectives* artists, cultural practitioners and sociologists presented varying socio-cultural perceptions of 'climate'. The session explored the growing interest in climate change issues in the contemporary art scene as well as the linkages between climatic conditions/seasons and traditional cultural life.

In Session 2, *Climate Change: Facts, Impact and Actions*, scientists presented statistics on climate change and assessed the present and future impact of climate change on human, animal and plant life. Actions for mitigation and adaptation were also explored through examples of public and private action for environmental sustainability.

Session 3, *Climate for Change: Sustainable and Creative Solutions* introduced the themes of Yi, Shi, Zhu, Xing based on the traditional Chinese worldview which claims four basic categories of human needs: yi (clothing), shi (food), zhu (shelter), xing (transportation/mobility). Yi, Shi, Zhu, Xing - which is based on the most common concerns of everyday needs and basic sustenance - emerged as a recurring motif within the Dialogue.

In this session artists, scientists and designers reflected on the impact of climate change (through the perspective of four basic human needs of food, shelter, clothing and mobility) and explored creative as well as sustainable solutions. Presentations explored pollution and recycling in the textile industry (yi); food security (shi); sustainable cities (zhu) and redefinitions of 'mobility' (xing).

The following papers were presented at the Forum:

Session 1: Climate: Perceptions and perspectives
How do we perceive climate and its changes from a social and artistic perspective?

Julien Knebusch (Germany)
Art and Climate (Change) Perception: Outline of a Phenomenology of Climate

The divide is growing in our consumer societies between our extended knowledge of climate change and our relatively limited experience of the phenomenon. For this reason, it seems obvious that climate change should not be apprehended through the sole climate models used by scientists. There is a need to reach at a deeper and more comprehensive experience of the phenomenon, which cannot remain out of the sphere of our experience. Artificial indoor climates have given us a sort of second *skin* but also levelled our general experience of climate.

This phenomenon is beginning to interest the contemporary art scene. Climate change has been used recently as a concept by various cultural programmers and artistic directors. Art could help us question our perception of and relationship to climate and its modifications. Artistic explorations should not be restricted to *illustrating* scientific discoveries as in contemporary climate change showcases. Art should question the status of our perception of the phenomenon by deconstructing common perceptions and revealing other possible perceptions.

Shanta Singh (India)
Climate and Culture: An Indian Perspective

Art and culture, especially in the traditional paradigm, are pointers to the way forward, even as they look back and remind us of the light years that mankind has travelled towards a profound understanding of art as an important segment of the space where myth and reality meet and interact.

Indian cultural and religious traditions combine ritual and ceremony and are steeped in symbolism. Nature (Sanskrit, *prakriti*) and Earth (Sanskrit, *bhumi*) are always addressed as 'mother'. Seasons and festivals go hand-in-hand in India and trace the life cycle of the householder. Clothing in India follows climatic changes in a clearly identifiable way. Men wear white dhotis, the women two-piece white saris. Similarly, the food consumed follows the climate. Fruits, melons and mangoes are widely consumed in summer and apples and pears in winter. The popular art of decorating the front of the house with patterns, known as *rangoli*, uses only organic substances such as flour, grains, turmeric, lime and flowers.

Indian art and culture - including dance, music and literature - are an amalgam of elements that are intertwined with climatic factors. For example, climate is recorded in the art of painting, both classical and popular.

Session 2: Climate Change: Facts, Impact and Actions
How does climate change affect our basic needs (food, shelter, mobility and clothing) and which sustainable solutions are we looking for?

Klaus Fraedrich (Germany)
On Climate: Data – Models – Prediction

The phenomenon of climate change could be viewed through three prisms: space, time and models. In the first case, namely, space, the Earth's atmosphere is viewed as a three-dimensional sphere wherein climate change is observable. In the second case, namely time, records of global mean temperature and climatic extremes point to climate change. In the third case, namely modeling, physical-mathematical analogues to reality are used to understand and predict changes in climate. The leitmotifs of the presentation were memory, models and prediction.

Jiang Tong (China)
Climate Change in China

A close study of global statistics on temperature between 1850s and 2000 presents evidence of global warming, and hence, climate change. Comparisons of global statistics with those from China reveal the extent of the problem in the country. Extreme climatic occurrences in China also point in the same direction. The shrinking everglades and loss of

wild camel habitat present further evidence. Mapping a future scenario for China in 2050 reveals rise in temperature and fall in precipitation.

Piotr Matczak (Poland)
Coping with Climate Change: About Actions

Climate change is a large and complex phenomenon involving changes in natural and social spheres. Climate change modifies ecosystems (e.g. shrinking Himalayan glaciers) as well as social life (skating, a common winter sport in 16th century Europe, is no longer easy to enjoy in today's Netherlands).

Climate change results in serious consequences including extreme climatic events and increasingly difficult agricultural and living conditions. There exist two basic courses of action to cope with the impact of climate change: mitigation and adaptation. Mitigation is technological change and substitution that reduces resources input and emissions per unit of output. Alternatively, adaptation aims at reduction of losses.

Mitigation is an elegant solution, aiming at the sources of the problem. However, it is problematic in that effects appear only in the long run; and, in that action requires co-operation between actors. Adaptation assumes changes to be unavoidable. It has always been present in the history of human societies. Adaptation actions are typically local. Many types of adaptation action can be found. Adaptation can be driven by public authorities or be initiated by private individuals.

Barriers to adaptation can be external (for example, lack of land for relocation) or internal (such as unwillingness of people to undertake an action). More specifically, limits are physical, economic, political, social and institutional. Although adaptation actions aim at decreasing losses, they create additional problems. In most cases, the main issue is that of too little adaptation. However, in some cases, if the compensation is satisfactory, there is incentive for stakeholders to protect themselves. This is the 'moral hazard situation', as the insurance industry calls it. Thus, climate change causes natural hazards and 'moral' hazards.

Session 3: Climate for Change: Sustainable and Creative Solutions
How does climate change affect our basic needs (food, shelter, mobility and clothing) and which sustainable solutions are we looking for?

Carole Collet (UK)
Design & Sustainability - How to get Textile Designers on the Case?

Why should we be particularly interested in textiles? Because we wear them, live in them, sit on them. They are used in design and architecture. They surround us.

Textiles have dramatic environmental impact on the world as the garment industry is a polluting one. Problems range from chemical usage and pollution to water wastage. However, alternatives (such as the use of organic, recycled, more naturally coloured cotton) do exist.

Carole Collet presented some of the possible design approaches and solutions for those issues as developed in her course, MA Textile Futures at Central Saint Martins College, London. She highlighted that textile sustainability has to be looked at not only in the design outcome but also throughout the design process. She mentioned a student visit to Lawrence

M. Barry & Co, a recycling factory based in London. Students were horrified at the idea of their designs ending up at a recycling factory. Several projects were developed by her students after their visit to the factory. Another objective of her course is to challenge the usual aesthetic of eco-design (e.g. the hippie tie-and-dye image). Carole Collet ended her talk with a brief presentation of one of her latest projects, Nobel Textiles, a dialogue between the science of design and the designs of science.

Shirley Soh (Singapore)
Food and Climate Change

How will climate change affect food production? How will these changes worsen food security (i.e. people's accessibility to food)? Close to one billion are starving, even though enough food is produced to feed everyone on this planet.

Food is a complex subject. It is essential for basic physical existence. It is a source of pleasure; it anchors cultures, processes symbolic rituals and religious beliefs in our lives, involves taking non-human lives, and is mired in politics and economics. Because it touches human existence on so many levels, food habits are actually hard to change. How we think about food depends on who we are, where we come from, where we live and even what we do for a living. In coping with food and climate change problems, it is important to clarify perspectives and interest. Can we, for instance, speak on behalf of 'the other' – the other being the poor subsistence farmer or nature itself? If we do, what kind of voice do we speak in and what shall we say?

Shirley's artistic interest in food as a subject began from an investigation into her mother's life (an emigrant from the Chinese island of Gulangyu to Singapore during war time; a homemaker/housewife), which eventually pointed to larger questions of what feeds and sustains us, not just in terms of physical survival but also in terms of finding personal spaces for individual and social responsibilities.

Living in Singapore, which imports almost all its food, it is easy to be shielded from the politics and economics of food production. Food becomes a function of prices and market forces, and not something that comes from the earth and deals with life. Yet, the questions of what and how food is produced, and who produces our food, should concern us because of the implications that food production has on the environment and on people's livelihoods.

What is the role of art in the environment of science? Drawing upon her research residency at the Centre for Biosafety and Sustainability in Switzerland, Shirley spoke of her exploration of the ecological impact of Genetically Modified (GM) agriculture in developing countries. Science has become very complex, and even scientists are divided on the subject of GM agriculture. This leads to the question: what role can the artist play in a world beset by climate change issues? As an artist, the role must at least be that of highlighting ethical considerations and posing reflective and imaginative possibilities for living in this world. To understand the relationship of food and climate change, we have to start by asking who grows our food and where it comes from. Stories will unfold, to illuminate choices. However, one effective thing that can be done immediately is simply to eat less meat.

Toshiro Ikegami (Japan)
Sustainability and Cities

The world is changing rapidly as more countries are able to provide a lifestyle once available only to advanced countries. Mega city developments and transportation networks are expanding; warmer temperatures are spreading globally; and, environmental stress factors are increasing. The role of design, in aiming to create a high quality of life, is to boost the progress of environmental technology while enhancing design functions.

Research projects relating to sustainable cities were discussed including the Osaka Model of Circulation-Oriented Society through a Case Study of Existing City and Neighborhood Nature; Sea Farm; and, Seaside Farm.

The Osaka Model of Circulation-Oriented Society through a Case Study of Existing City and Neighborhood Nature targets two areas: the main urban district in Osaka City and the Osaka Bay and coastal area. The focus of the former is on exploring techniques for relieving the heat island effect. The later proposes expansion of agriculture, forestry and fisheries on unused land and in the adjacent waters along the Osaka Bay coast. The aim is also to reduce greenhouse gas emissions, while demonstrating the vast possibilities design has to offer for the revitalisation of cities.

The Sea Farm project focuses on experimental equipment installation concentrating on the recovery of living organisms in the Osaka Bay. It attempts to be the starting point for the recovery of the beautiful landscape of the bay areas and the source of productive water for industrial areas near the ocean in metropolitan cities. Sea Farm will aid in the absorption of carbon dioxide by photosynthesis (through the development of phytoplankton or algal reproduction). At the same time, it will ensure large amounts of safe marine food for industrial areas, where food sufficiency is low. The Sea Farm model has been proposed for the Tokyo bay area as the Tokyo Fish Love Project.

The Seaside Farm project focuses on experimental agricultural equipment installation. This model has been proposed for the urban office area near Tokyo station as the Urban Culture Farm and will be launched in 2011.

David Haley (UK)
The Art of Becoming, Questions of Climate Change, Ecology and Mobility

The future is no longer given. Our world is one of continuous 'construction', of becoming rather than being.

As human beings, let alone artists and scientists, we need to invent new ways of producing food, generating freshwater and managing the migration of people and animals. We need to design new forms of dwelling and control population. We need to sequester carbon, fulfill energy needs, consume less and produce no waste.

Not long ago most people thought that climate change was about science. Then Stern published his Review and the general public understood that climate change is largely driven by economics. It takes no bigger a leap then to understand that our society needs art to achieve a more balanced and diverse approach to governance. Artistic approaches to the issue are likely to be characterised by open approaches; this realisation of indeterminacy comes with the territory of complexity and states of becoming.

The concept of the Ennobling Question developed by Haley finds relevance here. The principle is developed from a notion of 'post-disciplinarity' that dissolves the old art/science bi-polar dialectic.

As governments, commerce and industry control the discourses that maintain the norms and values of our society, the climate change narrative has been largely reduced to matters of energy, security and economics. The role of art is to intervene to 'keep the discourse plastic'.

The intervention may take the shape of envisioning many possibilities for many futures. Such envisioning suggests fluidity and flexibility in mobility as ways of thinking and acting.

Artists also need to find their 'field of play'. In time and space, they need to know with whom they will collaborate? Who is the work for (human and non-humans alike)? How will the work impact those who are here, now? Here, the three integrated principles of whole systems ecology are useful: diversity, interconnectedness and finite resources.

In this context, diversity refers to the need for a diversity of ideas on the subject. Interconnectedness, or more importantly interdependence, provides deeper understanding of how the complexities of life relationships work. Despite our planet's amazing ability to regenerate itself, there is always loss of energy. Resources are ultimately finite. We may conserve and care for them or we may pollute and waste them. Again, mobility plays a crucial role in accessing, facilitating and conserving other resources.

For this purpose, two forms resilience may be considered; engineered resilience (concerned with duration - and perhaps, sustainability - as a way to prolong the status quo) and ecological resilience (which considers the probability of perturbation, or systems collapse). Once we think of collapse as a likely phenomenon, we are liberated to focus on how to cope and disaster into opportunity.

The question, then, is of how we can 'mobilise' our future. This is our opportunity to re-imagine, re-invent and restructure our means of private, mass and goods transportation. Rather than a threat to our lifestyle, a catastrophic bid for survival, we may think of mobility as an 'economic engine', driving social reform, generating new forms of settlement, food production and habitats for biodiversity to thrive. Mobility may be viewed both as a physical form of transportation and as a metaphor to shift our ways of thinking - transforming our cultures - from one place to another, from one time to another and from knowledge to understanding. Mobility is one factor to bring the world into being, but we need art for the world becoming.

3.   Workshops
Dialogue on Arts, Culture and Climate Change
Date: 11 & 12 October 2008
Venue: Cave, 798 Art District, Beijing

Intensive Workshops were held at the 798 Factory artistic district in Beijing on 11 and 12 October with a core group of invited participants. The Workshops delved deeper into the themes of yi (clothing), shi (food), zhu (shelter), xing (transportation/mobility). Over two days, participants explored potential connections and ideas on how artists, scientists and climate change thinkers in Asia and Europe could play a role in the debate surrounding climate change. Discussion also focused on concrete projects that could be undertaken in this area, including an Asia-Europe project alongside the United Nations Climate Change Conference in Copenhagen in December 2009.

Day One: 11 October 2008
World Café Style Discussions
Workshop Themes
- Exchange about relationship to climate change: What is your relationship to climate change?
- Exchanges about Yi (clothing), Shi (food), Zhu (shelter), Xing (transportation/mobility)

Exchange about relationship to climate change
What is your relationship to climate change?

Group 1
Participants: Rustam, Paphonsak, Katja, Jerneja, Julian, Petko, Shirley & Shanta
Notetaker: Shanta Serbjeet Singh

Rustam has been involved with climate change issues since the '80s and has worked with the Centre for Society and Environment, a non-profit based in New Delhi, India. For him, climate change is an issue that connects everyone on earth. Hence, global cooperation is required both to reinvent oneself and to challenge doomsday predictions. In his opinion, global citizenry has not yet risen to this challenge. He finds the exploration of ecological alternatives – such as building houses with sun-baked mud bricks - to be an extremely enriching process.

Paphonsak highlighted the differences in rural and urban approaches to resource sharing. In the countryside, he noted, permission is taken from the community before using common resources such as water. Often rituals are performed before drawing water from shared areas such as canals, which are viewed as common property. When a major project is launched in the country, local leaders call upon a monk to bless it. As a result, collective responsibility is enforced.

Katja related to Rustam's point on possibilities for global cooperation in the field of climate change through the creation of global citizenry. She felt that it was important to cross boundaries and understand different ways of approaching the topic. She also expressed fear over the doomsday scenarios projected vis-à-vis climate change.

Jerneja spoke of a video that had touched her deeply; it had focused on the approach of multinational corporations to nature. The video centred on a mountain being excavated for

gold in Argentina at a time when the surrounding region was experiencing increasingly dry weather and therefore, solely dependent on the mountain springs for drinking water.

Julian's understanding of climate change is in connection with the landscape. At age 15, he became a hip hop dancer and travelled widely to attend festivals. While driving across different regions, he developed a keen sense of the landscape around him. Julian is not yet sure as to what climate change means to him at a personal level. He believes that there is an overload of information on the subject and finds himself with an unanswered question: is climate change an extreme and unknown landscape for me?

Petko has initiated many projects specifically related to his own environment. Having grown up in a remote Bulgarian village, Petko shares an emotional relationship with climate issues. He remembers childhood days spent with his grandmother during the communist era, where the prevailing belief was that man controlled nature. His notions of the environment have been shaped by his experiences under communism. He spoke of the changing landscape in Sofia to which he has been a witness. During the communist period, big, beautiful local trees were chopped down and replaced by Soviet trees. Local varieties of grass also disappeared from the city. He spoke of similar changes occurring presently in China.

Shirley shared Julian's views. In Singapore, where she lives, Shirley felt that people are only remotely connected to the issue of climate change. Here, the experience of climate change was more at the level of intellectual awareness, she noted. She confessed to feeling a sense of frustration when observing the society she lived in. This was because environmental subjects did not often resonate enough among people in her environment. In this context, she posed two key questions to herself: how do I work as an effective communicator? How do I do so personally and through my work?

Shanta spoke of experiencing the elements at a personal level. She recalled memories of extreme cold weather from her childhood and of desert winds from Rajasthan blowing into Delhi because the capital city's buildings were much less densely arranged in those days. At an intellectual level, she felt blessed to have deep awareness about the landscape of the Himalayas, through the work of her husband, a documentary filmmaker.

Group 2
Note taker: Martina Reuter

The outcome of the discussions in Group 2 centred on the following ideas and opinions:

- Need to focus on the social aspects of sustainability
- Need to be critical of the prevalent discourse on 'climate change' and to use other lenses to look at the issue
- Globalisation may not be a completely negative process; it could be an opportunity; the group expressed ambivalent feelings about their responses to globalisation.
- For one member of the group, climate change was linked to images of frozen pipes and failed water supply
- Climate change has always been a key issue, but one that was constantly ignored by politicians, who have begun to act quite late in the day
- There are still 'white' areas in the field
- Everybody understands the risks associated with the phenomenon of climate change
- Relationships between daily life and climate change
- Climate change has become a part of political agenda

- Need to think about cultural and human innovation (and not merely about technological innovation) for adaptation; adaptation could be seen as a positive model for the survival of the species.
- The question of adequate environmental knowledge; for example, how many people know that energy-saving bulbs contain mercury?
- The question of access to environmental technology and making the 'green' choice; for example, is sustainable electricity available where you live? If yes, did you choose to use it?

Group 3
Participants: Seckon, Irfan, Lucky, Jing Xin, Piotr, Toshiroh, YuJie, Patrick & Michiko
Note taker: Michiko Nitta

Seckon lives in a small village in Cambodia where energy largely comes from natural sources (such as the sun). Five years ago, chemicals were dropped in the river that runs through the village and Seckon was physically affected when he drank the toxic water. This experience made Seckon environmentally conscious. He held that neither the Cambodian government nor developed countries were paying much attention to the environmental destruction in his country, where lakes and forests were being regularly destroyed. He observed that poor people do not concern themselves with such issues as they were preoccupied with larger questions of daily survival.

Irfan joined a student environment group at university and later went to Japan to research pollution. He spoke of oil waste pollution in Indonesia. Referring to the EU's support for the creation of a million hectares of rice fields in the country, he pointed out the need to look beyond the creation of economic wealth. There was also the need for reforestation since the implantation of rice crop fields were destroying forests. Monoculture would lead to pollution, he noted. Jakarta, which did not experience typhoons, storms or cyclones in the past, was experiencing these phenomena following the destruction of its forests, he observed.

Lucky pointed out that art - alongside science, technology and politics - had a role to play in addressing climate change. She spoke of the difficulties in altering human behaviour radically vis-à-vis the environment. She also alluded to beautiful places in China that have lately been polluted by chemicals from industries.

Jing Xin spoke of natural disasters such as snow storm, earthquake, flooding and sand storms, experienced in 2008. He also alluded to the tsunami of 2004.

For Piotr, climate change evoked images of white Christmas. With heavy rainfall replacing snow, the reality of a 'white' Christmas has begun to fade, he noted. He also spoke of his imprisonment by the communist regime for being a green activist.

Toshiroh has set up his own non-profit organisation that will focus on addressing ecological issues.

YuJie, who has a background in public policy, perceived climate change as a challenging area of work. In her opinion, the conflict between unlimited human desires and limited natural resources is a tough one to resolve.

Patrick admitted that he had no personal relation to climate change. He raised several questions about the issue while trying to relate to the topic at a personal level: could I trust

only one book about climate change? What is the solution to the problem? He narrated experiences wherein he had observed changes in the environment. He spoke of ice skating in Beijing, which is no longer possible as snowfall has decreased. He also mentioned shrinking grasslands in Mongolia.

Michiko, who is from the field of graphic design, uses her installations to provoke people to discard their apathy and engage with issues.

Group 4
Participants: Andreas, Thomas, Claudia, Jo, Aaron & Dirk
Note taker: Insa Winkler

Andreas' knowledge of climate change was related to waste water and the use of chemicals in washing detergents. The focus of his interest was the effect of air pollution and waste water on the carbon cycle.

For Thomas, climate change evoked images of pollution and humidity in Manila.

For Claudia, climate change brought back memories of snow from her childhood when all four seasons were experienced. Currently, she recognizes that the summers are becoming hotter and hotter every year. The structures of family homes as well as apartment buildings and public houses, she added, are not prepared for these new conditions.

Claudia also stressed the importance of education about the environment in schools especially as children bring the knowledge home and "teach their parents".

For Aaron, climate change was linked to the growing consumption of the middle class; poor people, he noted, consume much less.

Dirk confessed that he was not too emotional about the issue of climate change. He felt that the issue had taken centre stage too late; and as a result, would prove expensive for the world. He admitted to limitations in his understanding of the phenomenon.

Group 5
Participants: Han Ning, Wu Jian, Marco. Peter, Yanina & Katelijn
Notetaker: David Haley

Han Ning, from south China, pointed out that adaptation was difficult, owing to differing geographies of regions. He also pointed out that change was possible and illustrated with an example from Beijing. Sandstorms, which were a regular feature in the city especially in early spring, have subsided with the planting of trees.

Wu Jian believes that it is an exciting time to make the planet sustainable. He believes that change is possible and is angry that change is not happening. He believes that creative people should be leaders. Belief in change among decision makers is very important for him. He felt that Bono and other leading artists were not effective enough. Politicians were also ineffectual; he likened them to prostitutes.

Marco pointed out that everyone was related to climate change. He believed that we can reduce impact and consumption and addressed the lifestyle changes this would call for. Climate change, for Marco, is change from the inside.

Peter declared himself to be a pessimist and admitted that he felt fearful about climate change.

Yanina perceives herself as a radical environmentalist, who is seeking new PR methods through the arts. She has been involved with efforts to save the wild coast on the Black Sea in Bulgaria. She initiated a campaign with artists.

Katelijn reflected on Singapore's food supplies. She raised the question: where do things come from? Food and much else is imported into Singapore; this is a shocking and sometimes dangerous trend, she noted. We need to learn to live more basic lives, she noted. She felt that connecting culture to climate change was important.

Exchanges about Yi (clothing), Shi (food), Zhu (shelter), Xing (transportation/mobility)

Discussion on Clothing
Participants: Peter, Olaf, Dirk, Andreas, Jinxing, Yujie & Katelijn
Note taker: Katelijn

Peter's opening remarks focused on the trend of excessive production in the garment industry. He pointed out that over 2.5 times the amount of garments were being produced than could be consumed. This resultant 'buying addiction' experienced by consumers led to two questions: how could we renounce consumption? How could we learn to recycle better?

Olaf was deeply inspired by the concept of 'Cradle to Cradle', which calls for the transformation of human industry through ecologically intelligent design. He raised the need to conduct lifestyle and production process analyses. He also expressed the necessity for redesigning the production cycle. Olaf raised the question: how could we re-shape the market place? He expressed the need to look at nature-inspired design principles that could make industry both prosperous and sustainable.

Dirk Fleischmann highlighted significant issues drawn from his extensive research on the connection between labour and commodity for his project myfashionindustries.com. Adopting Naomi Klein's *No Logo* as a travel guide, Dirk explored the garment industry in the Philippines and made a documentary based on his experiences, which included interviews with textile workers and local authorities.

Dirk pointed to the lack of information among consumers regarding the *actual* cost of producing a garment. Quite often, garments were produced in poor working conditions by workers employed at minimum wages that barely covered living costs. However, the price paid for the same by consumers was high. The resultant profit made by the industry was ploughed back into global marketing and distribution. Dirk used the example of a shirt made in the Philippines to explain his point: the cost price of the shirt was 20 euro, while the selling price was 200 euro. Under such circumstances, he stressed the need for changing consumer attitudes.

Dirk went on to illustrate the notion of shaping consumer attitudes with an example from China, whose shift from planned to market economy resulted in markedly changed consumer attitudes. In the China of the 70's and 80's, clothes were used to the fullest, till they could be worn no more. However, this has changed considerably in present times, leading to two important questions: how can we lengthen the lifecycle of the clothes? how do we change

our attitudes about consumption? Exploring the issue further, Dirk concentrated on that which makes us throw things away: the notion of fashion. He expressed the need to change consumer ideas about 'fashion' and encourage them to create their own styles. Art, he pointed out, could play an important role in helping people express their original personal styles.

Speaking on the wastage of performance clothes, JinXing, choreographer, drew on the example of the Olympics wherein high quality performance clothes used by athletes were put on sale after the event. He noted that performances supported by the government often resulted in large numbers of poor quality outfits being created for one-time use. He pointed out that more consideration ought to be given to the multi-functionality of performance clothes.

The carbon footprint of the garment industry was discussed. It was pointed out that the carbon footprint of the garment industry was smaller than many other industries. However, the 'water footprint' of this industry is larger. Hence emerged the idea of employing a broader term such as 'ecological footprint' to measure the environmental impact of an industry. In this regard, it was suggested that the specific link between climate change and fashion could be studied over a year in Denmark.

An example of a good practice in the flooring business was discussed with reference to 'interface flooring'. In this new business model, the consumer does not buy the flooring; he/she merely leases it. This 'green' floor is replaced when necessary and the floor is regularly recycled by the seller. The group indicated that it would be good to study how such eco-friendly models could be transferred to other businesses.

Dirk spoke of the current definition of economic growth, which is based on a system that encouraged people to shop constantly. He expressed his surprise over an artistic work titled 'Shopping Exhibition' that he had viewed recently. The work, he pointed out, was a celebration of shopping. He went on to reflect on the arts economy and the increased 'shopping' for art. Speculation on the price of art works is widespread, he noted. Art was becoming a market.

Olaf expressed an opinion that the cultural sector was not keeping pace vis-à-vis climate change and the need for global change. He indicated his keenness to research best practices and new business models in areas such as fashion, urban design and arts policy. He felt the need to reformulate ideas and share best practices. Sustained media involvement was also imperative, he noted.

Resources
Cradle to Cradle/ Remaking the Way We Make Things by William Mc Donough and Michael Braungart
http://www.mcdonough.com
http://www.myfashionindustries.com/home/index.html
http://www.naomiklein.org/no-logo

Discussion on Food & Dwelling

  ▪ *Food*
Participants: Lucky, Steiner, Irfan, Shu & Shanta
Notetaker: Shirley Soh

Lucky Yi runs www.chinadialogue.net, a bilingual website focusing on climate change and other environmental issues. She noted that food was an important issue, especially topics such as organic food and food scarcity. Referring to a recent controversy over the quality of baby milk in China, she highlighted the difficulties involved in environmental journalism owing to government censorship. She pointed out that her site was committed to being an open forum for discussion. For Lucky, focus ought to rest more on solutions rather than causes. Although the internet provided new opportunities to express and share views, there was also the problem of the government blocking websites.

Polluted water was a pressing food security issue in China. She illustrated with the example of Tong Guam (in Guangdong) where vegetables were inedible. However, options such as organic farming often proved too expensive for countries such as China and Indonesia.

R. Steiner pointed towards biodynamic agriculture as a practice to counter some of the unsustainable systems in present-day agriculture. However, such practices were often not viable options for Asia owing to the large numbers of farmers in the continent. In countries such as Indonesia, where farmers held as small as 0.20 hectare plots, applying organic farming methods is difficult. Patrick noted that Beijing had two farms that were experimenting with organic methods. However, organic farming certificates in China were not always reliable.

For Irfan, the problem was more that of over-consumption. To meet the inflated demand, production was being constantly increased.

Shu Yang noted that Chinese cuisine does not use much meat in home cooking. Hence, he does not see meat consumption as a serious problem. He mentioned having learnt not to waste food as a young boy. In contrast, he noted that western diet included more meat. Also, wastage of food was greater in the West. Patrick observed that solutions to tackle the growing problem of food insecurity were not forthcoming despite the gravity of the situation.

Shu Yang, who is a curator, artist and writer, is involved with the DaDao Arts Festival in China which aims to provoke new thinking and promote exchange. Few avenues are available for such exchange in China. The academia is very conservative, he noted. In the coming year, the Festival will focus on young artists under 35 years of age.

Irfan, a University lecturer and researcher in agriculture and environmental protection, felt that it was important to explain to people exactly what they are researching at the university. The problem, he noted, was that such processes were often rooted in academic work. Working with new media laboratories outside the university (such as HONF – The House of Natural Fiber) to explain scientific facts and ideas and to communicate the same to the public was important. He spoke of the work of the Land Foundation, which integrated agriculture and art. Their agricultural method involved letting nature work uninterrupted.

Shanta referred to the Asia Pacific Performing Arts Network, which enabled exchange of interesting concepts across cultures. She spoke of the contribution art could make to healing. Art was not merely a means of entertainment, she noted.

- *Harvest*

Participants: Wu, Seckon, Toshiroh, Han Ning, Oleg & Insa
Notetaker: Michiko Nitta

Artist and researcher Wu Jian admitted that he had not worked on climate change until a project three months prior to the meeting. Following that, he had begun to pay attention to the issue. Even though he worked only within his own field, he felt that there was scope to address climate change issues. He expressed interest in creating a new, interesting piece on the subject.

Painter Seckon works with photography and sculpture. He shared the experience of people from many different disciplines coming together to join a community to create environmental art. He pointed out that governments may suppress provocative art. However, he expressed hope in the sustainability of such ideas. New ideas take time to emerge, he noted. They require long term investment in the processes of working with new people and materials.

Toshiroh pointed out the need to create a sustainable society for our children, who are the future. He shared his experience of working with a non-profit organisation; such organisations have the power to provoke governments and people, he noted.

Han Ning said that everyone was involved in climate change, in one way or another. His main question related to what non-experts could do. He observed that media coverage on the issues was not powerful enough to effect change. He noted that people were aware of human activities being the cause of climate change. Climate change is the result of the abuse of science and technology; we have to tackle the problems that have arisen from the same. However, we still require science and technology. The need of the hour is a change in the current ways of living, which are increasingly unhealthy. The issue, he noted, was not merely a personal or national problem, but a global one.

Oleg explored the metaphysical and philosophical connections underlying the issue. He spoke of investing himself into a movement; and of one's own intuitive understanding of the connection between the sacred and the individual.

Insa has 18 years of experience in critical environmental art. She spoke of her love for nature and of her childhood, which was spent in the countryside. This motivated her to work in the field of environment.

Discussion on Dwelling
Participants: Fang Lan, Martina, David, Petko, Rustam, Yanina & Carole
Notetaker: Jerneja

Fang Lan (China) has been involved with water resource management and has worked on water policy issues. Sustainable uses of agricultural land and water are serious issues, she noted. Overuse of fertilisers and pesticides are grave problems in the country. The challenge, however, was the task of feeding millions of people. As a result, land was overused. Regarding water management, she spoke of the challenges involved in convincing farmers to use water-saving technology, as the practice was expensive. A solution was to give recommendations to the government for implementation.

Martina (Austria) has a background in fine arts; she is a designer and is involved with WochenKlausur, where she works upon invitation of art institutions, doing projects in the social-political, and, therefore, also in the ecological field. She shared her experience of creating a daily shelter for homeless female drug addicts who earn their money through

prostitution in Zurich. In doing so, the target of the project was to create a sustainable model that would continue functioning long after the initiators have left the scene.

David Haley (UK) spoke of the gradual increase in sea water levels that would eventually force the majority of people to move to higher areas. In turn, this would result in the need for new houses and settlements.

Petko Dourmana (Bulgaria) gave the example of the Netherlands, where the government is building floating cities. As an artist, he expressed his interest in exploring extreme scenarios such as through his infrared installation Post-Global Warming Survival Kit.

Rustam Vania (India) spoke of the inequalities he experienced everyday. He pointed out that Indians are often fatalistic and that they often felt an individual connection with nature. He shared his experiences as a cartoonist in *Down to Earth*, a well-known science and environment magazine in India, which helped him develop his own political understanding of issues. He noted that the urban space was problematic because it took away from other spaces.

Yanina Taneva, a public relations graduate from Bulgaria, admitted that climate change was a reality in her country. In the region of Bulgaria where she works, Yanina pointed out that snowfall had ceased overtime. She spoke of her attempts to bring environmental issues into the purview of PR. Tapping into her background in theatre, Yanina has attempted to involve people from fields (such as advertising) in improvisational theatre to facilitate a dialogue on environmental concerns.

Carole Collet, who works in the field of education at a university, admitted that bureaucracy often prevented people from getting involved; hence, she stressed, the need to improve pro-activeness. She is particularly interested in the application of biomimicry to the principles of design. Biomimicry is a relatively new science that studies nature, its models, systems, processes and elements and then imitates or takes creative inspiration from them to solve human problems sustainably.

Discussion on Mobility
Participants: Piotr, Chang, Amanda, Tapio, Julian, Jo, Thomas, Claudia & Sascha
Notetaker: Claudia Eipeldauer

Piotr's central question was: how far do you look for solutions? Often, solutions are more about decreasing damage than about addressing the sources that cause the problem.

With regard to water transportation systems and problems, he indicated that there were no practical solutions existing at the moment. The attempt was to explore possible options. He mentioned the example of Canada, where a bridge had been built two metres higher than required in anticipation of rising sea levels in the future.

Chang pointed out that the prediction of 140 million cars in China by 2020 would cause severe pollution.

Chang pointed out that there were six different gasses that could be considered carbon dioxide equivalents. These contributed to the greenhouse effect and caused global warming. He noted that there had been a climb in carbon dioxide concentrations in the atmosphere to 385 parts per million (ppm).

Amanda mentioned the case of the Philippines where a technical solution was being worked out to make the motorcycle engines more efficient. She also mentioned the Clean Development Mechanisms (in relation to the Kyoto Protocol) that help industries reduce their emissions. Companies and individuals are beginning to purchase carbon offsets. For companies, it has become rather trendy to be green. She mentioned the specific example of a boutique hotel in Shanghai with a completely environmental-friendly design.

Tapio mentioned MARIN, an arts and culture project that began through collaboration with the Slovenian artist Marko Peljhan (who initiated the Makrolab project in Antarctica). The project involves sailing on a catamaran boat across the Baltic Sea in summer and the Mediterranean Sea in winter. During the process cultural workers, artists and scientists work together on issues of marine ecology. The idea is to create ecological awareness through the journey. Solar energy; computers that consume less electricity; transformation of salt water into drinking water; working with locals in harbours; experiments with kites to galvanise energy to draw the boat are among the activities envisaged during the journey. The journey is envisaged as a 30-day residency with alternating teams of 5-6 people at a time. This format of living was chosen consciously with the aim of becoming as local as possible and to make people aware of their environment. The project aims to organise funding to invite artists and collaborators from other countries on board.

For Julien, who works in the field of literature at the University, mobility is not a 'key' word. Issues of climate change and mobility are only indirectly linked to his work. He indicated that he had heard of highly result-driven research in this field. Julien had a different approach to the issue; he believed that art should be not be policy but political. If art were committed to illustrate how to reduce carbon emissions, for instance, then Julien would not be very interested in it. He felt that it would be hard for scientists and artists to collaborate as their premises are different. He was also unsure about the need for artists and scientists to communicate; he felt that such collaboration would be akin to putting sand in machines.

Jo felt that it was not only about art and science. She did not have a particular working principle, but viewed science as a resource. She was interested in issues surrounding mobility, as her family is a part of the global diaspora. Employing the metaphor of the wheel, she spoke of the idea of permanent movement. Wheels are permanently moving, but not necessarily in a particular direction. Hence, the question: where will it take us? She indicated that she would be interested in learning from others. She was keen on exploring a basic question at the heart of the mobility issue: Is it a bad thing?

Thomas has been involved in a tree-planting programme with Dirk as well as with carbon offset programmes in the Philippines. Personally, he has sold his car and bought a bicycle. He is involved in engaging the community to think in environmentally-sustainable ways.

Claudia mentioned an exhibition in Chicago where WochenKlausur (invited by the Smart Museum) contributed a project for the exhibition *Beyond Green: Towards a Sustainable Art*. Here the group developed an initiative for reusing materials discarded by cultural institutions (such as museums, galleries and theatres) as the materials that one considers garbage could be of use to others as raw materials for producing new items, such as furniture.

Sascha was interested in theoretical issues surrounding the contribution of the arts to the scientific world. Science, for Sascha, implies a strong focus on efficiency and results. On the other hand, nomadic people also bring techniques, nature and culture with them. Artists

contribute to the process of reducing (or rethinking) carbon emissions. The process of bringing together several different positions was a positive one as he believed confrontation to be good. His dictum was "take a position, but be open".

Day Two: 12 October 2008
Open Space Technology Style Discussions

Workshop Theme
- Collaboration and Climate Change

Topics Proposed & Discussed during the Open Space Sessions
- Post-global Warming Survival Kit (Petko Dourmana)
- Carbon Offsetting (Dirk Fleishmann and Thomas Daquiag)
- Sustainable Design for Architecture (Carole Collett)
- Systems Analysis and Thinking Games (Sacha Kagan)
- Scientists Sense Nature, Artists Sense Society
- Climate change – Post-disaster Healing through the Arts (Shanta Serbjeet Singh)
- Cultural Approaches towards Co-operation and Community Development (Irfan Prijambada)
- Environmental Resistance in Difficult Contexts (Seckon Leang)
- M.A.R.I.N - Media Art Research Interdisciplinary Network (Tapio Makela)
- Ideas for an Educational Park (in the context of the Global Change Park, Daxing, China) (Shu Yang)
- Relooking Ecology and Egos (Rustam Vania)
- Transborder Experiences
- Food
- The Last Chance Summit (David Haley)
- Culture, Identity and Profession (Peter Gingold)
- Designing for the Other 90% (Carole Collet)
- House Design and Lifestyle (Aroon Puritat)
- The Utopia Shop (Yanina Taneva)
- Copenhagen 2009 – Culture/Future (Olaf Gerlach-Hansen)
- Open Community: Using Education for Sustainable Community Development (Andreas Siagian)
- Fossil Fools Fair: Learning the Art and Science of Creative Carbon Accounting in a Capitalist World (Rustam Vania)

Key issues discussed under each of the above-mentioned sessions are as follows:

- **Post-global Warming Survival Kit**
  Proposed by Petko Dourmana

Keywords (from Insa Winkler's Flower of Sustainability thoughts): nuclear winter; the event (100 nuclear bombs in the Sahara); mass extinction; new nomads; genetically-modified animals; sporadic conflicts; infrared invasion; watchtowers; corporate guilds; Dutch conspiracy

Issues
Context: The Post-global Warming Survival Kit is a multimedia installation that recasts the working place of a person, who is observing the border between the sea and the land in a fictional post-apocalyptic landscape. In imagery similar to prospective accounts of a 'nuclear

winter', ashes cover the surface of the earth. The atmosphere obscures the sun and moon, and human eyes have adapted to the infrared light, which has become more useful than the ability to see the visible spectrum.

The kit assumes the worst-case scenario vis-à-vis climate change. It also takes into account a disaster akin to nuclear war. The exercise involved the **invention of reasonable tools for survival**. Several ideas emerged. These include the creation of a special book with a holistic approach; the establishment of a totalitarian regime as the ruling power; and production of special glasses for use in the severely-polluted atmosphere.

There is evidence present in the installation that the 'nuclear winter' is **initiated by political groups or governments as a solution to the 'global warming'** in their attempt to preserve the earth from flooding after the melting of polar ice.

The **inspiration** for the project was an advertisement for a mattress that proclaimed: 'I survived global warming because I bought this mattress'.

Artist Petko Dourmana would like to create a **manual for the post-global warming scenario**.

- **Carbon Offsetting**
  Proposed by Dirk Fleishmann and Thomas Daquiag

Keywords: reforestation; effectiveness

Issues
Focus on the **Kyoto Protocol** and the **carbon credit market** in developed countries.

The carbon offset reforestation instrument appears **promising as a means of tackling climate change**. It has been developed in several countries including China, where one such project has been introduced in south China.

Irfan shared his research on carbon offset which indicates that plants will grow faster; mention was made of carbon content in various elements of the biosphere: fallen leaves and dry matter have 58% carbon content; and, aquatic organisms 70%;

Carbon offsetting **uses sophisticated instruments**. However, technicalities, such as problems with measurement are important. It is a highly regulation-dependant measure.

The system has been **criticised on several accounts**. One, re-forested areas are farm-like and lacking in biodiversity. Secondly, the system has been called by 'illusory' by critics and charged with being an excuse created by developed countries. Thirdly, new problems such as 'green fraud' are on the increase. In one case, a forest proposed by a company as an offset possibility was found to be managed by an NGO, which did not know about the offsetting. However, it may be argued that the offset system at least creates pressure to do something about the issue.

Examples of projects/ideas
Dirk and Thomas shared their **myforestfarm project**, a voluntary carbon offset programme (in the form of a reforestation project) located in the mountains near Antipolo City (Rizal Province, Philippines). The project has been created in partnership with Renato Habulan. They developed 17,000 sqm of deforested land in June 2008. In the first stage 500 fruit

trees were planted. In 2009 more than 1000 forest trees will follow. The effectiveness of tree-planting offsets is controversial and the logic of the carbon credit market is questionable. myforestfarm is an experiment to evaluate these problems.
URL: http://www.myforestfarm.com/Home/index.html

- **Sustainable Design for Architecture**
  Proposed by Carole Collett

Key words: local knowledge and materials; old vs. new technology

Issues
Sustainable architecture aims to address climate change issues at the stage of designing buildings. This approach can broaden the scope of architectural work and **deepen the involvement of both the architect and the user**.

In planning for 'sustainable architecture', **what are the right questions to ask?** It is important to establish the location parameters (South West East North) and ascertain how it relates to weather patterns. Then, it becomes necessary to find out the challenges to be faced in terms of temperature control, humidity levels, wind pattern, sun exposure, rainfall, altitude etc. Key questions that emerge at this stage are:
- What local knowledge and materials can one access?
- What are the new and old technologies that could be considered in the context as defined above (especially with relation to water and energy management)?
- Who are you designing for? What are the existing cultural and social patterns? Are there any age and gender-related issues to be considered? Is it a public or a private space?
- What are the local planning regulations? How effective is the timescale management (as rushed decisions often lead to poor thinking)?
- How to include adaptability and flexibility as criteria?

The above questions were applied to a **case study** of a proposed 'sustainable' building in a suburb of Chiang Mai, Thailand. The estimated cost for the proposed building was between 30,000 and 50,000 $. Climatic information to be considered included:
- Summers are from March to June with high temperatures of 40-42 degrees and humidity levels between 52 and 96 per cent; no rainfall in this season
- The rainy season is between July and October
- Winter is from November to February with an average temperature of 10 degrees

The challenges in planning this building include designing for natural cooling and heating. There is need for a well-ventilated courtyard. Solar heating could be considered. Rain water harvesting could also be considered.

Focus on the use of **expensive but sustainable materials**

Examples of projects/ideas
An example of sustainable architecture from Beijing, China was discussed. A project is underway in Beijing to **convert an abandoned building into a cultural centre**. The area available is large and calls for creative spatial design. A contemporary dance centre could be established, as the genre is a developing performing art form requiring support.

- **Systems Analysis and Thinking Games**
  Proposed by Sacha Kagan

Key words: philosophy; choice; collaboration

Issues
Discussion about the role of system-oriented thinking and philosophy in climate change. Systems thinking games make for **experiential learning**. They could be useful in terms of collaborations. Deep philosophical (and complex) discussions are not unimportant; they could be helpful. Systems analysis offers insight on how philosophy and trans-disciplinarity can help in understanding climate change.

The major problem arises from people's **choices**. People have to change their thinking *now*. It is as simple as choosing between a big or a small meal. We must choose the small meal; it is enough. Choosing the big meal is akin to being greedy. The world is large but so is our own sphere of influence. We need to get back to a state of simplicity and challenge consumer culture. We have to trust what is inside us. Hunger for food comes and goes with meals; but, we cannot put a value on love or living well together.

Focus on **deep ecology**; the mind-shift ship with focus on sustainable living

Art and science need to work together and find **balance**.

Collaborations happening despite limitations; some very interesting projects going on

When we start to work **translocally**, new challenges arise.

We love to scare ourselves with apocalyptic stories. This has led to a lot of creative ideas for **adaptation**.

Need for **creating engagement** in a context that can feel banal. The problem of being able to engage people, when you can be in a whole other realm. Communication difficulties are obvious.

Thinking about games, dance, music, sharing, culture and **'humanness'**. Reminder not to forget to sing and dance in one's heart.

Resources
Refer *Appendix 1: Systems Thinking Games by Sacha Kagan*

- **Scientists Sense Nature, Artists Sense Society**

Keywords: open system - closed system; search - research; creative approaches; differences - interdisciplinarity; exchange

Issues
There is an **overload of 'green information'**. However, one size does not fit all. Hence, the need to set standards/benchmarks. Having too much information distracts us from the main issues; we need to get back to the main issues.

The need of the hour is an **empowering, creative approach**, not a prescriptive one.

It is important to learn how to frame **the right question,** as opposed to proposing a series of solutions. In China, **'teaching' and 'understanding'** are perceived as being different from each other. Understanding is a process of learning by oneself.

Science is a **closed system**, while art is an **open system**. "As an artist, I can work with many different subjects. I'm not perceived as a threat. We are generalists. We are there to enable questioning on issues of importance and to ask *why* we are doing what we are".

Art is a sensor of society; artists have vision. Art connects with society. As artists, we are more **independent.** As an artist, it is important to have empathy.

Science has **rules**, the rules of nature, while art has no rules. Mathematics is about future prediction and control (reference to *Shuguang Jing*, book written during the Ming dynasty in China). Artists are like Gods; they create their own rules.

Art is about exploring things and is not repeatable while science is about experimenting and is linked to certain models. One earth is something that is not repeatable. We only have one chance. Art is **search** while science is **research**, but top scientists search.

David Haley raised the question of **culture's connections with science**: how science is embedded in culture? According to Chinese culture, the universe is a body akin to the human body. The view of the world is organic. The universe has certain rules, but where does the gravity come from?

Shu Yang observed that there is a **misconception about science;** it is often considered 'high and unreachable'. Both scientists and artists work on ideas with a certain technique and towards a concrete solution.

The question of **influence**: are artists influencing scientists or vice-versa?

Do scientists have residencies with artists or vice versa? It will be interesting to have residencies involving such **exchange**.

Division between art and science is not clear anymore. The claiming of **interdisciplinarity** is typically western and is reflected in western university studies.

Examples of projects/ideas
David gave the example of a **creative collective of scientists and artists**.

- **Post-disaster Healing Through the Arts**
  Proposed by Shanta Serbjeet Singh

Key words: healing; coping; recovery

Issues
Natural disasters are inevitable. While the reparation of the material damage is commonly understood, the psychological consequences are hardly dealt with. The use of arts as post-disaster therapy has proven to be **effective.** In the case of the tsunami of 2004, artists were the ones who could take the victims back to the water.

It is important to ensure that the community understands **the value of what is being done**. The community needs to *see* (and not be told about) what the artists are contributing. Assessing ground realities and needs is crucial.

For artists to work in this field, they would need a mediating organisation. Artists **require logistical support** but would be able to offer forms of assistance that regular agencies working in such contexts may not be able to provide. Administrative matters would need to be co-ordinated by a special organisation that supports the work of artists.

Shanta referred to challenges of finding **funding** for the arts and spoke of her experience in Bangladesh where she was heading a project for the resurgence of traditional theatre. A local professor had pointed out that theatre was being 'slaughtered' by linking it to the aid given by foreign agencies. Such conflict was widespread, she noted. Rustam spoke of the chronic and long-term characteristics of disasters. Hence, he advocated the need to lobby policy makers so that they could factor in support for this work.

Olaf spoke of his experience in Senegal where there was 'a permanent state of stress'. Although the government was sympathetic to cultural work, they wanted more **documentation.**

Fleur raised the question of **tools to quantify the impact of arts**. Olaf responded to the same and suggested that qualitative norms ought to be combined with quantitative or verifiable ones with regard to issues such as gender and ecology.

Examples of projects/ideas
David mentioned **Beaver Arts**, a group of women who went to Yugoslavia during the war, and created much impact.

Yanina mentioned **Art and Social Change**, a group in Bulgaria that works with orphans in remote villages. This long-term project works with young people from 4 to 18 years using performances, music and clowning. As a result, many Roma kids have become pro-active and integrated into society.

Mention of **'labyrinth of sense',** a kind of theatre technique to awaken the senses.

Mention of **clay moulding** as an exercise for the traumatized as it activates different parts of the minds and helps concentration.

Angela mentioned **movement art** as a means of healing in the context of the tsunami. Art returns dignity to humans in conditions of trauma.
Resources
Shanta mentioned the **Asia Pacific Performing Arts Network (APPAN) report** on its work on healing through the arts in four countries, namely India, Thailand, Sri Lanka and Indonesia.

- **Cultural Approaches towards Co-operation and Community Development**
  Proposed by Irfan Prijambada

Keywords: inclusive work; trust; community/people

Issues

Establishing co-operatives may be difficult in some countries because of the history of previous unsuccessful experiments with the idea in those places. For instance, the Japanese **co-operative movement** appears to be good superficially, but is weak from the inside.

Community development calls for **inclusive work** among artists, scientists, community members and farmers towards building trust for eventual knowledge transfer.

The question of **inspiring people to work for change** was discussed. How to inspire people to 'wake up'? Will our project give people inspiration or give them more problems? Technical intervention may not be effective due to the limited capacities of the people.

Discussion on corruption and **lack of transparency** in Asia. As a result, very good ideas can come to nothing. Once a region is known for lack of transparency, the problem of lack of trust emerges. This is the problem with bureaucracy.

Funding issues were discussed including proposal writing and how to represent one's work.

- **Environmental Resistance in Difficult Contexts**
  Proposed by Seckon Leang

Key words: community involvement; role of artists

Issues
Experiences of **Indonesian artists** in promoting environmental issues was discussed. Art has the capacity to 'open the eyes of the people'.

In **Thailand**, people do not usually think about nature and society. Hence, the question of how they relate to the carbon offset industry.

In **Cambodia**, the question for environmental resistance movements is: how to operate? The government has demonstrated only a low level of performance; this has resulted in much waste. The overall environment in the country is not good. In this context, art could be used to shift thinking. It could also serve as a voice against corruption.

Piotr spoke of **co-operation with the government** as being 'a clever idea' for artists to adopt but noted that it would become difficult to sustain over a long term.

Importance of **involving the community**. If the community comes up with ideas, then they will become facilitators. Hence, the need for capacity building within the community. Could try to engage a university in the 'green' movement. Another approach to tackle the problem is thorough networking.
Importance of **establishing visual connections**; for example, to walk alongside a river and observe what's going on

Making science accessible to people in the environmental context is important; for example, public signs with information on common pollutants. Important to **communicate with the public** using effective means such as documentary films. Content and context should be easy enough for the public to understand.

Examples of projects/ideas

Example from Indonesia of a polluted river flowing through a slum. An architect has built his home here and involved the community by setting up **a festival to clean the river**. The community has created a ritual around the cleaning through the festival.

- **M.A.R.I.N (Media Art Research Interdisciplinary Network)**
  Proposed by Tapio Makela

Key words: art + science + business; scientist + artist; ecology + technology + art

Issues
The session looked at **marine ecosystems**, art and science **collaborations** and new designs for **sustainable technology for the seas**.

Toshiroh Ikegami shared examples of marine and land-based biospheres.

Examples of projects/ideas
Tapio Mäkelä presented the **M.A.R.I.N.** network and art and science residency on a sail boat.

Andreas Siagian talked about art and science and workshop practices by **HONF** (House of Natural Fibre).

Oleg Koefoed discussed plans for a **boat project to address climate change**.

Resources
Refer *Appendix 2: M.A.R.I.N (Media Art Research Interdisciplinary Network)*

- **Ideas for an Educational Park (in the context of the Global Change Park, Daxing, China)**
  Proposed by Shu Yang

Key word: cultural spaces

Issues
A 6,60,000 sq. m. area should be developed as a **'cultural area'** (for artists, film production, concerts etc).

One pre-condition should be that it is **international and open** to families and tourists.

One key question is: what does a Global Change Park need? The **key needs** would be space to develop and implement projects; involvement of schools; involvement of the disabled; involvement of ecologists and architects by inviting them to the space and asking for their ideas. Also important to address the question of the owner's interests in the space. There must be a proposal to have a certain landscape design for the area.

The park should be more **diverse** than 798, the artist district in Beijing. It could focus on a performance space and a research centre for the performing arts. The park should host international residencies. It should also be a space that actively involves participants. Buildings here should have multiple uses. There should be a mixture of free and shared places.

- **Relooking Ecology and Egos**
  Proposed by Rustam Vania

Key word: capitalism

Issues
Artists have offered many **powerful solutions**, but are currently overwhelmed by the power of capitalism.

Focus on the relationship between **wealth and happiness**. Bhutan ranks high in the measure of Gross National Happiness.

Many 'new age solutions' still preserve **inequity**.

Discussion on **modernisation**, alienation and the identity crisis

A key question: what is **'consuming'**?

Alternative economies are only minimally tolerated; they gain importance in moments of crisis.

In USA, there is talk of saving the 'system' (e,g, 'Save the bank system'). The question is: what is the system? It is capitalism as a financial/monetary system that we are referring to. This is a system based on desire, not on real **needs**.

- **Transborder experiences**

Keywords: Cross-boundary, cross-disciplinary approaches

Issues
Working in **diverse teams**; differences surface when working together. The energy of differences has to be chanelled. Wealth gaps are reflected in opinions and notions of hierarchy. The language gap needs to be bridged first. This is an important issue for journalists.

Existence of **cultural differences**. Too much hybridism could trigger problems.

Possible solutions need a **platform** (virtual and real)

The role of **the media**; avoiding mainstream media, but studying it

- **Food**

Key words: availability; wastage; quality; health

Issues
Shu Yang summarised previous discussions on food and clothing on Day 1 of the Workshop.

Focus on **attitudes toward food** around the world. In China, you have to eat everything in the plate at home. Food is not thrown away. In Japan, food is akin to art in its emphasis on colour, shape and smell.

Food is a major problem in China. The question of **quantity vs. quality** vis-à-vis food. With increased desertification, quality of food is becoming an important issue. The question is no longer that of availability, but one of quality.

Processed food is more valued than rice and vegetables and this could have a negative impact on society.

There are imbalances in society between the **rich and poor**.

The health of children is adversely affected by **junk food** that is being sold by KFC, McDonald etc. Trends are visible connecting wealth, health and consumption of junk food.

China focuses heavily on food. The Chinese government launched Drink Milk in 1993; it was a **social engineering** campaign that encouraged people to drink more milk. However, other problems arose owing to the quality of milk available. Many people suffered from allergies.

Chinese artists have inherited a very strong idea of art from tradition. Art is becoming commercial, less **social art** is produced.

- **The Last Chance Summit**
  Proposed by David Haley

Key words: future foods, food futures

Issues
Based on the **Last Chance Café**; an event proposed to be held for the UN Climate Change Conference in Copenhagen in December 2009.

Based on the idea of sharing choosing from a **'last chance menu'** and reflecting on **sustainability**.

Would be a contrast to the hectic pace of the conference; would be a 'Slow Café': still, quiet and calm; would be an oasis, refuge and sanctuary. Would focus on the act of eating. An absurd, extreme and creative exercise.

Keywords that symbolise the concept of the the Last Chance Summit: sharing cakes and sweets; fortune cookies; last meal; last chance menu; diverse menu; fair trade; future foods, food futures; barter for a cookie; Stan's Café with grains of uncooked rice, each telling a story; Garage Cake; sustainable urban living; useless inventions e.g. Noodle Cooler; vanity - Carbon Cake - at what cost?; ethical issues for artists; choices and opportunities; too much doom's day stuff; 'No Bucks' franchise; 'Last Chance for Free Coca Cola'

Other sessions held:
- Culture, Identity and Profession (Peter Gingold)
- Designing for the Other 90% (Carole Collet)
- House Design and Lifestyle (Aroon Puritat)
- The Utopia Shop (Yanina Taneva)
- Copenhagen 2009 – Culture/Future (Olaf Gerlach-Hansen)
- Open Community: Using Education for Sustainable Community Development (Andreas Siagian)

- Fossil Fools Fair: Learning the Art and Science of Creative Carbon Accounting in a Capitalist World (Rustam Vania)

Appendix 1

Systems Thinking Games
Sacha Kagan

Author's Note: Being a radically 'physical' exercise, the sense and the relevance of these games can only be understood when played, experienced, not when talked or read about. They illustrate the importance of non-verbal or 'beyond-rational' human faculties that the written and spoken communications cannot replace.

The cultural turn that is called forward by the challenge of Sustainability, implies learning a new literacy: Our old modernist, expansionist and reductionist linear-thinking that shaped the progress of Science and Technology, now hampers our understanding of the complex realities and issues that produce the known symptoms of global unsustainable development. We need now to turn to an integrated, open and transdisciplinary thinking that can especially be operationalised around the inquiry method known as Systems Thinking.

However, a merely theoretical and abstract understanding of Systems Thinking won't suffice to help achieve real changes in the sense of Sustainability. A new culture implies new practices. It further implies new habits and relevant emotions and virtues, as indeed purely rational discourses and recommendations also do not suffice to carry the adhesion of individuals and groups in society. Furthermore, as the movement for 'experiential learning' demonstrates, effective learning requires more than the rational, conceptual comprehension of reality: It also requires the performative apprehension of reality through tangible experiences and processed feelings.

The "Systems Thinking Games", experienced during one of the Open Space sessions we had in Beijing, aimed precisely to bring forward some existing tools for an experiential learning of Systems Thinking, allowing participants to further build a new culture of Sustainability.
The tools proposed are Systems Thinking games, as developed by Linda Booth Sweeney and Dennis Meadows (1995).

The power of games lies in their simulative character: Games allow constructing social realities with their own set of conventions and roles. Furthermore, games allow playing with different roles (role switching) and to bend or even break the rules without severe consequences (code breaking). More easily than in real life, games allow learning by failing. Thanks to the group dynamics and to the emotional involvements developing during role playing for each individual player, the game allows participants to combine comprehension and apprehension of reality.

As argued by Dieleman and Huisingh (2006), games bring even more than this learning experience:

playing games (1) offers shared experiences even in complex and/or heterogeneous groups of participants, (2) fosters team building, (3) helps each individual learn more about one's habits and the similarities or differences with other players' habits, (4) allows testing of multiple scenarios and (5) generates through entertainment the energy and optimism much needed in facing issues of unsustainable development.

But how can games have anything to do with Systems Thinking? A systems thinker needs a set of capabilities:

– He or she has to be able to comprehend and apprehend the working of human beings individually and in groups (with their mental models, habits and conventions).

– He or she has to be able to comprehend and apprehend the working of systems (with their feedback loops, interdependencies, leverage points, time delays, short-term vs. long-term loops and the structural archetypes of different systems).

– He or she has to be intuitive and creative when confronted to complex systems. This ability requires the training of lateral, synthetic thinking (and not only analytical, logical thinking).

In our session in Beijing, two games were played that helped participants to learn about the working of systems: open vs. closed loops and reinforcing vs. balancing loops (with the game 'living loops'); interdependence, high and low leverage points, delays and the importance of the system's structure for individual behavior (with the game 'triangles'); before that, one game was played that helped individual participants to discover their deep-seated habits, discuss them with others and take some distance from their own habitual practices and conventional perspectives (the game 'circles in the air').

The uncomfortable experiences of learning by failing did also occur in the course of the games session in Beijing. And thanks to the playfulness of the games, participants were able to face up to their failures and learn from them: For example, they learned that one should not start by blaming individual others but one should rather start by looking for the structural causes of reinforcing loops bringing unsustainability and then devise structural reforms to bring back balance.

To all those who experience them in appropriate conditions, Systems Thinking games demonstrate that game playing can contribute to the rise of a culture of Sustainability: A culture with new skills, habits and emotions relating to systems thinking, creativity and also something that the games alone won't bring: a genuine concern and care for our common future.

Suggested Reading

Booth Sweeney, Linda and Dennis Meadows (1995): *The Systems Thinking Playbook: Exercises to stretch and build learning* and *Systems Thinking Capabilities*. Institute for Policy and Social Science (re-edited 2001).

Dieleman, Hans and Donald Huisingh (2006): *The Potentials of Games in Learning and Teaching about Sustainable Development.* Journal of Cleaner Production, vol. 14, no 9-11, pp. 837-848

Klamer, Arjo (2004): *Art as Common Good.* Paper presented at the conference of the ACEI (Association for Cultural Economics International), Chicago.

Kolb, David A. (1984): *Experiential Learning: Experience as the Source of Learning and Development.* Englewood Cliffs, N.J.: Prentice-Hall.

Morin, Edgar (1990): *Introduction à la Pensée Complexe.* Paris: ESF.

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Appendix 2

M.A.R.I.N (Media Art Research Interdisciplinary Network)

M.A.R.I.N. is a networked residency and research initiative, integrating artistic and scientific research on ecology of the marine and cultural ecosystems. For the first three years M.A.R.I.N.'s operational focus is a mobile residency program set on a catamaran sail boat, redesigned and equipped to be a sustainable environment for transdisciplinary research in arts, sciences and technology. Emerging from long experience of collaboration within media art, M.A.R.I.N. develops a new, integrative arts/science/technology practice model.

The name of the project is an acronym of *Media Art Research Interdisciplinary Network*. The founders of the project, *Tapio Mäkelä* (FI/UK) and *Marko Peljhan* (SL/US/LV) emphasize that M.A.R.I.N. is a collaborative platform that acts as a catalyst between organizations, and forms a social network between individual practitioners. The residency allows for concentrated dialogue and work: it is the depth of the ocean, while networks are horizontal.

Our main target is to establish 30-60 day residencies, which will begin on the Baltic Sea and will be extend via North Sea and Atlantic Ocean to the Mediterranean and the Arctic Ocean during the proposed three-year program. We are building a viable and sustainable model for continuing M.A.R.I.N. beyond 2011 based on the results of the first two years of interdisciplinary artistic research.

The main research regions of the first phase are the Baltic Sea, Mediterranean and Northern seas, with an emphasis in the fields of marine ecology, littoral cultures and their interconnection. These regions were chosen because of their intercultural richness, ecosystem degradation and geopolitical significance. On both micro and macro levels of the need to sustain the natural and human ecosystems, dominant discourse on ecology runs the risk of "running out of fuel". There is a heightened need to be articulate about ecological phenomena and how they relate to locations, communities, and media practices. We feel that artistic and scientific research integration offers an important exploratory and insightful voice to create such discourse, raise the awareness, maintain interest in these fundamental topics and urge localized action.

Research outputs will vary between workshops and events, installations and performances, mobile and net based interfaces, different forms of social networks, open source software for ecology and navigation, sensor networks, low power computing and energy technology concepts, ecological and biological innovations and other similar topics.

We believe that the symbolic value of M.A.R.I.N. is significant, and the attention it will get in different forms of media will have a wide impact. M.A.R.I.N. artists and researchers will visit harbors and several media and art festivals, exhibitions and expos. The scientific and artistic relevance will be made further felt through public outreach by publishing activities, documentation and interaction using new media platforms (Internet, social networks, location based mobile applications). In other words, both direct and indirect media attention to M.A.R.I.N. and work on board will generate further eco-sensibilities among the general and expert publics. So far, there has been an immediate expressed interest in the project from several partners, and Marin Association has been founded in Helsinki to coordinate the initiative.

With M.A.R.I.N. we are constructing transdisciplinarity in action, colliding science with interaction design and artistic research methods, and beyond. At the same time we strongly believe in social innovation that emerges from working in special conditions, being able to reflect and produce in intense cycles. All this enables the wider public presentation of work with a strong impact.

Connect2Culture &
The Asia-Europe Dialogue on Arts, Culture and Climate Change

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