In the absence of land all we have is each other: Climate Change in the Pacific (Power-point)

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Available at: https://works.bepress.com/cf_koyavakauta/19/
In the absence of land all we have is each other.

Art, Culture and Climate Change in the Pacific

Global Movements | Local Initiatives

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A region in transition: Pacific Realities

Multiple Realities | Agendas | Tensions

• Pacific Crises – imminent, multifaceted
• a beast, growing in magnitude and exacerbated by both ignorance and a general lack of political will.
• all spheres of life: social, to economic, political and environmental.
Legacies:

twisted pasts | distorted futures

• Christianity
• Colonialism
• Education
• Development
• Modernization and globalization:
  strain on local communities, changes in lifestyle, values, beliefs, behaviours and practices.
  Driven by consumerism and commodification, inconsiderate of resource depletion and or socio-cultural, and socio-ecological costs.
Climate Change

For the most part, environmentalists raise their concerns about the physical degradation of these island homes, but within the island communities themselves where culture is so closely intertwined with the natural environment, concerns about loss of place and space, and displacement are of paramount concern. Note: In Tuvalu, half the population lives just three metres above sea level.

**Fig 6. Sea Levels are rising**

January 12, 2001. Tuvalu’s 10,500 people live on nine tiny atolls. They are densely packed; 403 people per square kilometer; Australia has 2.4, New Zealand just under one. Kiribati has 111 people per square kilometer

In places like Kiribati and Majuro (Marshall Islands), for example, the highest point above sea level is on bridges 11 feet and 20 feet high, respectively; virtually everyone lives about five feet above sea level.

**Other concerns include:**
over-fishing, excessive-logging and rapid clearing of forests to allow for urban development and growth, unsustainable practices, e.g. Bottled water
ESD in the Pacific

• UN Decade of Education for Sustainable Development - based on a sense of global urgency (increased poverty, unsustainable practices (eco dev./ Social dev./environ degradation./Peace + security issues...)

• Global crisis - (climate change/ conflict/ poverty/ illiteracy/ crime/ economic recession/ access to quality education...)

• The Pacific in crisis - (social ills, health, economic, political, environmental)
ESD advocates argue that culture is the underpinning thread that connects each pillar forming a model that is cohesive and holistic.
Differentiating btw. ESD, EE & SD

**EE – Environmental Education**

*Focus: Education that emphasizes Environment – conservation + preservation (incl. awareness + value for the environ. + behav. Change)*

**SD – Sustainable Development**

*Focus: Development that is sustainable – approaches + outcomes [eco-socio-politico ...]*

**ESD – Education for Sustainable Development**

*Focus: prioritizes ‘Education’ that enables teaching/learning about sustainability, sustainable development, sustainable livelihoods*
From transformative education to sustainable societies

In the absence of land all we have is each other ... (Title of painting, 2009)

Pacific educators have recognized the need for a complete educational review that is conceptualized on the philosophy of constructivism to successfully bridge the gap between students’ prior knowledge and new knowledge and skills learnt at school.

Some of the issues that have been raised over the last forty years include:
- donor dependency and the implications of foreign consultants with limited (if any) knowledge of the region and its peoples;
- adhoc curriculum change;
- low levels of basic numeracy and literacy and a general lack of life-skills demonstrated by school leavers;
- content-full, examination based system which has led to a ‘teacher-proof’ curriculum that promotes rote-learning; and,
- little (if any) room to develop higher levels of critical thinking or, a social consciousness.
Policy frameworks


2005 UN Declaration on bio-ethics and human life
UNESCO Declaration on Cultural Diversity
UN Declaration of the Rights of Indigenous Peoples
2005 Mauritius Strategy
Pacific ESD Framework 2006
Pacific Education Development Framework (PEDF) 2009-2015
2009 Bonn Declaration
2009 Tokyo Declaration of HOPE
Regional Cultural Strategy 2009/10
Pacific Culture and Education Framework 2009/10
The USP Pacific Arts and Culture Policy, 2005.
The USP Research Strategy (which has Pacific Knowledge Systems as a priority area)
Importance of Pacific ‘voice’

- Development of local ownership respecting local contexts and culture is an important aspect of implementation of ESD at all levels (Pacific ESD Framework, 2006:3)

Tokyo Declaration of Hope, 2009
promoting initiatives that are

Holistic, ensure local Ownership, are Participatory and is Empowering
Progressive education = active participation

• The education of engaged citizens, according to this perspective, involves two essential elements:

(1). *Respect for diversity*, meaning that each individual should be recognized for his or her own abilities, interests, ideas, needs, and cultural identity,

(2). the development of *critical, socially engaged intelligence*, which enables individuals to understand and participate effectively in the affairs of their community in a collaborative effort to achieve a common good
A Pacific Model for ESD
Tauhi Vā/vahaa: Honouring the cords that bind us to place and to each other

• Vā is the intervening space between people Ka’ili (2005)
• Vā is the spaces between things or people. It refers to the underlying belief that everything which exists has a pre-existing relationship to everything else including environment (flora, fauna, the elements, the constellations, people you know and those you have never met etc...)
• it is only by honouring and nurturing these relationships that life exists in balance.
• Tauhi Vā then becomes an instrument or a means (process) by which to maintain a sense of place and space.
• Vā is a connection, an invisible cord that connects us to each other; to flora, to fauna, to place and to people. The ‘space between’ objects in relationship is what encapsulates the va. This space between is filled with duty, responsibility, alofa/ofa, reciprocity and expectations.
**Vā | Vā Tapuia | Tauhi Vahaa**

**Tauhi** – to take care of/keep safe/look after/nurture (Mafie’o, 2008)

**Vā** – intervening space between people (Mila-Schaaf, 2005); socio-spatial ties

**Vā Tapuia** – sacred relationships/ sacred spaces; covenant btw. Man and his culture; man and the ocean; man and the land (man – peoples/communities) (Amituanai-Toloa, 2007)
Why the arts?

- Art as a social learning tool
- Traditional arts as a cultural expression
- Social commentary
- Limitless outreach (beyond the confines of the school)
- Expanded dialogue across sectors and stakeholders which often does not happen
- Inclusive (vs. formal ed which is exclusive)
ESD as Life-Learning*

• **Education for behavior change**

• The Arts as non-formal learning (extra-curricular at schools as well as non/in-formal learning opportunities for the wider community

• May be used to develop and re-awaken the notion of living in balance and harmony in a highly commercialized, selfish and ‘convenience first’ lifestyle of the globalised user-pay society we live in and the economic and political structures that support this

* or the pillars of education
ESD as Spirit-learning

• The arts *could* enable a personal, spiritual and emotional dialogue that touches the heart and mind,

• whilst formal schooling (content and examination driven) is focused on specified measurable learning outcomes demonstrated for the purpose of ‘grading’ – no real way of determining the life-long impact on society.
Are the Arts recognized in the Pacific in the Pacific Islands?

- General lack of recognition of value of the arts and contribution to education *but this is changing*

- Policy: Culture & Education Strategy 2009/ Regional Cultural Strategy 2010

- Samoa – Fomalized art curriculum in secondary school curriculum

- Tonga – Tongan studies and heritage arts

- Fiji – new curricula currently being developed
Is there Art for Awareness, Education & Advocacy on Climate Crisis in the Pacific Islands?
Festivals

• Kava Kuo Heka, 2008

• Cultural exhibition organized by the Ministry of Education, Women Affairs and Culture and celebrated over the week of the King’s birthday

• A festival organized to ‘protect and promote cultural diversity in Tonga and to celebrate the UN year of rapprochement of cultures”

• Hon Minister Tevita Hala Palefau – culture is not a hinderance to economic development but is in fact the foundation for the cultivation and nurturing of sustainable economic development

• Dir. MEWAC Dr Viliamu Fukofuka (key note) – ‘rejects what he called the artificial dichotomy between the arts and sciences – recognizes the complimentary roles that each play in enriching the other, to provide a platform for the most dynamic economic development in the world”
Wasawasa Festival of Oceans Inaugural, 2008

2009 – Protecting the environment and strengthening communities through the arts
- Established in 2008, and held in December 2008 and 2009 respectively.
- Engaging in all forms of the arts, the program includes contemporary arts from poetry, music, dance, visual arts, sculpture, poetry, installations, competitions in the arts, story-telling for children, mural painting, tree-huggers and other activities.
- Collab, btwn Environmental groups and NGOs (eg WWF, Fiji Museum, Fiji Arts Council, Laje Rotuma, live and learn, voyaging society, mama hanua, kalanwasa – writing festival fiji, ocean noise initiative and Voyaging Society with artists and the wider community in particular children.

http://www.wasawasa.connectme.com.fj

Youtube: Wasawasa festival in association with the Miss South Pacific Pageant.
King Tide Festival, 2010 “Tuvalu E! The Tide is High!”

• This poster-nation for CC is being proactive!
• Cultural festival celebrating the cultural heritage of the indigenous people including dancing, singing, story-telling, dramas, traditional games, food, heritage arts/crafts etc...
• Objective – raise awareness about what will be lost if Tuvalu were submerged by the rising sea level
• Activities include raising awareness about CC to adults and children
• Youtube: Tuvalu Special – King Tides Festival Tangata Pacifika
• Pacific Islands Festival of Arts – cultural and contemporary art forms in the Pacific islands

• Pacific Youth Festival – issues based 2009 included Climate Change, Youth mobilization in the region, Identity, Leadership, and the arts including art workshops and skills for life sessions in poetry, hip hop, dance, art and activism
Art communities

• **On-the-spot, Tonga** – an NGO founded by a young woman named Ebonnie Fifita. This group engages in all art forms including film, visual arts, literary arts, dance and music – currently 40 members aged between 15 – 40 yrs.

• **Mama Hanua, Fiji** (includes women from Fiji, Rotuma, NZ-PI – 5 members, 2008 – interested in exploring the roles of women in the Pacific community and in the home in direct relation TK related to the environment and the arts. The group set out to engage with other artists and artist groups in the islands towards this mission. Core group of professionals – art administrator/artist; educator/artist; fashion designer; story-teller and environmentalist; poet
Mama Hanua
Mothers of the land art initiative

• Assisted by Mural artist Michelle Gorte (USA) mural art project with artists and their families at wasawasa festival 2008
• Women’s day 2010 – donation to the Fiji School of Nursing, Nasinu (FNU)
OCACPS Visual Arts Workshop Tonga 2010

• “Environmental Change: the work of man and the assault of nature”, Coordinated by Lingikoni Vaka’uta as part of the OCACPS Tonga outreach program.

• Funding Pacific Conference of Churches + Secretariat of the Pacific Community as well as businesses on island
Responding to Climate Crisis – Tsunami 2009

Tsunami Feather Appeal included Auction, Art Community resp. fundraiser art extravaganza and informal workshops

Example of art bringing people together – in less than 2 weeks raised close to $23,000

Sei’s for Samoa – became a time to ‘tok’ and remember lost ways of reading the environment.
Earth Day 2010

Tangata Fenua. Tangata Moana.

People of the Land. People of the Sea.

• OCACPS response to Earth Hour/Day (carbon emissions) – turning power out for one hour vs. Proactive ways of engaging to highlight extensive implications of CC in the region

• An attempt at promoting contemporary Pacific art and culture by localizing an internationally recognized event
Lavalava poetry and Turtles and Birds Exhibition, PYF – OCACPS-FAC 2009

• Reading ‘Lavalava’ to reclaim the art of story telling and poetry that is deeply connected to people and place – all readers required to have a lavalava and prizes awarded.

• Turtles and birds exhibit in celebration of international year of biodiversity, July 2009 – artists responding to climate change, over-fishing, waste management etc...in relation to Turtles and Birds in the islands.

• Funded by French Embassy, Suva for the PYC and jointly hosted by USP OCACPS and FAC, Suva.
Ocean Noise Initiative & (Pacific) Voyaging Societies

» ON - Maori Actor, Director, Writer + Activist Rawiri Paratere

» Film: ‘Cry from the deep’

“I discovered a 2-year war program in the Pacific called ‘Green Navy’ and this program causes sonar to detect enemy craft. The test causes massive stranding [beaching] of whales and dolphins that have exploded ear drums or suffered bleeding from their eyes”
Fiji Voyaging Society  Uto ni yalo (heart of the spirit)

Environmental Youth Groups

Laje Rotuma
A group of young environmentalists who have established themselves in Rotuma raising awareness about sustainable practices, biodiversity and climate change.

Arts – Mural Project, story telling posters etc...
http://www.rotuman.net/os/lajerotuma.htm

Econesians
USP Students mobilising to raise awareness about environmental issues in the Pacific.

Arts – Music and images
Antagonist Art

- T-shirts

- Poetry on the rocks


ESD Workshops at USP 2009
Book Publication

- School of Education ESD Book Production 2010
- Regional Symposium for art, culture and curriculum – 2 workshops and a tool kit will compiled for use in the region.
Individuals

• Numerous individuals including a few examples:
• Craig Marlow – environment a focus on recycle – reuse, Fj
• Lambert Ho – as above, Fj
• Lingikoni Vaka’utra – reaffirming man’s relationship with the environment through the use of traditional metaphors, myths and legends in visual arts and installations, TO
• Marie Koya – graphic artist, Fj
• Daniel Waswas, PNG
• Ann Tarte, Fj
• Anare Somumu, Fj
• Kylie Anderson, Aust
• Teweiariki Tearo, Kirbati... etc etc...
Diversity of Art Practice

Lingikoni Vaka'uta, Commonwealth Arts and Craft Award Recipient 2002 continues to explore Tongan epistemology through metaphors and indigenous art practices in a variety of art forms. Above L – R Medicine Woman (ink on paper); The gift of Hina (ink on paper) and PVC pipe canoe prepared for World China Expo 2010.

Ann Tarte (fiji) examines the significance of the loss of Fijian traditional tattoo knowledge. Image – Liku 2 Acrylic on canvas

Marie Koya reflects on light and dark in photography, digital art and paintings while presenting thought provoking questions on issues such as climate change, empowerment of girls and women, and urban culture in Fiji. L-who will protect our children? (poster) R – the water is rising (poster)

Lambert Ho (fiji) works in a number of mediums and attempts to show the use of recycled materials in his jewelry and adornment pieces. L- necklace of beads and sprite bottle cut outs; R – crochet flowers using colored plastic bags
Filipe Tohi (2006) – 3 dimensional sculpture – interpreted as an expression of complex Tongan cosmology and star constellation demonstrating closed knowledge system known only to master navigators (astronomy – study of sun, moon, stars + planets not astrology – movement and influence on human behav.)
ESD: Honoring relationships through Art & Culture
Possibilities for Curriculum Integration
Technology & Art

Indigenous Technologies

*Traditional joinery used for boat building by Maori heritage artists, Pacific Arts Festival 2008*

Science & Art

Herbal Medicine

*“Noni” still from a photography series for ACCU ‘Photos for Tomorrow Competition’ 2008*

Literature/Cultural Studies & Art

* Mural artwork of Rarotongan Legend, Cook Islands (using introduced techniques)*

Science & Mathematics

Lalava/Magimagi
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