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## **Project Proposal Template<sup>1</sup>**

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**Name of Research Clusters:** Pacific people and Cultures / Climate Change

**Signature of Research Cluster Leader:** Elisabeth Holland

**Title of Project:**

**EcoArt – responses to a changing Pacific environment:  
Artists Workshop and Seminars, School Outreach, Exhibition and EcoArt Workshops for Kids.**

**Duration of Project:** 5 months      **Start Date** 1 Sept 2013 **End Date:** Jan 2014

**Exhibition:** will coincide with ECOPAS event and will run from 1 Dec 2013-Jan 2014

**Name of Project Leader:** Dr Sarah Hemstock /Johanna Beasley

**Signature of Project Leader:**

**Names of Project Team Members:** Sarah Hemstock, Johanna Beasley, Ben Fong.

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<sup>1</sup> To ensure consistency all proposals must be written in Times New Roman font, size 12, **maximum 12 pages long, one-sided only**. Attach all supporting documents such as letters of support, regional or national policies, etc.

## **1. Summary of Project for Non-Experts – 1/2 page maximum**

This project will work with artists and school children to produce an exhibition “EcoArt” – responses to a changing Pacific environment. During the production of work for this exhibition a workshop will be held for Oceana Centre artists to explore and expand their art practice and practical skills. This workshop will also allow them to learn about and work around the themes of climate change and a changing environment. Additionally, artists will work with students from Beqa School. The workshop will result in the production of a series of new works for exhibition at the USP Oceana Centre. During the exhibition a series of artists workshops will be held for local school children of all ages – this will provide a platform for those children to discover different art forms and raise their awareness of climate and environmental change issues. The work of the children will also be exhibited.

Pacific cultures and societies are central to the USP mission, vision and values and a theme that permeates every aspect of the Strategic plan. Central to the positioning of the university as the international leader in Pacific Studies, Arts and Culture is the creation of an internally recognized centre for visual and performing arts and pacific heritage which will showcase and promote pacific talent in all areas of art. The idea of an innovative interdisciplinary program, such as the one proposed here, drawing upon creative expression, community experiences and academic research on climate change supports and underlies this goal.

The relationship with the “vanua” is a strong part of Fijian Culture. The intention of placing the artists on an island setting for the workshop is to enable them to use the land and the ocean as a canvas and a palette which will stimulate their creative process – a creative setting for producing work for “EcoArt” and a backdrop against which to explore the issues surrounding a “changing environment”. The urban environment tends to deaden the creative process. The proposed activities are supporting the cultural aspects that underlie the strategic plan by placing the artist in a culturally and environmentally loaded environment.

## **2. Introduction (to include background, statement of the problem(s) and literature review) – 1 page maximum**

This section should justify the work in the context of current scientific knowledge in the project area.

### *2.1 Background*

Climate change and a changing environment can be seen as the Pacific regions greatest contemporary challenge as they are having impacts on Pacific societies and cultures which are far reaching and rapid. Geographic isolation, ecological uniqueness and fragility, rapid human population growth, waste disposal, limited land resources, depleted marine resources, exposure to natural disasters, and global changes in climate; all contribute to the increasing vulnerability of small island developing states in the USP region (Woods et al., 2006). The Pacific Island Countries “have come to represent the ‘front-line’ or the ‘canary in the coalmine’ in raising awareness regarding the potential negative consequences of climate change and impacts on environmental security.” (Smith & Hemstock, 2011). For these reasons it is intended that the works produced as a result of this project (workshop and outreach) will form the basis of an exhibition that will be a comment on the rapidly changing environment of the PICs region. Each participant will work on their interpretation of environmental change to produce work for the exhibition.

### *2.2 Problem(s) to be addressed*

A recent UNDP (2013) study concluded that the extent of climate change awareness of most Pacific island populations and community participation in appropriate adaptation strategies and agendas has been negligible. This lack of awareness and engagement leaves communities powerless to make informed choices about adaptation to climate change impacts affecting their livelihoods and resources –

both now and in the future. The activities outlined here offer an exciting and innovative way of raising awareness and communicating information concerning environmental issues and climate change to various communities and new audiences – including school children.

Many Oceania Centre visual artists have no formal art training. First Edition, the Print Making Exhibition held at USP in May 2012 confirmed the natural talent that many of our centre's artists have. Artist's workshops and partnerships work to strengthen the Universities profile and our skills-base.

Currently within the region there appears to be a myopic focus on painting as the only way an artist at the Centre can operate. The proposed activities will be designed to assist the Centres artists to overcome their lack of formal training, and to expand their knowledge of using diaries and sketch books for recording ideas and developing new concepts.

The focus on two dimensional image making restricts the ways art is made. Three and four dimensional art is at the forefront of change and is challenging international artists. These are new areas for our artists that need to be explored and new skills learnt if we are to compete in the international arena.

There is a clear need to develop artist skill levels beyond the two dimensional. For both participating artists and school children, **the proposed activities are also a medium for raising awareness of environmental issues – particularly climate change; learning how to turn concepts into art works; and provide an understanding of how art can be used to disseminate information and influence opinion. The exhibition will coincide with ECOPAS activities in December 2013.**

A well rounded artist needs to develop many diverse skills on which to draw. Working in three and four dimensions will capitalize on each artist's existing skill set and open up wider possibilities resulting in more vibrant art making at the Centre. Carving 3D forms is second nature to some of our regional Lau artists. However, there is a lack of practicing sculptors in the region and we need to develop more practicing sculptors. Ben Fong, a centre artist, is one exception. He has travelled and exhibited outside of Fiji and will be one of the project activity facilitators.

### 2.3 Literature Review

Eco Art will be contextualised in terms of the following artists - David Nash, Andy Goldsworthy, Nancy Holt, Ana Mendieta, Richard Long, Henry Moore, and Brancusi.

Martin Kings DVD of three artists working in Georgia will be used to illustrate the making processes and explaining the progression of recording, making and exhibiting art.

### **References/Bibliography:**

Smith R, Hemstock SL. (2011). An analysis of the effectiveness of funding for climate change adaptation using Tuvalu as a case study. *Int. J. of Climate Change: Impacts and Responses*, 2011;3(1): 67-78.

UNDP (2013). *Climate Change and Pacific Island Countries*. Asia Pacific Human Development Report. Background Papers Series 2012/07. United Nations Development programme. HDR-2013-APHDR-TBP-07.

Woods J, Hemstock SL, Bunyeat J. (2006). Bio-energy systems at the community level in the South Pacific: impacts & monitoring. *Greenhouse Gas Emissions and Abrupt Climate Change: Positive Options and Robust Policy*. *Journal of Mitigation and Adaptation Strategies for Global Change*. [4], 473-499.

## **3. Project Objectives and Expected Outcomes – 1/2 page maximum**

### 3.1 Objectives

- 1) To develop new skills that expand the way the artists conceptualize and make art.

- 2) To become a more connected cohesive group with shared ideals and support for each other - team building.
- 3) To reclaim the connection to the land and leave the urban way of thinking.
- 4) To develop new methods of expression form a relationship with the environment that is reflected in creating art work.
- 5) To use art to “make a difference” by developing exciting and innovative ways of raising awareness and communicating information concerning environmental issues and climate change to various communities and new audiences – including school children.

### 3.2 *Expected Outcomes*

An artists’ creative workshop.

A workshop for school children held at Beqa School.

The creation and exhibition of new artworks.

A series of “EcoArt” workshops for Suva school children during the duration of the exhibition.

An opportunity for school children to have their work exhibited at the “EcoArt” exhibition.

A series of artists’ talks.

## 4. Project Methodology – 2 pages maximum

This project will utilize workshops to build artistic capacity and skills. This knowledge will be used to create installations, sculptures, drawings, prints, paintings and audiovisual works.

The focus and agenda for the Centre’s artists’ workshop is fourfold:

- i) Raising awareness of climate change and environmental issues.
- ii) Exploring new art making processes which will enable artists to diversify their art making practices and facilitate “making” processes that reflect an understanding of environmental issues.
- iii) Learning ways of communicating and disseminating information and ideas through art.
- iv) Using new methods of conceptualizing art that are environmentally focused. In an island setting, artists will be encouraged to explore the world around them and use new media.

The workshop will introduce the basics of climate change issues and new methods of contextualizing and making art – photography and audiovisual, transitory works, working with found objects and identifying new forms and shapes, making sketches for later prints, works that are conceived and recorded using a visual diary/ sketch book. The isolated setting of the workshop will be conducive to the development of observation skills so the artist will start to think like an artist with no distractions. Additionally, group activities in this setting should bring about the cohesion of the group as a whole and help promote a supportive creative atmosphere.

The artists will take the skills they have learned during the workshop and run an outreach climate change day at the local Beqa school. This will raise awareness about climate change and give the artists an opportunity to share their new knowledge and skills. This will provide a platform to utilize the methods they have learned to express concepts through their art practice. Additionally, the school pupils will learn new skills and have the opportunity to have their artwork displayed at the exhibition.

One of the outcomes of the workshop will be an exhibition which will coincide with other climate change activities that the Oceania Centre is presenting at the end of the year.

There will be an exhibition in the Oceania Gallery that will be part of the climate change activities in December. During the exhibition, children from local schools will be encouraged to participate in “EcoArt” workshops which will be based on artists’ experiences during the making of the “EcoArt” exhibition. These workshops will be planned jointly by all the artists participating in the exhibition and will develop exciting and innovative ways of raising awareness and communicating information

concerning environmental issues and climate change. Children participating in these workshops will also get a chance of having their own artwork exhibited.

## **5. Relevant Experience of Research Team – 1/2 page maximum**

The key people involved are:

Dr Sarah L Hemstock - Project Team Leader for USP-EU Global Climate Change Alliance Project at PACE-SD – is a practicing sculptor (Exile Designs; Harrington Mill; and Nottingham City Artists groups) and is involved in all aspects of climate change adaptation – including education and research. Sarah will facilitate at the Centre’s artists’ workshop and help curate the exhibition. Sarah’s has led many major funded art projects including “Earth Maze” with the UK Forestry Commission & the Greenwood Project; “We Are All Tuvalu” (as part of British Art Show 7) and “Ch Ch Ch Changes” with Arts Council England, Big Lottery Fund and Mansfield Museum (Guardian Family Museum of the year, 2010); and instigated the “Refectory” gallery at Eagle Works, Nottingham, UK.

Johanna Beasley - Visual Arts Coordinator at the Oceania Centre for Arts Culture and Pacific Studies - is a trained Art teacher and is a practicing sculptor and artist. Johanna studied Printed Textile Design at Royal Melbourne Institute of Technology, worked in Europe and Scandinavia for two years and has a Degree of Fine Arts (majoring in printmaking). As a qualified Art teacher with a post graduate qualification in Disabilities and Impairments and a PG Dip. in Student Welfare she has vast experience in the secondary, tertiary and special education sectors (e.g. Head of the Art Department at International School, Nadi; Fiji Council for Disabled Persons; Head of Visual Arts at the then Fiji Institute of Technology; lecturing and teaching PEMAC teachers). She has curated exhibitions, and helped to establish the Saturday Children’s program with Margaret Sotutu. Her current artwork sees her making ingenious sculptures from found objects with a Fijian influence and is compiling a thesis which will complete her Masters of Education.

Ben Fong is a founder of the Red Wave artists based at the USPs Oceania Centre for Arts, Culture and Pacific Studies and an award winning artist taking the Fiji National Sculpture and 3D award five times since 2003. International exposure includes Australia: James Harvey Gallery and the Dreaming Festival; New Zealand: Pasifika Festival. He represented Fiji at the 9th festival of Pacific Arts, Palau in 2004 and USP & SPC at the 10th Festival of Pacific Arts, American Samoa. Additionally, he was the first Pacific Island visual artist to exhibit at the ACP Cultural Festival in Santo Domingo, Dominican Republic in 2006. His artworks are held in public collections such as: the Fiji Arts Council; the Palau National Museum; the Museum of Modern Art, Dominican Republic; the University of French Polynesia; and the National Museum of American Samoa. However, most of his works are in private collections all over world.

## **6. Sustainability of the Project - 1/2 page maximum**

### *6.1 What happens at the end of this Project?*

Awareness on climate change, environmental issues and eco art practices will have been raised for all participants in the projects activities – including people visiting the exhibition and those children and adults participating in workshops and outreach events.

Participants in the artists’ workshops will have improved skill-sets in at least one of the following areas - methods of contextualizing and making art using audiovisual, transitory works, working with found

objects, identifying new forms and shapes, making sketches for later prints, conceiving and recording using a visual diary/ sketch book.

Following on from project group activities, the Centre’s artists should be a more cohesive “artistic community” which will benefit individuals work as well as the work of the group as a whole.

### 6.2 *Likely follow-on events*

Further workshops with school students in Fiji and possibly regional school workshops since the Centre’s artists’ will be equipped with the knowledge and skills to run their own eco art workshops.

The exhibition may attract attention from other galleries and/or projects such as ECOPAS (European Consortium for Pacific Studies) which aims to restore the human dimension to climate change.

### 6.3 *Will this Project attract future external funding? Give reasons for your answer.*

The activities and outputs of this project are pretty much “stand-alone”. However, as a result of project activities, the Centre’s artists will be better equipped to attract future external funding. Additionally, if the body of work produced from this project is of outstanding merit, there may be a possibility to tour the exhibition to other venues in Fiji and/or internationally.

## 7. Project Management – 1/2 page maximum

The project is a team “interdisciplinary” effort and will be jointly managed by Sarah L Hemstock, Johanna Beasley and Ben Fong.

## 8. Implementation Plan/Timeline – 2 pages maximum

### 8.1 *Work Schedule*

Task	Dates	Personnel Assigned	Number of person days
Finalise proposal & submit	11-23 May	Sarah, Johanna	3
Book workshop and work out logistics	July	Johanna	1.5
Plan workshop programme in detail and disseminate info on EcoArt Kids workshops as part of USP Open Day publicity.	July/August	Sarah, Johanna, Ben	3
Prepare teaching materials for workshop.	September	Sarah, Johanna, Ben	3
Run workshop & deliver pre-workshop talks	September/October	Sarah	10
Finalise new work with the artists and devise workshops for school children and artists talks to be held during the exhibition.	October	Sarah, Johanna, Ben	12
Arrange logistics of exhibition (invitations, advertising, catering, transporting work)	October	Johanna	6
Plan exhibition layout and curate.	October	Sarah, Johanna, Ben	3
Exhibition set-up (transporting work etc)	October-November	Sarah, Johanna, Ben	6
Exhibition & workshops for local school children	November - December	Sarah, Johanna, Ben	6
Exhibition take-down	December - January	Sarah, Johanna, Ben	6

## 9. Budget – 2 pages maximum

### 9.1 *Funding requested for each year of the project.*

Project is 5 months duration: FJ\$19,350

### 9.2 *Details of Budget*



Indicate what funds are required for the project as a whole. Please use the following format as per the requirements of your proposal. **See Appendix for USP Rates.**

*Example:* UNIT COST (e.g., per diem or cost of petrol per km), the MULTIPLYING FACTOR (number of days), and TOTAL COST are required for all budget categories.

Activity	Unit cost	Multiplier	Total
<b>Centre Artists Workshop</b>			
Cost per participant (inc: meals; transport; materials)	1100	14 participants	15400
Materials (inc: Beqa School Outreach)	800		800
<b>Sub Total Workshop (inc: production of work for exhibition)</b>			<b>16200</b>
<b>Exhibition Costs</b>			
Publicity (inc. invites, printing, adverts)	550		550
Catering	1500		1500
Materials (inc: workshops)	1000		1000
Transport of work	100		100
<b>Sub Total Exhibition &amp; Workshops</b>			<b>3150</b>
<b>Grand Total</b>			<b>19350</b>

Possible sources of funding: 2 x Research Clusters (Arts & Culture and Climate Change); ECOPAS project; USP EU GCCA project (publicity/outreach).

### 9.3 Matched funding arrangements

There are no matched funding arrangements.

## 10. Project Evaluation and Reporting – 1 page maximum

### Verifiers include:

Number of workshops; number of workshop participants; number of talks; feedback and evaluations of those attending the workshops and talks; number of new artworks; media in which artworks are created; an exhibition; number of attendees at the exhibition; comments and feedback from those attending; on-line and traditional media attention for the exhibition.

## 11. Ethical Considerations

N/A

As people will be working with children, it is recommended that all staff have an up-to-date police check.

## 12. Key References – 1 page maximum

- See Literature Survey (above)