

Community-Based Art Program: Integrating SDG's Elements as Context in Community Empowerment

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Abstract

The importance of community-based arts initiatives as a means of achieving the Sustainable Development Goals (SDGs) and fostering social change at the local level is growing. The SDGs seek to solve a number of global issues, such as social injustice, poverty, inequality, and climate change through collaborative and participatory methods involving local communities. This paper aims to identify the relationship between the impact of community-based art program in the context of the SDGs and Lendu International Art Camp#4 (LIAC#4) as a case study. The study evaluation involved a total of one hundred (n=100) purposive sampling, based on online and field surveys. The five elements of the SDGs achieved through LIAC#4, involve good health & wellbeing (3), empowering quality education (4), encouraging economy growth (8), building sustainable cities and communities (11), and nurturing responsible consumption and production (12) are achieved through activities based on Creativity and Knowledge, Environmental Sustainability and Economy Empowerment context. LIAC#4 has supported sustainable cities and communities through awareness of environmental care, strengthening social connections and cohesion, and revitalizing and developing a new economy for the area. Community-based art programs can be used as a tool to achieve the development goals of the SDG agenda.

Keywords: Community-Based Arts, Community Empowerment, SDGs Elements, Sustainability

Introduction

The Sustainable Development Goals (SDGs) is a worldwide call to action set by the United Nations (UN) to eradicate poverty, enhance the quality of the environment, and improve the

lives and futures of all people, regardless of region. In 2015, all UN members agreed on this agenda for sustainable development, intending to complete it in 15 years by 2030. However, according to a report issued by the United Nations agency in 2022, the Sustainable Development Agenda (also known as the SDGs), scheduled to be completed in 2030, is currently facing a precarious and complicated situation. This is a result of numerous world crises that have hit, such as the issue of lower health levels due to the threat of COVID-19, lack of food, environmental conditions that are increasingly threatened due to a variety of unplanned development factors, and education issues that are still affecting some countries involved in poverty and war (UN, 2022).

In Malaysia, some initial efforts have been made to strengthen this SDG's agenda in art activities. One example is the Waste to Art competition program, run by the Solid Waste and Public Cleansing Management Corporation (SWCorp) from 2016 to 2022. In the meantime, the idea for the conservation and preservation of the marine ecosystem through seabed sculptures that act as coral reefs has been mobilized collectively through two primary programs under the auspices of the National Art Gallery, namely the Rural Art Experience 2021 program and Community Based Tourism in 2022. The latest is the Environmental Art Competition at Tasik Titiwangsa Kuala Lumpur in conjunction with the KL Park Festival 2023 program, organized by the Kuala Lumpur High Council (DBKL). This open competition program has involved the construction of works of art on location (site-specific work) based on the use of nature/natural materials.

Whether the efforts made by the legislature, local authorities, local governments, and public corporations, either with the concept of open sculpture art competitions or public art projects, those programs aim to raise the community's knowledge and comprehension of environmental sustainability through art activities. Artists or collective art groups have also taken proactive steps associated with good practices in preserving elements of the SDG to increase environmental sustainability and community empowerment. Among them is the Artis Gomen art collective organizing the Lendu International Art Camp #4 (LIAC#4) program in 2022. The program's organization, with several art activities, is aimed to re-invigorate spiritual and economic empowerment at the local level by involving artists and local communities after the post-epidemic COVID-19 pandemic.

Problem Statement

Although there is a conscious or unconscious awareness among art patrons, corporate bodies or organizations, activists, and art practitioners to relate these SDG elements to art competition programs as well as art and community tourism programs, studies on the effectiveness or impact on the communities involved are still lacking for most programs held. Impact studies on activities or programs held with the communities should be highlighted and discussed thoroughly within the working framework of their practices (Newman et.al, 2003), as studies show the strategies to achieve SDG's goal, required a multi trans-disciplinary innovation in the working framework for practitioners (Kioupi et. al, 2019; Moallemi et.al, 2020). Therefore, this research aims to determine the potential and effectiveness of the LIAC#4 program in community empowerment by relying on the assessment of factors based on the sustainable development framework (SDGs) set by the United Nations.

Literature Review



Figure 1: Sustainable Development Goals (SDG) Indicator (UN,2015)

The Sustainable Development Goals (SDGs) are global initiatives aimed at eradicating poverty, preserving the planet, and working towards a world where everyone enjoys a peaceful and prosperous life. These 17 objectives help build success in achieving the Millennium Development Goals, which include a range of new areas such as innovation, economic inequality, climate change, peace, and justice (UN, 2015). The Sustainable Development Goals (SDGs) emphasize community and equality as a way to start making steps towards a more sustainable way of life as soon as possible. The United Nations General Assembly (UNGA) approved in 2015 including "Sustainable Cities and Communities" as the 11th objective in the 2030 Agenda for Sustainable Development. This is done to "ensure inclusive, safe, resilient, and sustainable urban and human settlement."

In reconnecting with the UN agenda for "Sustainable Cities and Communities", a community-based art program is among the practice that said contributes to community development. Since its inception in the 1960s, community art, also known as community-based art, has been proven to increase skill levels and serve as a vehicle for education (Kim, 2015; Koo, 2015), as well as to improve health and well-being (Raw, 2013; Dedrick, 2018), build social capital (Landry et. al, 1993; Matarasso, 1997; Kester, 2004; Lee, 2013; Diana Ibrahim et. al, 2018), and to stimulate the local economy (Reeves, 2002; Woolard, 2012). This practice involves creating creative activities through cooperative community engagement to bring positive change, including personal development, society, culture and the environment (Guetzkow, 2002; Mallonee, 2010).

Collective art groups consisting of visual arts activists have initially formed community-based art programs/projects based on the mission of spreading arts, especially visual art in the community setting (Nur Hanim Khairuddin, 2016). However, this practice began to move more objectively in the visual art scene around the turn of the 2000s in Malaysia with a diverse mission to achieve certain goals through the use of various methodologies for the implementation of art programs/projects. The methodology of forming a community-based art program began to develop when artists took serious action to make the problems that arose in the surrounding community an objective background for the construction of their art practice (Nur Hanim Khairuddin, et.al 2016; Ili Farhana & Tan, 2019). Artists working collectively have taken a more serious approach to finding solutions to specific problems by integrating open spaces and the public as a field or field of work (Yong, 2015).

This phenomenon is accelerated by a mega-scale program that began in 2010 as an initial step in combining the ideas of tourism and art. The program called Festival 1 Malaysia Contemporary Art Tourism (1MCAT), was funded by the Ministry of Tourism Arts and Culture (MOTEC). This program had unwittingly begun to pave the way for the concept of art decentralization that the National Art Gallery introduced at the end of 2020 through a program known as the Rural Art Experience. This program initially introduced this concept and it started promoting community-based art practices held in significantly more remote locations and outside the active art scene. It is an effort to preserve art and culture, develop social ties between practitioners such as artists, communities, and local authorities, and re-empower the tourism economy in marginalized areas through the medium of art.

The Artist Gomen collective is one of the organizations that has remained consistent in its community-based art practice since it first began taking steps in this practical road in 2012. The Lendu International Art Camp (LIAC) is a program executed regularly yet consistently by Artists Gomen began in 2013 for its first series, followed by another in 2014 for its second series, then again in 2016 for its third series, and recently in 2022 as its fourth series. Every one of the series has a central concept that is congruent with the setting in which the endeavor was conceived. The concept of the fourth series is a reaction to post-epidemic COVID-19, to re-energizing the spiritual and economic communities and environments that have been weakened due to the viral attack that occurred worldwide. A study should be carried out to determine how much this program can strengthen "sustainable cities and communities" under the SDG's umbrella through organized activities.

Methodology

This study was conducted using a quantitative method, including a program efficacy survey. The study employs a questionnaire to gather participants' responses to the program. The study was conducted on the final day of the LIAC#4 art project on October 23, 2022, in Lendu State Assembly region, in Masjid Tanah Melaka. A purposeful sample was used in this study. This sample is chosen based on the selection of a subset of respondents who meet the criteria for the study aim and have particular features. The study sample involved a total of one hundred (n=100) respondents who were divided into six categories, namely; invited participants, visitors, villagers, outside agencies, students, and others who were directly involved throughout the three days of the LIAC#4 program started from 20 to October 23 2022.

The data obtained through the questionnaire instrument was analyzed using IBM SPSS software version 25. In order to analyze the data, descriptive statistics, such as percentage frequency, Mean (M), and Standard Deviation (StDev), were used. This questionnaire consists of six parts, including part (a) which involves the demographic data of the participants; part (b) about interest and awareness; part (c) about aspects of personal development and knowledge; part (d) about aspects of relationships and social cohesion, part (e) about area empowerment, and part (f) about dreams and imagination. This study focuses on a few significant variable elements in the context of the SDGs. The degree of agreement can be measured using the 5-point Likert scale, which has the following values: 1 for strongly disagree, 2 for disagree, 3 neutral, 4 agree, and 5 strongly agree. The data obtained have been conducted with a reliability test with a Cronbach's Alpha score of 0.88.

Results And Discussion

The LIAC#4 event, which took place from the 20th to the 23rd of October 2022 featured as many as twelve (12) activities connected to various aspects of culture, art and environmental awareness. Participants from the community around Alor Gajah and Masjid Tanah, Melaka, students from the Malaysian School of Art, Johor and also Universiti Teknologi MARA (UiTM Alor Gajah Melaka, Malaysia) as well as international and local artists and art practitioners have been given priority in all the activities that have been arranged for LIAC#4. This event was organized in few places in Melaka; Taman Aman, Kampung Durian Daun, and Kampung Durian Daun Barat, all are affiliated with UiTM Alor Gajah Branch.

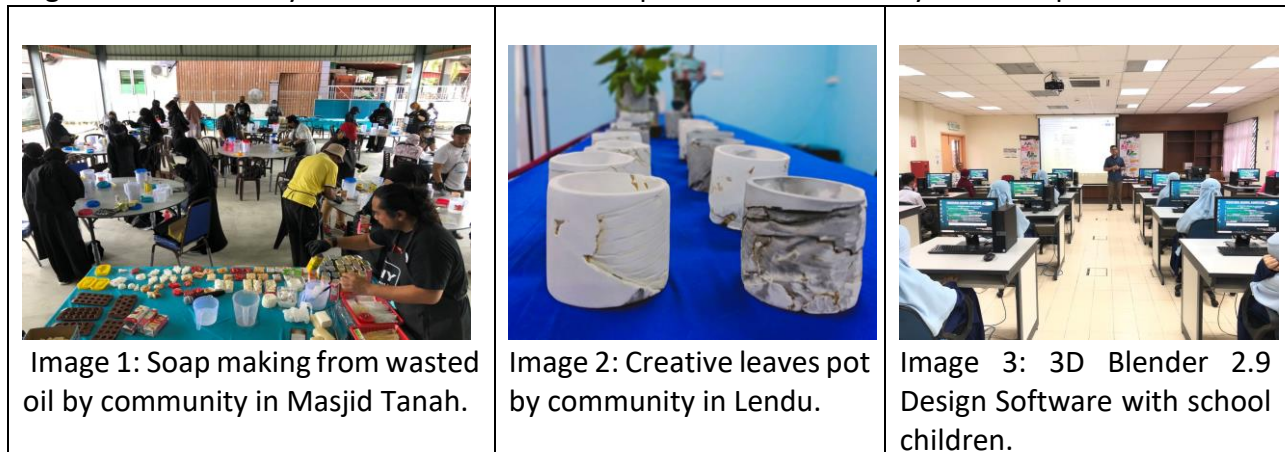
Table 1:
Activities in LIAC#4

	Activities	Participation	Location
	<i>Pre-Activity- Art Workshop</i>		
1.	'Soap Art' from Reused Cooking Oil	Community Taman Aman	Masjid Tanah, Melaka
2.	Creative Leaf Pot	Community Kampung Durian Daun, Kampung Durian Daun Barat & Kampung Lendu.	Masjid Tanah, Melaka
3.	3D Blender (2.9 Design Software)	Students High School/Religious School	UiTM Alor Gajah, Melaka
	<i>Festival Activity</i>		
4.	Profile Art Exhibition: Ismail Baba	Open for public	UiTM Alor Gajah, Melaka
5.	Community Art Project Exhibition	Artists	Masjid Tanah, Melaka
6.	Art & Craft Market	Artists/Craftmakers/Students	Masjid Tanah, Melaka
7.	Flag Banner Collaborative Drawings	Art Students	Masjid Tanah, Melaka
8.	Mural Art	Art Students	Masjid Tanah, Melaka
9.	Plein Air	Artists	Masjid Tanah, Melaka
10.	Performing Art: "Dondang Seni"	Art Students/Artists	Masjid Tanah, Melaka
11.	Participative Art: PKDS "Cendol"	Open for public	Masjid Tanah, Melaka
12.	MEDSOS Art	Open for public	Masjid Tanah, Melaka

The LIAC#4 program includes a variety of different activities, all of which are detailed in Table 1. These activities are divided into two parts, the first are pre-activities and the second are activities during the festival. The pre-activities focus more on activity programs related to the environment and education concerns regarding waste consumption and environmental consciousness, which are Creative Leaf Pots and Soap from recycled cooking oil. In contrast,

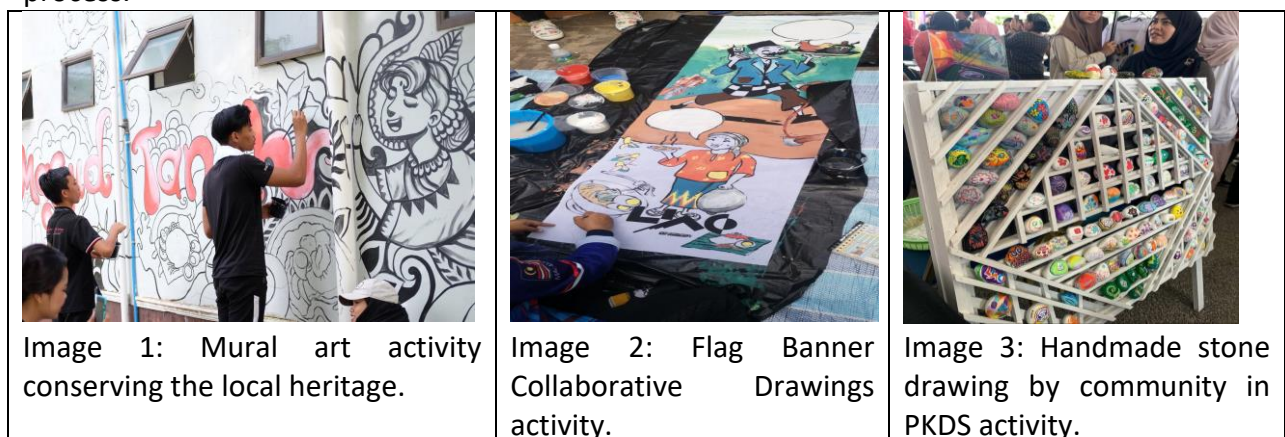
another activity aimed at building a literate community in IT technology focuses on 3D design software. Meanwhile, the festival event is a program that focuses mainly on art activities, where nine (9) activities have been implemented involving activities based on creativity, collaboration, participation, and conservation, as well as the art market. As seen in the table above, the organized activities emphasize the involvement of communities from various demographic backgrounds.

Figure 2. Pre-Activity LIAC#4: SDG Art Workshop with the community of Lendu province.



Source: Artis Gomen documentation research team (2022)

Figure 3. LIAC#4 Festival Activity that emphasize the artistic and collaborative creativity process.



Source: Artis Gomen documentation research team (2022)

Participant's response on the program

A study of the effectiveness of the program was carried out to get feedback on the activities conducted. In this discussion, the data displayed involves the mean from Strongly Disagree, Disagree, Neutral, Agree and Strongly Agree. Three parts of the questionnaire were used to strengthen the findings of the study, which are based on part (c) personal development & knowledge, part (e) relationship & social cohesion, and part (f) area empowerment.

Table 2.

Personal Development and Knowledge

Questions	Strongly Disagree (%)	Disagree (%)	Neutral (%)	Agree (%)	Strongly Agree (%)	Mean (%)	Standard Deviation (%)
Q1. I receive new knowledge in LIAC	1.0%	1.0%	13.1%	29.3%	55.6%	4.37	0.828
Q2. I gained new skill from LIAC.	2.0%	2.0%	19.2%	31.3%	45.5%	4.16	0.944
Q3. I gained knowledge related to local cultural values and traditions	2.0%	0%	19.2%	29.3%	49.5%	4.24	0.905
Q4. I gained knowledge related to the field of art	2.0%	3.0%	11.1%	35.4%	48.5%	4.25	0.919
Q5. I get some chance to create new idea	1.0%	6.1%	21.2%	28.3%	43.4%	4.07	0.992
Q6. I able to create something led to creativity	2.1%	8.1%	13.1%	28.3%	48.5%	4.13	1.056
Q7. I able to increase my creativity level	2.0%	3.0%	18.2%	28.3%	48.5%	4.18	0.973
Q8. I am happy with the creativity that I have been made	3.0%	2.0%	13.1%	25.3%	56.5%	4.30	0.984

Table 2 shows the personal development and knowledge level in the LIAC#4 program. Based on the questionnaire in this section, there are 8 questions presented based on the program's potential to develop new knowledge and skills and innovation and creativity. The overall findings found a high score mean value of $M=4.37$ ($StDev=0.828$); as many as 100 respondents gave their opinion through this questionnaire. The community gained new knowledge, received the highest score mean of $M=4.37$ ($StDev=0.828$), with respondents as many as 55.6% chose strongly agree, followed by 29.3% respondents who chose to agree. Only 13.1%

of respondents chose neutral, while for disagree and strongly disagree only 1.0% respondent chose each of these.

The second highest score is for the statement on, the community were happy with the creativity that they have made. This received a mean score of $M=4.30$ ($StDev=0.984$). 2.0% of the respondents chose to disagree compared to only 3.0% of them chose strongly disagree. 13.1% chose neutral and 25.3% of the respondents chose to agree. Most of the respondents which is about 56.5% chose to agree strongly. The next statement which asked about whether they gained knowledge in the field of art shows a score mean of $M=4.25$ ($StDev=0.919$), with 48.5% of the respondents chose strongly agree, followed by 35.4% chose agree. These are then followed by only 11.1% chose neutral, 3.0% chose disagree and only (2.0%) respondents chose strongly disagree towards the statement.

Meanwhile, the third highest response on gained knowledge related to local cultural values and traditions reached a mean value of $M=4.24$ ($StDev=0.905$). 49.5% of the respondents chose strongly agree compared to only 29.3% chose agree. 19.2% respondents chose neutral followed by 2.0% respondents chose strongly disagree. The fourth highest score is on the statement that said the community are able to increase their creativity level with a score mean of $M=4.18$ ($StDev=0.973$) 48.5% of the respondents chose strongly agree, followed by 28.3% chose to agree, 10.5% chose neutral. These are followed by 3.0% who chose to disagree and 2.0% of the respondents selected strongly disagree.

The fifth highest score is for the statement that refers to the new skill gained in LIAC with a minimum value of $M=4.16$ ($StDev=0.944$). About 45.5% chose strongly agree, compared to 31.3% who chose to agree. Only 9.2% of respondents chose neutral, while for disagree and strongly disagree, 2.0% of the respondents chose them respectively. The second lowest mean is for the statement that asked whether community are able to create something led to creativity with a mean value, $M=4.13$ and $s(StDev=1.056)$. About 48.5% of the respondents chose strongly agree, followed by 28.3% of respondents chose agree, 13.1% chose neutral, 8.1% selected disagree, and about 2.1% selected strongly disagree.

Finally, the statement 'I get some chance to create new ideas' obtained the lowest mean with a mean value of $M=4.07$ ($StDev=0.992$). About 43.4% of the respondents said they strongly agreed, 28.3% said agree. As many as 21.2% of respondents remained neutral, followed by 6.1% of them chose disagree, and only (1.0%) chose strongly disagree. Based on the results of the research, it is clearly evident that participants in the LIAC#4 program had the opportunity to not only learn how to make something creative but also boost the level of creativity and innovation that they already possessed.

Table 3.

Relationships and Social Cohesion

Questions	Strongly Disagree (%)	Disagree (%)	Neutral (%)	Agree (%)	Strongly Agree (%)	Mean (%)	Standard Deviation (%)
Q1. I am able to create new bonding	2.0%	3.0%	18.2%	28.3%	48.5%	4.18	0.973
Q2. I can make friends with the participants	3.0%	2.0%	15.2%	25.3%	54.5%	4.26	0.996
Q3. My relationship with the LIAC participants became close.	4.0%	3.0%	16.2%	26.3%	50.5%	4.16	1.066
Q4. My relationship with the LIAC secretariat became close.	4.0%	7.1%	19.2%	17.2%	52.5%	4.07	1.172

Table 3 shows the relationships and social cohesion forged through the LIAC#4 program. The questionnaire in this section asked 4 questions based on the program's potential in building and strengthening new relationships among the participants, local people, and organizers. The highest overall mean score is $M=4.26$ ($StDev=0.996$) for the statement 'I can make friends with the participant'. The number of respondents who chose strongly agree is 54.5% followed by 25.3% who chose to agree. As many as 15.2% of the respondents stayed neutral while 2.0% of the respondents chose to disagree. Only 3.0% preferred strongly disagree.

Next, 'I am able to create new bonding' shows a mean of $M=4.18$ ($StDev=0.973$). Only 2.0% of the respondents chose strongly disagree, 3.0% said disagree, 18.2% of them chose to remain neutral, while 28.3% chose to agree. About 48.5% of them said they strongly agree with the statement. Meanwhile, 'My relationship with the LIAC participants became close', shows a mean value of $M=4.16$ ($StDev=1.066$) About half of the total number of the respondents (50.5% chose strongly agreed, followed by agree, which is 26.3%, and 16.2% respondents chose to stay neutral Only (4.0%) of them chose strongly disagree and 3.0% selected disagree.

Lastly, 'My relationship with the LIAC secretariat became close' achieved a mean value of $M=4.07$ ($StDev=1.172$) More than half of the respondents (52.5%) chose strongly agree followed by 19.2.% of them remained neutral Then, 17.2% chose agree and 7.1% of them

chose disagree. The least number of the respondents, about 4.0% chose to disagree strongly with the statement. Based on the results of the survey, it is clear that LIAC#4 has a positive effect on strengthening relationships and building positive social bonds with the community involved as well as with the organizing committees.

Table 4.
Empowerment Area

Questions	Strongly Disagree (%)	Disagree (%)	Neutral (%)	Agree (%)	Strongly Agree (%)	Mean (%)	Standard Deviation (%)
Q1. The LIAC festival can preserve the area in Lendu.	1.0%	0%	18.2%	32.3%	48.5%	4.27	0.831
Q2. After the LIAC festival was conducted, I felt good about the area where I live	2.0%	2.0%	22.2%	34.3%	39.4%	4.07	0.940
Q3. Mural painting can brighten up the scenery in Lendu.	2.0%	0%	13.1%	34.3%	50.5%	4.31	0.853
Q4. The mural in Lendu symbolize a local icon	1.0%	2.0%	19.2%	31.3%	46.5%	4.20	0.892
Q5. This program can increase the income of community in Lendu.	3.0%	2.0%	21.2%	31.3%	42.4%	4.08	0.997
Q6. The activities carried out in LIAC have the potential to generate income for the community in Lendu.	3.0%	4.0%	18.2%	34.3%	40.4%	4.05	1.014
Q7. The activities I	3.0%	1.0%	20.2%	33.3%	42.4%	4.11	0.968

participated in
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community in
Lendu.

Table 4 shows the feedbacks on the level of area empowerment in Lendu state assembly region. Based on the questionnaire in this section, 7 questions are asked based on the program's potential in building well-being for the local area, improving the environment, and developing new/local economic potential. The overall findings found a 'Mural painting can brighten up the scenery in Lendu' showed the highest mean, with a mean value of $M=4.31$ ($StDev=0.843$). 50.5% of the respondents have chosen strongly agree, followed by 34.3% of them chose agree. 13.1% chose neutral followed by 2.0% respondents said they strongly disagree. This is followed by, 'The LIAC festival can preserve the area in Lendu with a mean value of $M=4.27$ ($StDev=0.831$). About 48.5% of the respondents chose strongly agree followed by 32.3% who chose to agree, 18.2% remained neutral and only 1.0% chose strongly disagree. Next, 'the mural in Lendu symbolizes a local icon' receives a mean value of $M=4.20$ ($StDev=0.892$); Only 1.0% of the respondents chose strongly disagree and 2.0% respondents disagreed while about 19.2% respondents chose neutral. Majority of the respondents chose to agree and strongly agree with the statement with 31.3% and 46.5% respectively.

Meanwhile, the activities participated in LIAC#4 have the potential to be developed as a new source of income generation for the community in Lendu, shows a mean of $M=4.11$ ($StDev=0.968$), with 42.4% of the respondents chose strongly agree, 33.3% agreed and 20.2% of them chose to be neutral. However, 3.0% chose strongly disagree and only (1.0%) said they disagree with the statement. This followed by the statement 'The program can increase the income of the community in Lendu province which received a mean value of $M=4.08$ ($StDev=0.997$), with 42.4% of the respondents chose to strongly agree, followed by 31.3% agree and 21.2% chose to stay neutral. Only 3.0% of the respondent chose strongly disagree followed by the lowest percentage, 2.0% who chose to disagree. Next, the statement about the potential of the activities carried out in LIAC#4 to generate income for the community in the Lendu State Assembly region, scores a moderately high mean of $M=4.05$ ($StDev=1.104$). 40.4% of the respondents chose strongly agree, 34.3% chose agree. However, about 18.2% choose neutral and only 4.0% and 3.0% of the respondents chose to disagree and strongly disagree respectively.

Finally, 'the participant felt good about the area they lived in' scored the lowest score results for the area empowerment showed after the LIAC#4 program was conducted, with a score mean value of $M=4.07$ ($StDev=0.940$). About 39.4% chose strongly agree, and as many as 34.3% of the respondents agreed. Nevertheless, 22.2% chose to be neutral and only 2.0% of the respondents disagreed and strongly disagreed respectively. The scoring results showed that this program has the potential not only to empower the surrounding area but also to emphasize a good environment for a quality life as well as raising the potential to restore the local economy.

Findings

The findings of the study show that, there was a positive impact found on the participants involved. A positive impact was found on the increase in the new knowledge and creativity side of the participants, especially related to the arts, heritage and local values derived from the activities held. Figure 4 lists the breakdown activities held during LIAC#4 that shows more than 72% of activities, with eight out of twelve activities connected to foster knowledge and creativity context. Those activities tend to foster creativity and build knowledge of participants through art making processes.

Most activities were intended to build personal skills, either achieved through single participation such as 3D Blender (2.9 Design Software) Art Workshop, Plein Air and LIAC#4 social media art contest (MEDSOS Art), through a participatory action, such as Pasar Karat Dondang Sayang (PKDS), 'Cendol' or through collaborative processes among small group participation such as Flag Banner Drawings activities. One activity prones to celebrate arts and culture through performing art 'Dondang Seni' such as traditional dancing, singing and short theatre performance activities while two activities focus on transforming knowledge through artworks exhibited by Ismail Baba and community project run by individual artists, collective art groups or university-community engages.

The knowledge and creativity are mainly achieved through open participation process that are derived from in-formal learning form of activities. Meanwhile, formal learning through single activity refer to 3D Design Software which is guided by facilitator. Building up knowledge, creativity and skills through informal learning process art activities is classified to SDG (4) which is empowering quality education to community.

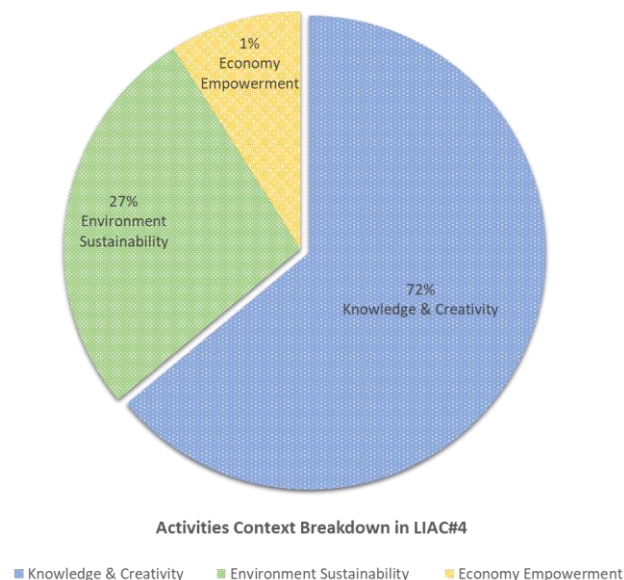


Figure 4: LIAC#4 Activities Breakdown in Context

Figure 4 shows that 27% of activities were connected to sustainability to environment which is three out of twelve activities were held during pre-festival and festival days. The workshop organized during the pre-festival, namely Leaf Pots and Soap from recycled cooking oil is classified as interrelated with SDG (12), which emphasizes responsible consumption and

production. The activity does not only open up creative thinking but also highlight new economic sources for the community to generate income by using methods that focus more on aspects that favor environmental sustainability by reducing the amount of waste and discarded materials sent to landfills. This helps create new materials that also help reduce pollution while conserving global resources.

By bringing attention to this component, they are not only taking steps towards increasing environmental consciousness, particularly about waste, but they are also doing something that can potentially increase economic growth in certain areas. Even so, activities involving the manufacturing of leaf pots and soap from recycled cooking oil can also be classified under the context of developing the local economy. However, its success requires a longer time when the participants involved can form a new source of income through the production of the product concerned.

While empowering the sustainability of the area, the results of the study found that mural art produced in public spaces is considered capable of enhancing the beauty of the area involved. It even helps preserve local wisdom through visual design that celebrates local culture and heritage. The production of mural art is believed to be able to breathe new life into neglected spaces, further improving the sustainability of the quality of the environment. This leads to an increase in the quality of life, thus connected to SDG (3) which is interrelated to good health and wellbeing.

The last context of activities is related to economic empowerment which score is only 1% (refer to Art Market activity). This activity focuses to empower the business related to art and crafts products from local craftsmen, artists, and art students. Those groups are considered to be impacted during the Covid-19 pandemic. In addition, the three-day festival itself can be a tool to empower surrounding businesses related to food and beverage, homestay, and the tourism sector. This is due to the presence of external participants including one hundred and ten (110) students and teachers from Malaysia Art School situated in Johor, Malaysia, nine collective groups and art associations, two international universities from Thailand and Indonesia which involve a total of six academic representative and five independent artists from Singapore and Brunei. This confirms that LIAC#4 is interrelated to SDG (8), which emphasizes to the economy growth.

The results of the effectiveness of this program are quite positive, where the organization of creative activities that prioritize innovative, collaborative, and participatory work can develop the value of creativity, act on awareness of environmental care and even restore and open new opportunities for economic development (products/tourism) basis.

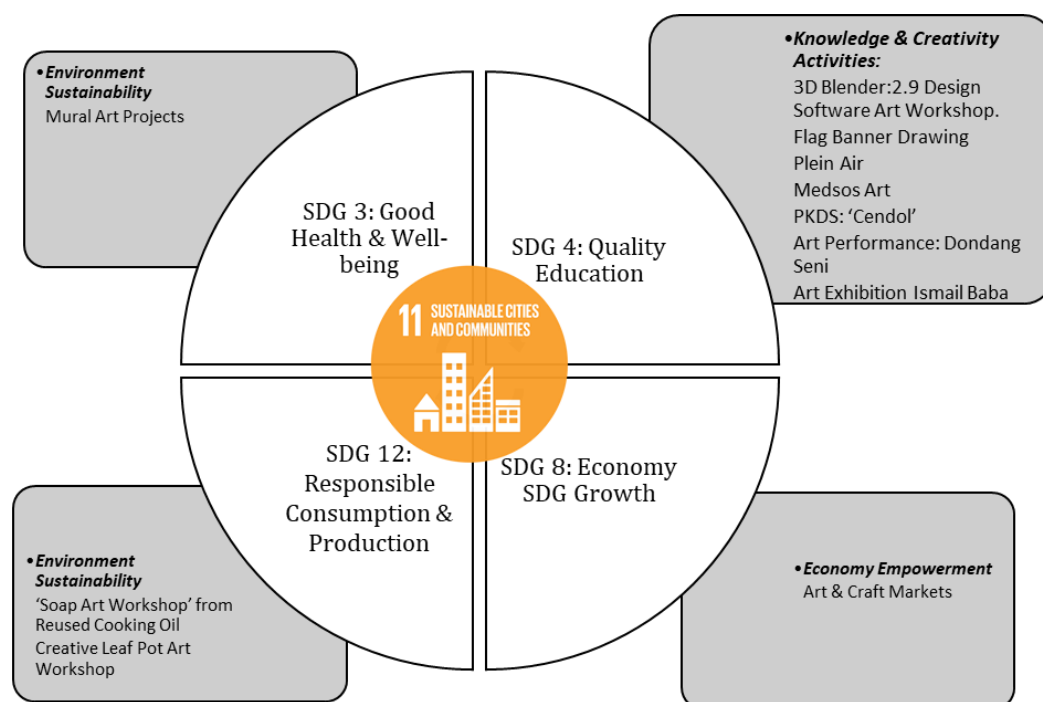


Figure 5: SDGs Indicator in LIAC#4

In conclusion, Figure 5 shows that the LIAC#4 program successfully achieved four SDG indicator elements involving good health and well-being (3), empowering quality education (4), promoting economic growth (8), fostering responsible consumption and production (12) based on the activities held. These four SDG indicators are achieved through organizing activities based on the context of creativity and knowledge development, environmental sustainability, and economic empowerment. Those activities under four umbrella of SDG's had embark to the building sustainable cities and communities which is 11th SDG indicator. The SDGs were achieved through the community's presence and involvement in the activities held in selected locations have created a new phenomenon among the residents of Lendu state assembly region. Based on participants' response on the program survey, the presence of the community has improved the relationship between organizations, and it helps to increase social cohesion among the residents of Masjid Tanah and Lendu state assembly region.

Besides, considering the current state of the COVID-19 epidemic, which has distanced social relations, LIAC#4 activities are not only implemented with the sole aim of developing new waste consumption products, and empowering new economy and creativity prioritized; they are also made to be able to restore or rebuild social relations and unity in the group of participants involved whether residents or outsiders, also synergistic relations between local governing bodies and surrounding organizations. It can strengthen the organization, community, and the area involved and further lead to stability towards achieving the 11th Sustainable Development—the goal (SDG) of "Sustainable Cities and Communities" in Lendu state assembly region. Community-based art programs like LIAC#4 are essential because they can focus on building sustainable urbanism for communities.

Conclusion

By developing participatory activities in the local community through community-based art programs, LIAC#4 has adhered to the concepts of sustainable development in its approach to delivering its solutions to the community. By focusing on the SDGs as the primary targets that need to be intensified, activities organized by LIAC#4 can help the community produce a fresh rejuvenation in terms of both creative output and innovative approaches in developing new products. Efforts to empower this through the formation of activities act as a connector adhering to the fraternity, building partnerships and cooperation among participants and locals through collaborative participation activities. Complete and comprehensive participation among local participants/communities will develop valid knowledge and learning values and broaden their knowledge and skills better. This kind of program must be put into place so that the transfer of information to the community can occur. The local community could develop a life of higher quality and comfort.

On the other hand, the SDGs can also inform and guide the development of community-based arts programs. The SDGs provide a framework for identifying and addressing key social, economic, and environmental challenges in a holistic and integrated manner. Community-based arts programs can use this framework to design interventions that are responsive to local communities' specific needs and aspirations and contribute to broader sustainable development goals. Steps were taken to design a community-based art program on an efficient basis as LIAC's art project tends to build its foundation on area.

In conclusion, community-based arts have the potential to contribute to the achievement of multiple SDGs by promoting creativity and innovation using waste consumption and enhancing the social cohesion and empowerment of SDG elements at the local level. Similarly, the SDGs can guide and inform the development of community-based arts programs, helping to ensure that they address key development challenges holistically and integrated. Therefore, it is essential to recognize and support the role of community-based arts as a tool for sustainable development and social change.

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