



people's music human rights

special edition



Asian Music for Peoples Peace and Progress (AMP3)
December 2024

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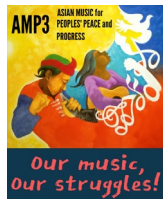
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Editor's Note

December 10, International Human Rights Day, marks the adoption of the Universal Declaration of Human Rights (UDHR) by the United Nations General Assembly. Ratified in 1948 at the wake of the Second World War, this historic document affirms the freedom, equality, dignity, and fundamental rights of all peoples of the world.

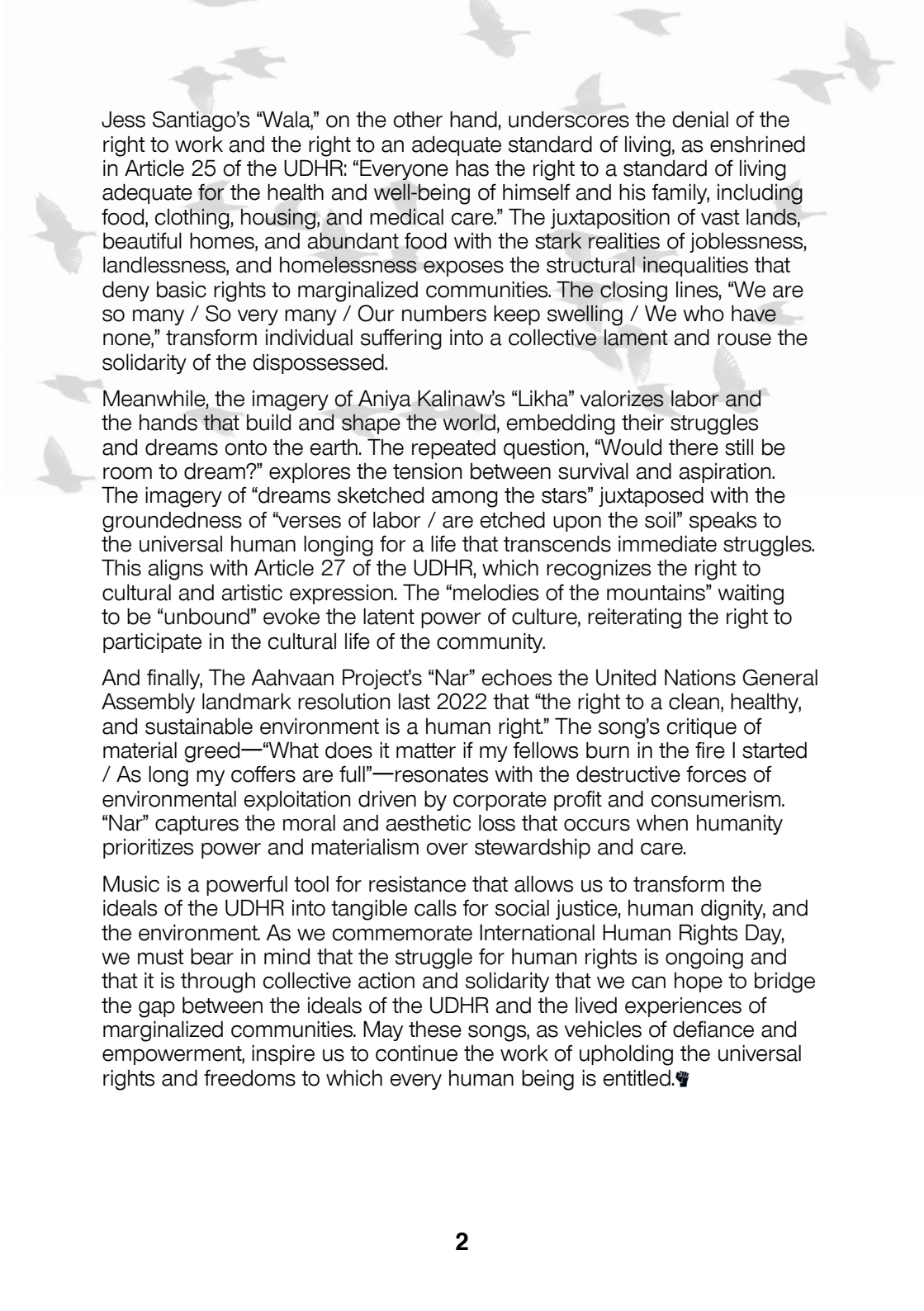
A third of a century has passed since the UDHR was written. Yet, in a world order that delineates the haves from the have-nots, the promise of inalienable human rights seems fraught with contradiction. The articles of the Declaration remain ideals distinct from reality for those who live under the thumb of tyrannous regimes and corporate exploitation, and those who suffer through imperialist wars.

This special edition of the Asian Village Zine is dedicated to the UDHR. As socially engaged musicians, the songs created and performed by members of the AMP3 are a form of resistance against oppression, all revolving around the calls for social justice and upholding of civil and political rights. The songs featured in this issue each correspond to a specific article in the Declaration.

The first line of Ae's "Kon" declares, "All the people in this world are human." This directly parallels Article 1 of the UDHR: "All human beings are born free and equal in dignity and rights." By emphasizing the shared humanity of individuals, regardless of race, ethnicity, or religion, "Kon" embodies the universality that the UDHR seeks to promote. This appeal to universality exemplifies the UDHR's assertion that human rights are not bound by geography or culture but are the shared inheritance of all humankind.

"Piren Sna!" is Madol's tribute to the eponymous Garo tribal leader shot in 2004 by state forces during a protest opposing a government eco-park project which threatens to displace indigenous communities in Madhupur. Madol's song reminds us of the most important existential right — the right to life, which dictates that the state must not arbitrarily execute individuals.

Danny Fabella's "Laya" refers to the right to liberty, while the songs of Bong Ramilo and Azmyl Yunor both narrate stories of exile, whether voluntary or under duress, and the longing for home. Samageet's "To each, her own faith" resonates with Article 18 of the UDHR, which guarantees the right to freedom of thought, conscience, and religion. The song lets us envision a world where diversity, even in religion, is not merely tolerated but celebrated.



Jess Santiago's "Wala," on the other hand, underscores the denial of the right to work and the right to an adequate standard of living, as enshrined in Article 25 of the UDHR: "Everyone has the right to a standard of living adequate for the health and well-being of himself and his family, including food, clothing, housing, and medical care." The juxtaposition of vast lands, beautiful homes, and abundant food with the stark realities of joblessness, landlessness, and homelessness exposes the structural inequalities that deny basic rights to marginalized communities. The closing lines, "We are so many / So very many / Our numbers keep swelling / We who have none," transform individual suffering into a collective lament and rouse the solidarity of the dispossessed.

Meanwhile, the imagery of Aniya Kalinaw's "Likha" valorizes labor and the hands that build and shape the world, embedding their struggles and dreams onto the earth. The repeated question, "Would there still be room to dream?" explores the tension between survival and aspiration. The imagery of "dreams sketched among the stars" juxtaposed with the groundedness of "verses of labor / are etched upon the soil" speaks to the universal human longing for a life that transcends immediate struggles. This aligns with Article 27 of the UDHR, which recognizes the right to cultural and artistic expression. The "melodies of the mountains" waiting to be "unbound" evoke the latent power of culture, reiterating the right to participate in the cultural life of the community.

And finally, The Aahvaan Project's "Nar" echoes the United Nations General Assembly landmark resolution last 2022 that "the right to a clean, healthy, and sustainable environment is a human right." The song's critique of material greed—"What does it matter if my fellows burn in the fire I started / As long my coffers are full"—resonates with the destructive forces of environmental exploitation driven by corporate profit and consumerism. "Nar" captures the moral and aesthetic loss that occurs when humanity prioritizes power and materialism over stewardship and care.

Music is a powerful tool for resistance that allows us to transform the ideals of the UDHR into tangible calls for social justice, human dignity, and the environment. As we commemorate International Human Rights Day, we must bear in mind that the struggle for human rights is ongoing and that it is through collective action and solidarity that we can hope to bridge the gap between the ideals of the UDHR and the lived experiences of marginalized communities. May these songs, as vehicles of defiance and empowerment, inspire us to continue the work of upholding the universal rights and freedoms to which every human being is entitled.✊

Culture amidst conflict

by Joseph Purugganan

***“In order for me to write poetry
that isn’t political,
I must listen to the birds
and in order to hear the birds
the warplanes must be silent.”
(Marwan Makhoul, Palestinian
poet)***

This year marks the 70th anniversary of the adoption of the Convention for the Protection of Cultural Property in the Event of Armed Conflict, that laid down for the first time an “international legal framework entirely dedicated to the protection of cultural heritage (UNESCO) in times of conflict.

Sadly, 7 decades on, conflicts pervade across the globe and cultures are relentlessly under attack. Wars and violent occupations have not only destroyed cultural heritage, defined by UNESCO to include both “tangible heritage such as artefacts, monuments, a group of buildings and sites, museums, and intangible cultural heritage embedded into cultural, and natural heritage artefacts, sites or

monuments,” but have threatened the artists themselves, especially those at the frontlines of people’s struggles, and have diminished the spaces for people to create, share and to freely participate in the cultural life of the community as enshrined in Article 27 of the Universal Declaration of Human Rights (UDHR).

The genocide in Gaza that is happening right before our eyes (“the first genocide livestreamed”), has injured close to 100 thousand people, and taken the lives of more than 44,000, mostly women and children, and the death toll continues to rise by the hour. We are also witnessing in Gaza, a continuing ‘cultural genocide’, with the total destruction or damage to “nearly 200 sites of historical importance in Israeli air raids on the Palestinian enclave’ in the first 100 days of the on-going genocide.

2024 is indeed a “a year scarred by conflict”. The State of Artistic Freedom report 2024, reports on the various ways by which artistic freedom was laid under siege—from censorship to criminalization, from incarcerations to killings.



In Southeast Asia, SAF 2024 reports a total of “625 violations against artistic freedom recorded from 2010-2022 in several Southeast Asian countries, a pattern that continued into 2023.” The situation in the region is characterized by a deadly mix of “political instability, military coups, armed conflict and democratisation setbacks.” The report highlights the various ways by which censorship was instituted “from state entities and government regulatory bodies reaffirming and negotiating different forms of fundamentalism.”

Attacks against filmmakers were particularly pronounced in the region, with a total of 172 documented cases of rights violations. Several films delving on various social issues like prostitution, inter-faith dialogue, and enforced disappearance were banned and censored and the filmmakers charged with mostly trumped up charges.

A more recent case was the X-rating by the Movie Television Review and Classification Board (MTRCB) in the Philippines of the documentary *Alipato at Muog* (Flying embers and a fortress) by independent filmmaker JL Burgos. *Alipato at Muog* is a film about the enforced disappearance of the filmmaker's brother the activist Jonas Burgos in 2007 and the continuing search of the Burgos family. The filmmaker and the producers challenged the decision leading to a reversal of the x-rating and lifting of the ban.

That too must be the story of 2024 in the context of culture and conflict, the unwavering commitment of people to exercise their rights to free speech, to express themselves through culture and arts, and to resist and push back against forces that aim to silence or derail their efforts. To persist and flourish in the midst of conflict. 🕊

**"All human beings are born free
and equal in dignity and rights."**

Article 1
Universal Declaration of Human Rights



art by Grasya Marinda

Kon (Human)

Ae Nitikul

คนก็คนเกิดมานั้น ทุกคนเป็นคนเหมือนกัน
ต่างกันเพียงเผ่าพันธุ์ เชื้อชาติและศาสนา
จะยากดีมีจนสูงต่ำไร้ร่ำราคา
แต่ศักดิ์ศรีคุณค่าของคน เหมือนกัน...

ความรักของผู้คน ที่มีให้กัน
คือความงามของชีวิต ที่ควรให้กัน
เพราะสันติภาพนั้นหรือจะเกิดไม่ได้
หากในหัวใจยังเหยียดหยามและกีดกัน
ลองมองถึงคุณค่าของคน...ที่เท่ากัน

เพื่อนมนุษย์ทั้งผอง พี่น้องกัน
ความรักความเอื้อเฟื้อ มีให้กัน
เพราะสันติภาพนั้นหรือจะเกิดไม่ได้
หากในหัวใจยังเหยียดหยามและกีดกัน
ลองมองถึงคุณค่าของคน...ที่เท่ากัน 🙏

*All the people in this world are
human
They are different races,
ethnicities, and religions.
Poor or rich, white or black, they
have their
own dignity*

*Love is the beauty of life that
should be
given to each other
Because peace cannot happen if
we insult and
discriminate against each other
Please respect each other because
we are equal*

*All human beings are brothers
Love, courtesy should be given to
each other
Because peace cannot happen if
we insult and
discriminate against each other
Please respect each other because
we are equal. 🙏*



Ae Nitikul, also known as Nitithorn Thongthirakul, is a Thai musician and activist who uses music to address various social issues. His songs focus on themes such as human rights, gender issues, environmental conservation, human trafficking, homelessness, and child rights.

Piren Snal

Madol
(translated by Oliur Sun)

A bird's nature is to fly free like a bird,
To soar through forests and hills, to sing its song,
To mother the scent of red earth in its heart,
To keep green's tender ties incessant.
Standing tall like a sal tree, proud and unbent,
Piren gave his life, fighting to live as a human.

This forest, Mother, is mine; I am its child.
My steps are free, my spirit nurtured in its cradle.
Wherever this forest stretches, that is my home.
My veins run deep in this soil.
Yet some tried to tear at these roots—
So Piren Snal gave his life to resist.

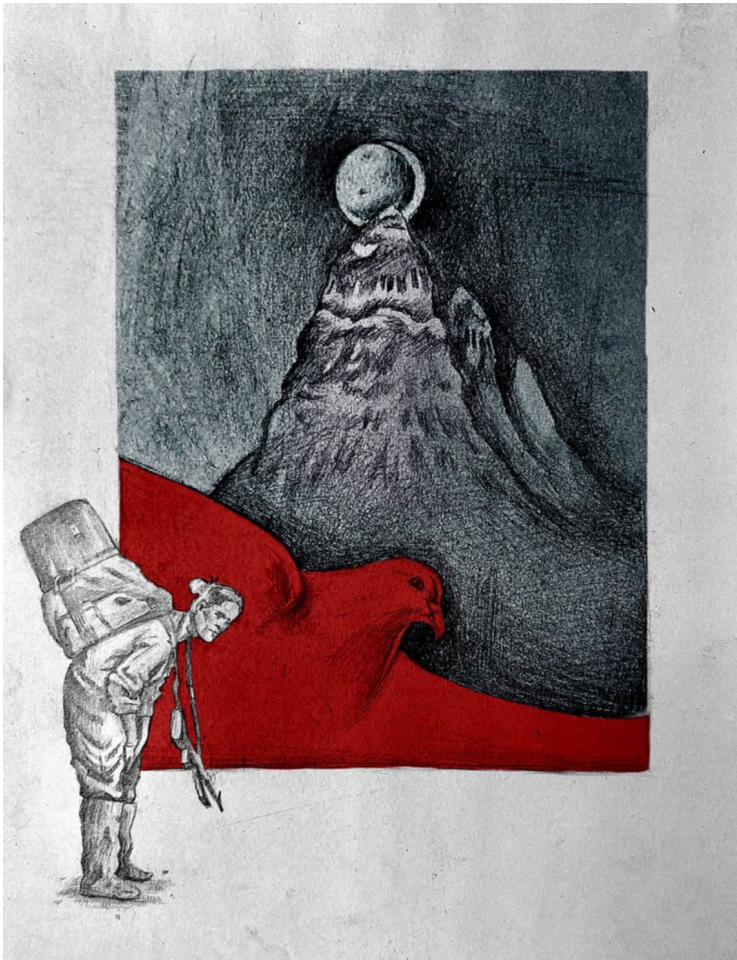
They call it "development," yet build up walls,
Barbed wire cutting between mother and child.
Who are they to strike at our way of life?
If you are truly this mother's child, stand and resist.
To answer that call, Piren raced to give his life,
And his mother's heart flowed with her son's blood.✊



Madol is an indigenous band from Bangladesh. They have many songs about their rights. This song is named after an indigenous leader, Piren Snal. On January 3, 2004, tribal leader Piren Snal was shot dead by forest guards during anti-ecopark agitation in Tangail's Madhupur.

"Everyone is entitled to all the rights and freedoms set forth in this Declaration, without distinction of any kind, such as race, colour, sex, language, religion, political or other opinion, national or social origin, property, birth or other status."

Article 2
Universal Declaration of Human Rights



art by Jo Mojave

Laya

(Freedom)

Danny Fabella
(translated by Dania Reyes)

Saan ka man naroroon
Ikaw ay hahanapin ko
Pangako, tutupdin
Ano pa mang maging hamon
Laging ipaglalaban ko
Wagas kong hangarin

Umaga ay nagluluksa
At ang gabi ay ulila
'Pag ikaw ay wala
Ang buhay ay walang saysay
At ang mundo'y walang kulay
'Pag ikaw ay wala

Laya, laya, laya
Laya, laya, laya

Sa dagat, bukid, at bundok
Sa bawat liblib at sulok
Kita ay tutuntunin
Ang lalim ay sisisirin
Tugatog ay aakyat
Muli kang aangkinin

Pagkat ako'y 'di payapa
Hangga't 'di ka nakikita
At muling mayakap
At kahit na anong hadlang
Upang ika'y masilayan
Hahamakin ang lahat

Laya, laya, laya
Laya, laya, laya

Saan ka man naroroon
Ikaw ay hahanapin ko
Laya
Laya 🖐

Wherever you may be,
I shall seek you
I swear to keep my promise true
No matter the odds
I shall fight
For this pure purpose.

The morning weeps
And the night is forlorn
When you are not around.
Life loses meaning
And the world fades to gray
When you are not around.

Freedom, freedom, freedom
Freedom, freedom, freedom

Across seas, fields, and mountains,
In hidden corners and in the shadows,
I will find your trace.
Dive into the ocean's deep,
Climb the highest peaks
To claim you once again.

For peace eludes my restless heart
Until I find you
And hold you near.
Whatever trials bar my way,
To glimpse your light
I'll cast aside all fear.

Freedom, freedom, freedom
Freedom, freedom, freedom

Wherever you may be,
I shall seek you
Freedom
Freedom 🖐



Danny Fabella is the main songwriter and front man of Musikang Bayan, an activist group whose objective is to write and popularize songs for/of ordinary people. One of the most prolific groups around, their body of work depicts the life and struggle of the toiling masses with some of their songs becoming anthems of people's personal as well as political struggles.

**"Everyone has the right to life, liberty
and security of person."**

Article 3
Universal Declaration of Human Rights



art by Rai Javier

Pagbalik

(Return)

Bong Ramilo

(translated by Judy Pasimio and Joseph Purugganan)

Tena at lumakad na
Habang siya'y tulog pa
Maya-maya'y liwanag na
Maghahanap na siya

Hinabilin, hinalikan
Pinagpala, iniwan
Lalayo, lalaban
Pagbalik, sana'y nariyan

Bawat gabi, bawat araw
Agaw-dilim, liwayway
Dalangin ang tapos nitong gulo
At pagbalik sa piling mo

Teka lang, lalakad na
Wala pang pahinga
Maya-maya'y madilim na
Hahanapin na siya

Humabilin, hinalikan
Pinagpala, lumisan
Lalayo, lalaban
Babalik ba, ay, kailan?

Bawat gabi, bawat araw
Agaw-dilim, liwayway
Dalangin ang tapos nitong gulo
At pagbalik sa piling ko 🐾

Come, let us go
While she's still asleep
Soon, morning will come
And she'll come looking

Entrusted, kissed
Blessed her, then left her
Going away, to fight
Hope she's there when we come
home

Every night, every day
At dusk, at dawn
We pray that this fighting ends
And to come home to you

Wait, off she goes
With no rest
Soon it will be dark
Then they'll be looking for her

Went off with well-wishes,
kissed
Blessed her, then she left
Going away, to fight
Will she come back, when?

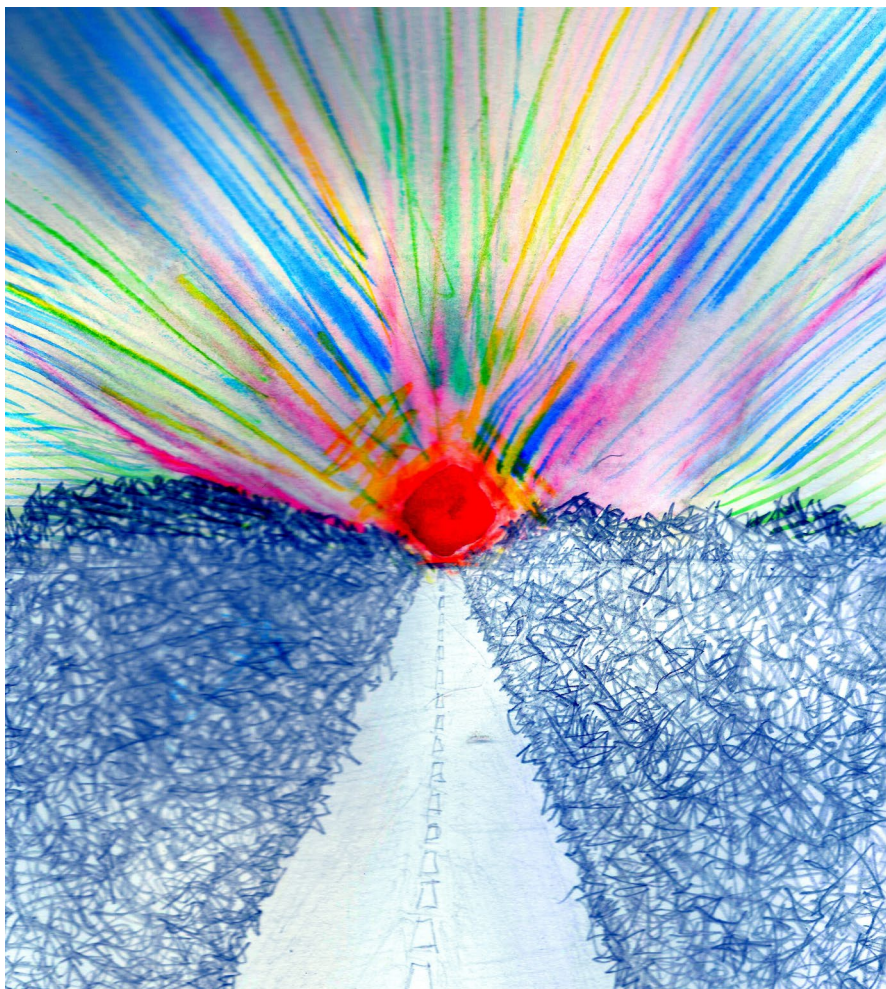
Every night, every day
At dusk, at dawn
I pray that this fighting ends
And that you come home to me 🐾



Bong Ramilo is a Filipino-Australian musician based in Darwin, Australia. Bong is the recipient of the 2018 Australia Council Ros Bower Award for Community Arts and Cultural Development. He was part of the people's theater movement and wrote songs for the democracy movement during the Marcos dictatorship before migrating to Australia in 1986; he has worked with Filipino and other communities across Australia as a community-based artist since then.

**"Everyone has the right to freedom
of movement and residence within the
borders of each state.
Everyone has the right to leave any
country, including his own, and to
return to his country."**

Article 13
Universal Declaration of Human Rights



art by Azmyl Yunor

Coming Home

Azmyl Yunor

Mother, I'm coming home to die
Because everything I found
out is a lie
There's no journey that's too far
away
High time has come for me to
drift away
From this world

This city, this town
These people that I love
This mother and child, the father
and son
The roads that lead to none
I am leavin' for good, so long

Mother, I'm coming home to cry
Because home is where I've never
tried to live
I'm always drifting all about this
world so blue
Ain't no other colors I've known

I'm this city, this town, these
people that I love
They have nothing to offer me
except their kindly hearts

I have nothing, no longing, no
space in my heart
To love, to care, to even be aware

I'm never gonna feel like I did
when I was young
Everything is in vain, even my
love for this world

This city, this town, these roads
that lead up hills
The paths through the bushes that
hold so much to fill
This dirt that glows, this heart
that grows
This longing never known

Too long, it's time to end it
It's not worth if known
It's always, "...seems too much to
love, to care..."
I'm leaving tomorrow if I can
Mother, I'm coming home
Mother, I'm coming home
Father, I'm coming home
Father, I'm coming home 🙏



Azmyl Yunor adheres to the 'three chords & the truth' school of songwriting. A founding member of several seminal underground bands since the late 1990s, he prefers to navigate along the outer margins of the industry and hone his craft on his own terms with a very distinctive singular vision and wit based on principles he believes in. His most recent album *John Bangi Blues* (2020) has been praised by fans and critics alike for "its raw power and lyrics that shuffle between satirical humour and a stiff middle finger." As a writer & researcher, he has published works on the cultural politics of music subcultures and independent music making in Malaysia.

"Everyone has the right to freedom of thought, conscience and religion; this right includes freedom to change his religion or belief, and freedom, either alone or in community with others and in public or private, to manifest his religion or belief in teaching, practice, worship and observance..."

Article 18
Universal Declaration of Human Rights



art by Rai Javier

To each, her own faith

Samageet

(Translated by Shahidul Alam and Rahnuma Ahmed)

To each her own faith, the
world for all
To each his own faith, this
Bangla land for all.
The earth loves, the skies
shade
Our faith, our creed, our
thoughts don't invade.
O Muslims, o Hindus,
Buddhists, Christians
Whatever your creed,
whatever your race
Through one body flows
Same mother, the world knows.
Songs of eternity, of happiness
and bliss
Sang Buddha to the world
every creature there is.

Songs of freedom to a land of
untouchables
Sufi saints sang, sang Muslims
Love for Chaitanya leaves
Nadia awash
Single religion, Lalon's
dreams, for all it was.
This land is my own, my
Bengal
Many races, many people,
respond to one call.
Enjoined and together, I call
out again
To each her own faith, the
world for all
To each his own faith, this
Bangla land, for all.👊



Samageet is an organization that engages in various forms of cultural activism like art school for kids, study circle and seminars about contemporary issues, music events. They write and perform songs about contemporary issues in Bangladesh like the conservation of the environment and natural resources, workers safety, workplace violence, low wages of workers of different sectors, against open pit coal mines, and protest songs about the communal attacks on indigenous people and minority communities.

"Everyone has the right to a standard of living adequate for the health and well-being of himself and of his family, including food, clothing, housing and medical care and necessary social services, and the right to security in the event of unemployment, sickness, disability, widowhood, old age or other lack of livelihood in circumstances beyond his control.

Motherhood and childhood are entitled to special care and assistance. All children, whether born in or out of wedlock, shall enjoy the same social protection."

Article 25
Universal Declaration of Human Rights



art by Ian Marinda

Wala

(None)

Jess Santiago

(translated by Victor Jose Peñaranda)

Araw ng sweldo
Araw ng sweldo
Araw ng sweldo, at ikaw ay wala
At siya ay wala
At ako ay wala
Araw ng sweldo at tayo'y wala

Kaylawak ng lupa
Kaylawak ng lupa
Kaylawak ng lupa, at ikaw ay wala
At siya ay wala
At ako ay wala
Kaylawak ng lupa at tayo'y wala

Kaygagandang bahay
Kaygagandang bahay
Kaygagandang bahay, at ikaw ay wala
At siya ay wala
At ako ay wala
Kaygagandang bahay at tayo'y wala

Kayraming pagkain
Kayraming pagkain
Kayraming pagkain at ikaw ay wala
At siya ay wala
At ako ay wala
Kayraming pagkain at tayo'y wala

Araw ng sweldo at tayo'y wala
Kaylawak ng lupa at tayo'y wala
Kaygagandang bahay at tayo'y wala
Kayraming pagkain at tayo'y wala

Napakarami
Pagkaramirami
Lalong dumadaming wala 🙌

It is payday
It is payday
It is payday but you are jobless
And they have none
And I have none
It is payday but we are jobless

The land is vast
The land is vast
The land is vast but you are landless
And they have none
And I have none
The land is vast and we are landless

The houses are beautiful
The houses are beautiful
The houses are beautiful but you are homeless
And they have none
And I have none
The houses are beautiful but we are homeless

Food is aplenty
Food is aplenty
Food is aplenty but you have none
And they have none
And I have none
Food is aplenty but we have none

It is payday but we have none
The land is vast and we have none
The houses are beautiful but we have none
Food is aplenty but we have none

We are so many
So very many
Our numbers keep swelling
We who have none 🙌



Jess Santiago is a Filipino poet, songwriter, singer-composer, protest musician and translator. He is also known affectionately as "Koyang." Regarded as one of the pioneers of the people's music movement in the country, he was co-founder and executive director of Musika Philippines, a resource center for people's music, and co-organized the Musicians for Peace, an association of songwriters and musicians involved with the people's movement. Jess spearheads the Asian Music for People's Peace and Progress (AMP3).

"Everyone has the right freely to participate in the cultural life of the community, to enjoy the arts and to share in scientific advancement and its benefits.

Everyone has the right to the protection of the moral and material interests resulting from any scientific, literary or artistic production of which he is the author."

Article 27
Universal Declaration of Human Rights



art by Rai Javier

Likha

(Create)

Aniya Kalinaw
(translated by Dania Reyes)

Mga bukid ang nakaukit sa iyong
mga kamay
Na tahimik na umiibig sa hiwaga ng
buhay
Sa sanlibong iniisip
May puwang pa ba kaya ang
mangarap?

Sinusulat na lang sa lupa, mga tulang
nagsisikhay
Ginuguhit sa mga tala, minimithing
paglalakbay
Ang sanlibong panaginip
May puwang ba sa labas ng tahanan?

Paano kung...
Kaya mong lumikha ng mas malawak
na mundo?
Hayaan mong bumalikwas kumawala
ang puso mong sumisigaw
Ang papanday ng bukas ay ikaw.

Mga kuwento ng mga luha
Paninindigan, pakikibaka,
Umuusbong sa'yong mga palad
At ang himig ng kabundukan,
Humihimbing sa sinapupunan ng awit
mong naghihintay
Na palayain na

Kaya mong lumikha ng mas malawak
na mundo
Hayaan mong bumalikwas kumawala
ang puso mong sumisigaw
Ang papanday ng bukas ay ikaw. 🙏

Fields are carved
onto your hands,
Silent lovers of life's
mysteries profound.
Among a thousand thoughts,
Would there still be room to dream?

Verses of labor
are etched upon the soil,
Dreams of journeys
sketched among the stars.
A thousand dreams—
Would they find their place
beyond the shelter of home?

What if...
You could create
a world more vast?
Let your heart awaken,
break free,
and cry out its truth.
Tomorrow will be forged by you.

Stories of tears,
of courage,
of struggle,
bloom from the palm of your hands.
The melodies of the mountains
slumber within the cradle
of your song, waiting,
yearning to be unbound.

You can create
a world more vast
Let your heart awaken,
break free,
and cry out its truth.
Tomorrow will be forged by you. 🙏



Aniya Kalinaw is a folk musician, visual artist, and educator from the Philippines. She writes songs inspired by sounds, scenery, and stories of daily rural life.

**“The right to a clean, healthy,
and sustainable environment
is a human right.”**

United Nations General Assembly landmark resolution
July 28, 2022



Buklog (2010)
Federico Dominguez

Nar

The Aahvaan Project

Charon jag me tej tumhara
Nar adhikrit nar jagat sahara
Kahan Gaya Partap tumhara
Raain kahan Partap bahara

Ahankar aur dwesh nadi me
Kya yesu kya allah kya hi raam
Nar jeete brahmand thagi me
Nar hi nar me dhundh lie chahun
dham

Shoorveer nar, nar hai yoddha
Nar hi karta nar ka sauda
Prem yahan dhushrit khandit hai
Par har nar dekho pandit hai

Jiski lathi bhed usi ki
Kaun gharati, kaun barati
Apna ghar bhar bhara rahe bas
Jag chillata satta khati

Nar ja sheersh bindu pe gae
Trahi trahe jag aur bhatkae
Nar tab bhi gata chillata
Jag jalta chahu ore sannata

Damad damad dam shor machaya
Kaho kahan ye krodh kamaya
Had had dimba zor lagaya
Kya de kar ke kya hai paya

Teen nadi me swans zara si
Dwesh khel hai barah maasi
Partapi gun bhare tirassi
Nar dole jyon andha hanthi

You believe,
All four worlds, you have ownership
Man enjoys privilege, assumes the role of
saviour
So then (in time of need) where did your
valor go
Did you sweep it out as you swept your
home at night?

Drenched in ego and envy
No god stands ground in front of you (you
believe)
Man wins in fooling the universe
And finds all gods in man itself.

Man is a knight, with raging blood
And yet man does business in human souls
Love is down to dust here
And yet man is the almighty!

The one with power is the one with the
leash
No one is family, no one my own
What does it matter if my fellows burn in
the fire I started
As long my coffers are full

Man makes claims at the top of their lung
As the world burn and runs in chaos
But the man continue to toot its' own horn
While dark clouds encapsulate all else

Of religion, of politics, of modernity of
business, you screamed of them all
I wonder where you found the rage
And what is the exchange?
What did we give up on, to find whatever
this is

Us fragile humans, limited in the three
nafs(three main nerves)
Play these games continuously
Ignoring what is indeed beautiful
We human beings roam around, lost
Like a blind elephant



The Aahvaan Project is a collaborative folk-music cum storytelling project from India formed to promote the philosophy of love, humanity, compassion through stories from day to day pursuit.

Two musicians to be honored as human rights defenders



Two AMP3 members, our coordinator, Jesus Manuel “Koyang Jess” Santiago, and Nittithorn “Ae Nitikul” Thongthirakul, will receive human rights awards this year for their work in promoting and defending human rights through their music.

The National Human Rights Commission of Thailand recognized Ae’s contribution in the promotion and defense of economic, social and cultural rights.

Ae has produced three albums promoting human rights: 1) “Bua La” in 2007, Who Wants to Trade, Who Wants to Trade (songs against human trafficking) 2) “Human Rights: Rights and Breath I Human Rights: Life and Breath” in 2008 and 3) “Want to See You Beautifully Age” in 2009, the 30th anniversary of the Children’s Foundation.

He has composed, performed and produced songs and has supported campaigns dealing with issues such as human trafficking, migrants rights, housing rights, and respect for ethnic diversity among others. Ae has been a long time environmental activist as well with songs like “Breath of the Forest” for the Save the Birds project of Thai PBS, and “Pleun Lam Khong” which became the anthem of the campaign against the construction of dams on the Mekong River.

Through his music Ae has also paid tribute to fellow human rights defenders “Mi Ru Jop”

to honor Phuyai Prajop Naowaopas, and “Teacher Phaibun Wattanasiritam”.

Meanwhile, Koyang Jess is one of the recipients of the “Pagkilala at Pagpupugay” (Recognition and Salute) as a human rights defender from the broad human rights community in the Philippines for “a life dedicated to the steadfast defense and promotion of human rights.”

Koyang Jess, acknowledged as a pillar of people’s music in the Philippines, has written many songs that are considered modern masterpieces; anthems for a generation of activists awakened during the dark days of Martial Law. Songs like Halina, Huling Balita (Last News), Martsa ng Bayan (March of the Nation), the lullaby Meme Na (Sleep Now) illuminated and inspired the struggle against the Marcos dictatorship.

In the post-EDSA years, his songs continued to challenge the status quo, in subtle and poetic ways, always from the vantage point of the oppressed and marginalized.

Jess will be recognized at the awarding ceremony on December 9 at the Bulwagang Pepe Diokno (Pepe Diokno Hall) at the Commission on Human Rights in Quezon City, Philippines, while Ae will be awarded in a ceremony on December 20 at Centara Hotel, Chaeng Watthana Road, Thailand. 🙏

Contributing Artists

Grasya Marinda, Ian Marinda, and Jo Mojave are activists, artists, and members of Sining na Naglilingkod sa Bayan (SINAGBAYAN), a cultural mass organization from the Philippines that advocates a nationalist, scientific, and mass-oriented culture. SINAGBAYAN creates and popularizes art and literature which present the life and struggle of the Filipino masses.

Rai Javier is a collage artist and printmaker from the Philippines whose works aim to talk about the interconnectedness of peoples' lives and struggles with the environment. She also writes songs under the name Aniya Kalinaw.

Federico Dominguez is a Filipino social realist painter, actor, activist and musician. He is an active member of the Concerned Artists of the Philippines. Boy D, as he is fondly called by friends, plays harmonica for The General Strike. Boy designed the AMP3 logo.

Scan to see more of their works:



Grasya Marinda



Ian Marinda



Jo Mojave



Rai Javier



Federico Dominguez

About AMP3

AMP3 traces its history to the work of Jess Santiago in the early '80's. Jess was the coordinator of the cultural action program of Asian Cultural Forum on Development (ACFOD) from 1982-89 where he initiated network building activities and consultations among artists/cultural workers across the Asia Pacific region. ACFOD organized two regional consultations in 1986 and 1988 both held in Manila, which brought together artists from different disciplines (music, poetry, dance, theater, visual arts, film). These consultations resulted in the formation of an informal network of artists across the region.

In 2005, Jess was awarded an Asian Public Intellectual Fellowship grant by the Nippon foundation to do research and networking among musicians in the region. His API fellowship allowed Jess to reconnect with artists he met during his stint with ACFOD and reach out to a new generation of socially engaged artists.

In December 2010, a core group composed of Jess, Bong Ramilo, Joseph Purugganan, JL Burgos, Jonathan Ronquillo and Leonard Reyes from the Philippines decided to form the Asian People's Music Collective, which is now known as Asian Music for People's Peace and Progress (AMP3).

Today, AMP3 connects socially engaged musicians across Asia to produce, promote, and enrich people's music, build and strengthen its community, foster solidarity with other artists, and support local and regional struggles. 🦊

About the Asian Village Zine

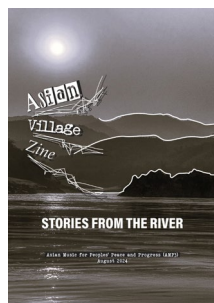
Asian Village Zine is our community's JOURNAL chronicling the comings and the going's in and around our progressive music circles.

It's our COMMON CALENDAR and COMMUNITY BILLBOARD, highlighting our key activities and events.

The zine is our BULLHORN, amplifying the calls of communities and their struggles for rights and freedoms.

It's our FREEDOM WALL, where we post our photos, artworks, sketches, graffiti's, slogans.

It is a SAFE SPACE, for artists to share random thoughts, reflections, insights, rants, opinions on anything and everything about people's music and our society. 🖊



scan to read our previous issues

Be part of the next Asian Village Zine!

Connect with us at:

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