

ROOTS
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About People's Palace Projects

People's Palace Projects (PPP) is an arts and research centre in the Drama department of Queen Mary University, London, established by Paul Heritage in 1997. PPP brings together artists, activists, academics and the general public to engage with social justice issues through the arts in the UK, Brazil and around the world. .

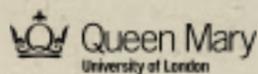
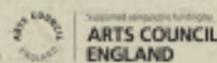
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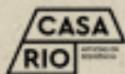
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Summary

07	1. Introduction
10	2. Products and projects
11	2.1 "VALE?" Documentary
14	2.2 Young Ambassadors Programme
17	2.3 Educational Programme I
38	2.4 Educational Programme II
58	2.5 Art-education toolkit to address the climate crisis
59	2.6 "Culture, Climate, Action!" Webinar Series
60	2.7 "Roots of Resilience: the role of cultural heritage in combatting the climate crisis and environmental disasters" Webinar Series
62	2.8 Cultural Managers for the Climate
65	2.9 AMA Rio
78	3. Final considerations

Introduction

1.

1. Introduction

Roots of Resilience project emerged with the goal of mapping and measuring the value of culture in the region known as the Iron Quadrangle in Minas Gerais, through a research project in partnership with six cultural organisations in the region, namely: Inhotim Institute - the core promoter of this network -, Corporação Musical Banda São Sebastião (musical corporation), Casa Quilombê, Fundação Cultural Carlos Drummond de Andrade (cultural foundation - FCCDA), Grupo Atrás do Pano and Clube Osquindô. These organisations carry out extensive activities in the state and are located in four towns: Brumadinho (including the district of the Marinhos Quilombo Community), Itabira, Nova Lima and Passagem de Mariana, a district in Mariana municipality.

The research sought to evaluate the possible impacts of actions by the partner organisations, against the backdrop of the interconnections between these institutions' role in local cultural heritage, the strong presence of mining activity in the region and the multiple environmental threats to which communities and local cultural heritage are exposed, especially those linked to mining. With the aim of preventing new disasters in the region, the project also sought to list ways to mitigate environmental risks in these territories, whether linked to mineral extraction or not. In this way, the research focused on the resilience of local communities in the face of recent experiences and the constant threat of environmental catastrophes, as well as the creative potential of partner organisations.

In addition to providing important data about the value of culture in the Iron Quadrangle, the results of this phase of the project helped structure a series of

outcomes that aimed to connect intervention activities and promote debates around environmental issues. Among the main results is the discovery that **the region's cultural heritage is threatened: by environmental issues** - especially those linked to mining, but also by climate issues such as flooding, droughts and fires; **due to the lack of interest from civil society** (especially the most recent generations); **and the lack of support from the private sector and the public sector.**

Another important result of the research is that **art and culture are instruments to combat these threats** in different ways:

- | The arts are used to convey grievances about activities;
- | Art and culture are effective educational tools to address a variety of topics;
- | The cultural sector is an economic alternative to non-sustainable and/or mining-related activities;
- | The cultural activities and projects promoted by partner organisations have the potential to promote social cohesion - especially following tragic events;
- | These activities and projects are able to positively influence the mental health of the people involved in them and/or served by them;
- | Education and communication are instruments necessary to promote debate about the risks to which cultural heritage is exposed and the potential of arts and culture in combatting such threats;
- | Art and culture encourage social engagement.

To find out more about the research results, access the 2021 Research Report here:

[Access the 2021 Research Report here](#)

Based on these discoveries and the cultural network that was created through interaction between partner organisations, the Roots of Resilience project gave rise to new programmes and initiatives that, guided by the research findings, made use of arts and culture to develop impactful actions by raising awareness about environmental issues relevant to the reality of each territory, as well as promoting debates regarding the importance of preserving local cultural heritage. Together with partner cultural agents, we also sought to develop art education methodologies that could be applied in the territories where the research was carried out, or replicated in other places.

Therefore, the new phases of the Roots of Resilience project put special emphasis on the role of education to promote debates and civil engagement – with art used as a bridge for the actions developed to raise awareness; on the central role of young people in the fight to preserve cultural heritage and safeguard their territories against environmental disasters; on the connection between civil society and decision-makers (public authorities); and on the production and propagation of content regarding the interconnections between arts, culture and environmental issues, with special attention given to the climate emergency.

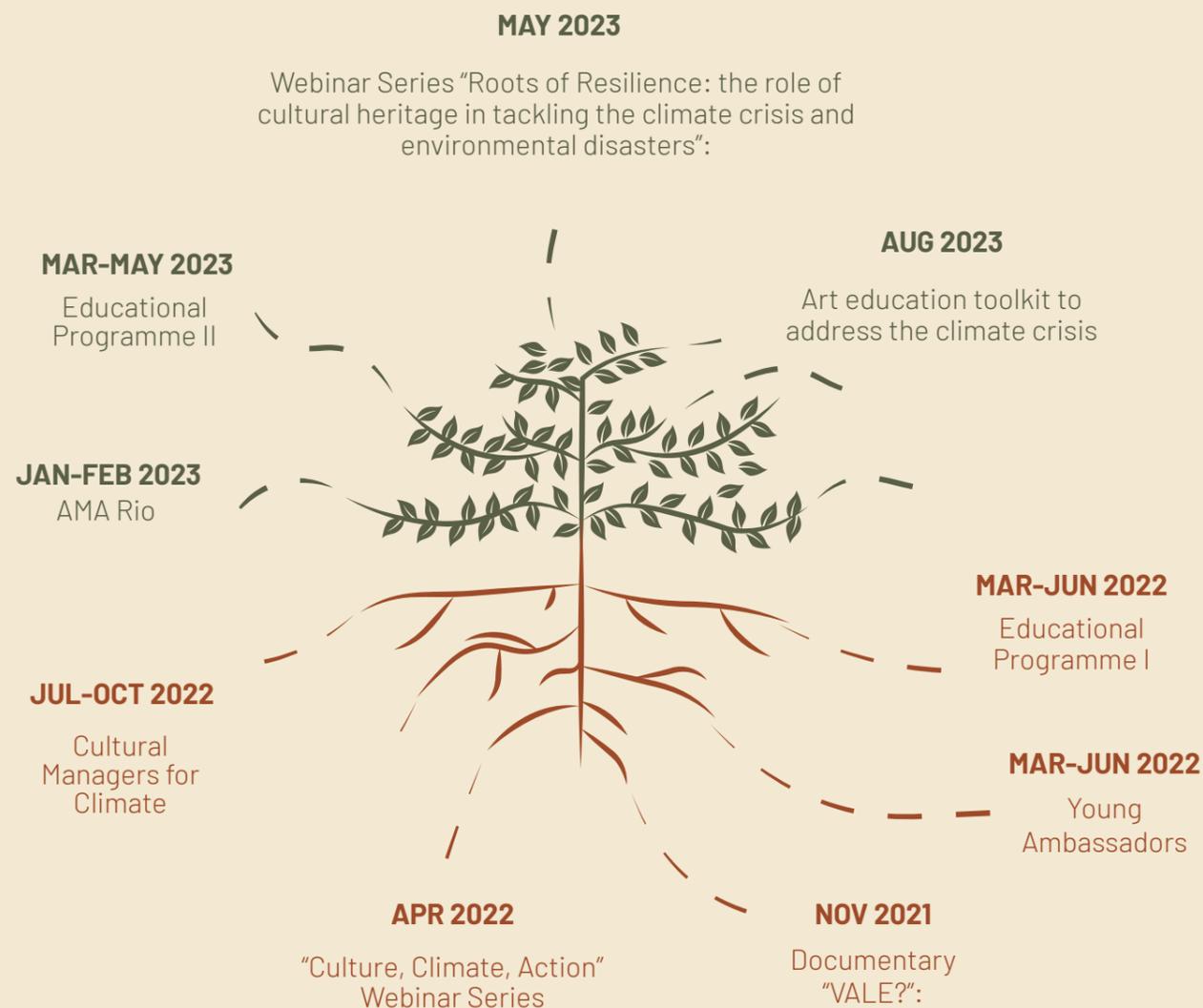
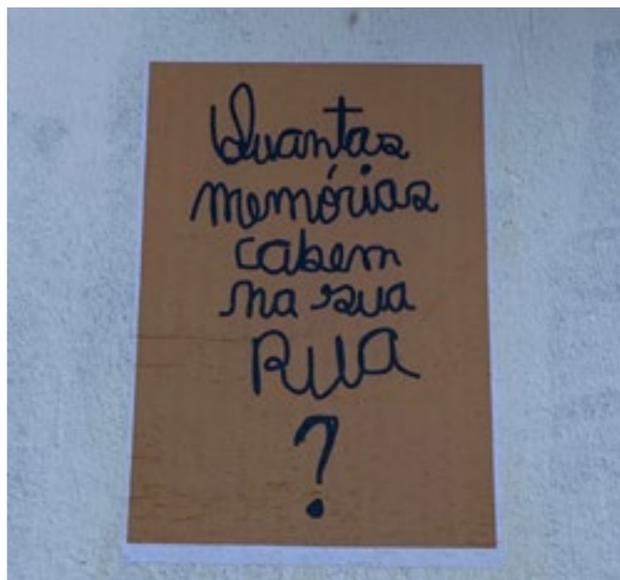
In general, we can divide the activities and projects developed in the Roots of Resilience project into two main strands: one, focused on educational, awareness-raising and engagement activities, and the other, focused on knowledge exchange and coordination with public authorities. In the first strand, the initiatives were:

- | The documentary: “VALE? Five artists facing the biggest environmental crime in Brazil”;
- | Young Ambassadors Programme;
- | Educational Programme I (2022) and II (2023);
- | The AMA Rio Project; and
- | The art education toolkit to address the climate crisis.

In the second strand, we developed the following initiatives:

- | A series of virtual seminars “Culture, Climate, Action”;
- | A series of virtual seminars “Roots of Resilience: the role of cultural heritage in combatting the climate crisis and environmental disasters”; and
- | The project, Cultural Managers for the Climate.

The timeline below shows the timescale for each of the projects. In the following sections of this report, we will explore the aims of each project, their methodologies and their main outcomes.



Products and Projects

2.

2.1. "VALE?" documentary

In December 2021, a series of presentations developed by five independent artists from the Iron Quadrangle was commissioned in order to continue the network of connections that was created between the partner cultural organisations. During this process, the interconnections between art and culture, the history of mining in the region, as well as broader environmental issues were highlighted. The presentations took place in four municipalities and were varied in terms of audience, time, duration, subject and artistic genre, involving theatre, rap, circus art, marching bands, documentary cinema and a multisensory performance with multiple genres.

The commissioned artists who took part in the documentary are: Jô Alves - Jojoba the Clown (Passagem de Mariana); Lucas Fabricio (Nova Lima); Reibatuque (Marinhos Quilombo Community, Brumadinho); Thiago SKP (Itabira) and Vítor Elias Silva (Brumadinho). At the end of the presentations, a brief opinion survey was applied to the audience, the results of which will be presented below. Furthermore, during the presentations, the artists' performances, stories, experiences, grievances and perceptions about their work and the role of art in relation to environmental disasters in the region were recorded in the documentary "VALE? Five artists facing the biggest environmental crime in Brazil".

The impact of the commissioned artistic performances

In total, 126 people responded to the survey, either in print form or online. The questionnaire contained three questions that aimed to explore the public's perception and feelings regarding the presentations and the experience of watching them..

Due to the Covid-19 pandemic, which meant several cultural activities were suspended, it was important to address the feelings that participating in these events aroused in people. Regarding this aspect, the public's reception was extremely positive: 90% of respondents responded that it was good or great to watch the presentations. The other 10% used their own words to describe their experience, using adjectives such as "moving" and "wonderful", among others.

"What was watching this presentation like for you?"

0%	Awful
0%	Bad
0.79%	Reasonable
3.17%	Good
87.30%	Great
	Others:
2.38%	Moving
0.79%	Excellent, and with great sensitivity
2.38%	Wonderful
0.79%	Nostalgic
1.59%	Perfect
0.79%	Sensational

Furthermore, spectators were asked about their main reasons for watching the presentations, reflecting the diversity of projects, artists and topics covered. In a few words, the audience emphasised their interest in the play's storyline, their appreciation for the two marching bands that performed, as well as their desire to champion, follow and support the work of the artists involved. Additionally, respondents also expressed their curiosity and desire to learn about projects and environments that represent and value local culture and address topics such as family, history, territory, tradition and mining. The following word cloud summarises the main terms used in the responses.

NOVALIMENSE MOTIVATED
 SHOW TO PARTICIPATE
 MEMOIRS RESILIENCE
 ART MUSIC CULTURE MOTIVATED
 ARTIST WORK LOVE
 AMBIENTE HISTORY
 FAMILY ART EXCELENTE
 TO KNOW LIFE MARIANA
 GIFT ARTIST SUPPORT ESPECIAL
 BELONGING
 PRIDE MINING PATRIMONY
EXPERIÊNCIAS

Finally, given that the strong presence of mining in the Iron Quadrangle was addressed in the commissioned artistic performances, and considering that it is a sensitive and controversial subject, it would be plausible for the performances to provoke different feelings in spectators. In addition to positive feelings, the presentations could generate feelings associated with disapproval in the public, in relation to the consequences of the region's dependence on mining. In fact, joy, pleasure and excitement were mentioned by most respondents. However, concern, anguish and discomfort were also feelings experienced by the public.

What did you feel watching this presentation?

90.08%	Joy
46.56%	Pleasure
39.69%	Excitement
34.35%	Curiosity
10.69%	Compassion
7.63%	Concern
4.58%	Anguish
3.05%	Emotion
3.05%	Discomfort

About the documentary “VALE? Five artists facing the biggest environmental crime in Brazil”

For six months in 2020, PPP's director Paul Heritage took part in a series of online meetings with the five selected artists, who were still testing their ideas for the commissioned performances. None of the artists knew each other – and there was no requirement that they participate in each other's performances or presentations – but they all shared an affective geography.

They inhabited a common emotional, economic, political, and social landscape, stretching across the Iron Quadrangle, beyond the boundaries of their own diverse artistic forms. A euphonium player in a marching band, a rapper, a clown, a theatre artist and a percussionist from a Quilombo are not necessarily aesthetic allies. Therefore, the artists maintained a certain distance between each of the five works they created individually, but, in the virtual workshops, they discovered paths that led and connected them to each other. It was this process that led to documentary filmmaker Marcelo Barbosa being invited to accompany Paul Heritage on a 10-day trip around the Iron Quadrangle with the aim of filming just two days with each of the artists in December 2020. The objective was to use a camera to trace the physical, cultural, political and emotional topography of the five artists and the work they had created in response to the People's Palace Projects proposal.

The film, directed by Paul Heritage and Marcelo Barbosa, shows four towns in the Iron Quadrangle after the collapse of the Fundão Dam, in Mariana, and the B-IV and B-IV-A dams, of the Córrego do Feijão mine, in Brumadinho.

It addresses how local artists give voice to feelings that permeate society through their work. Therefore, the documentary provides and disseminates important information about these disasters and their multiple consequences from a sensitive and unconventional approach, being able to reach new audiences and provoke various sensory and affective stimuli. Furthermore, the film records how art relates to extreme events and the fight against environmental threats and the economic power linked to mining activity in the region.

The documentary “Vale?” was shown for the first time in the Iron Quadrangle in June 2022 and a new version was re-screened in February and March 2023 to invited audiences from the communities where it was filmed. Taking into account both occasions, more than 400 people watched preview editions of the documentary in Belo Horizonte, Brumadinho, Itabira, Mariana and Ouro Preto. Additionally, the film was shown in London and Rio de Janeiro in April and May 2023, respectively, in events that also included debates on the issues raised by the artists and the film. In Brazil, screenings also involved live performances by artists who contributed to shaping the visceral way in which the film is received by audiences.

During the screening in London, a member of the audience asked if Brazil knows what is happening in the Iron Quadrangle. Marcelo Barbosa and Paul Heritage responded that the event is familiar, like a tragic story seen on the news, but that we were all searching for other ways of “knowing” about what is happening in the region. This search resurfaces in a review of the film that describes how it evokes the way mining is in people's veins and the environment around them:

Rainwater running through the streets, brown with mineral effluent; the chemical smell of the extractive process hanging in the air, the constant monotony of freight lorries pounding back and forth. These rhythms, these smells, these sights, form part of the everyday – but their habitual presence is a reminder too of the constant threat of disaster.¹

“Ninety percent iron on the pavements, eighty percent iron in the soul” was how Carlos Drummond de Andrade described Itabira, where he was born and raised in the early 20th century. One of Brazil's most revered poets, Drummond was born in the same place and at almost the same time that the British were establishing the mining operations that eventually became Vale S.A., one of the largest mining companies in the world. Thiago SKP, born in Itabira 100 years after Drummond, adopted the name VALE (with its power and dual meaning of ‘valley’ and ‘worth’ in Portuguese) to ask the question that is provoked by each of the artists in the film:

**What's life worth? What's it worth?
 What's it worth?**

**The pain of someone crying , what's it worth?
 Two sides of the same coin only making.**

Money is worth it.

If life isn't worth it, NONE of this is WORTH it.

¹Excerpt of the review written by Hugh Stanley in Latin America Bureau, about the documentary “VALE?”, on 14 June 2023. Available in English here .

2.2. Young Ambassadors Programme

The Young Ambassadors Programme's main aim was to encourage young people and young adults to become protagonists in their territories, and multipliers of dialogues regarding the interrelationships between art and climate issues. Six young people from five locations participated in multidisciplinary training sessions and in planning and carrying out social events.

Young participants

Brenda Alves and Sayonara Braga (*Marinhos Quilombo Community, Brumadinho*);

Samanta de Jesus Paula (*Brumadinho*);

Rafael de Sá (*Itabira*);

Raed Hilario D'Angelo (*Passagem de Mariana, Mariana*);

Mikaele Ferreira Batista (*Nova Lima*).

Initially, the young people participated in online and in-person training meetings, in which various topics relevant to the project were addressed, namely: territory and local action; cultural value and heritage; climate change; self-expression; promoting events and communication; and project writing. At the end, the participants developed several impactful actions in their territories, promoting the interconnection between art, culture and climate issues. By engaging their peers (other young people in each territory) in the activities they promoted, these young people acted as multipliers of the knowledge generated through the exchanges and debates carried out in the first phase of the programme. These actions are detailed below.

Painting workshop – Marinhos Quilombo Community, Brumadinho district

On June 4, 2022, a painting workshop was offered to young people from the community, seeking to address topics linked to environmental issues – especially pollution and climate change. The activity was supported and coordinated by Casa Quilombê and culminated in a second meeting, in which young people from the Marinhos community created a panel portraying the landscape of a society in which human beings and the environment live in harmony, under the title: "How about leaving a footprint that changes the world?" Below, you can read testimonials from the young ambassadors for this territory.

In my mind I wanted to hold a meeting with young people to explain to them about the importance of caring for our planet, and also have a day at school with the children with gymkhanas, painting... The meetings were held with the young people, and were very productive. It wasn't possible with the children – the school didn't allow visits because of the pandemic.

We met at Casa Quilombê for another conversation, and from that it emerged that we needed to pass on what we were learning to other people, with the aim of bringing more people together for a common good, which is caring for our planet. But who would this public be? Who would these people be? We chose young people and children. It wasn't possible with the children. But with the young people we managed to form a group.

Ocup[ação] – Brumadinho

This action took place on June 11, 2022 and featured shows by local artists, as well as a performance by the São Sebastião marching band from Brumadinho. The event also featured a stand distributing native seedlings from the cerrado biome and a raffle of gifts, such as reusable cups and eco bags. Held in a landmark square in the town, the action aimed to debate the importance of the environment and think about strategies to combat the climate crisis. In her statement, the territory's young ambassador reported that:

The activity aimed to give the opportunity to the invited cultural groups to present their work to the participants, in addition to instigating and addressing issues related to the environment, reforestation and recycling in a practical and more tangible way.

Workshops, talks and the 2nd Solidarity Economy and Environment Fair in Bairro Pedreira – Itabira

Between 24th and 27th May 2022, two lectures were held on the subject of "The Social and Environmental Impacts of Mining in Itabira" and "Environmental Awareness" in two schools and a community centre in Itabira. Furthermore, between 28th May and 3rd June 2022, four workshops on Macramé, Cachepots, Natural Paints and June Festival Desserts were offered to the community. The young ambassador of this territory was also involved in organising the second Solidarity Economy and Environment Fair in the Pedreira neighbourhood, held on June 11 of the same year. On this occasion, local traders set up stalls in a landmark square in the neighbourhood. There were shows by local artists, donations of plant seedlings and a prize raffle. The

event was attended by community leaders and associations, the city mayor and other members of his administration, as well as environmental activists and leaders of political parties.

Territory, mining and art – Nova Lima

In partnership with the Timbuctu and PosseCria collectives, this action was carried out on 16th June 2022, in the Cruzeiro neighbourhood, on the outskirts of Nova Lima, and included a series of activities: artistic performances by local groups during a literary soirée presented by the poet and mobiliser Nivea Sabino, an art exhibition and graffiti interventions with the artist MartPxsse, dance presentations, a craft exhibition, promotion of second-hand stores, art workshops, musical performances and an artistic performance carried out by the young ambassador herself.

At the event, provocative speeches were made against mining in the municipality and, also, criticisms of municipal management due to the recent permission to expand mineral extraction in Serra do Rola Moça. In her statement, the Young Ambassador highlighted her expectation of bringing a political debate to the community permeated by cultural activities:

During the training process, I asked myself what role I should play in this position as a young ambassador. The expectations came from a place within, where I wanted to meet some of the demands of the community that I observed on a daily basis. During the exchanges that took place online, I had the opportunity to understand a little about the experiences of some indigenous leaders such as Shirley Krenak and Poran Potiguara, and this is

lifeenhancing. Meeting your own expectations is always a moment of great anxiety: as a black person in society, making mistakes is not allowed. This activity was only possible because I wanted it to be constructed collectively. I called on people who, like me, have a political commitment to the community, providing access to art and culture.

“Beyond the Galleries” – Passagem de Mariana, Mariana

“Beyond the Galleries” is a short documentary video that addresses the topic of mining in the Passagem de Mariana district. The documentary explores the history of the Passagem mine, after which the district is named, based on interviews with the owner, employees and miners who worked there while it was still in operation.

The documentary was first screened on 24th June 2022 for students at the Coronel Benjamim Guimarães state school in Passagem de Mariana. On the occasion, issues linked to the actions of mining companies in the region were discussed. The young ambassador declared:

The project was very important for my life’s development as a young person, learning more about my territory, meeting new people who have goals like mine: making a difference, showing, learning and teaching. During training, we learned a little about each young ambassador’s territory, we talked about some experiences, customs and stories within the community.... I started to reflect on various things that happen in society and I identified a lot with my territory.

Results and outcomes

The Young Ambassadors Programme was structured to identify young local leaders and encourage them to activate their social capital to establish and/or strengthen social engagement networks in their territories, with special attention paid to issues related to the impacts of climate change and the importance of preserving the cultural heritage and identities of their communities.

Throughout the training process, the Young Ambassadors also had their creative and artistic skills reinforced and stimulated, which resulted in a series of local actions that promoted educational and artistic interventions on climate, cultural heritage, the consequences of mining, sustainability and the social and solidarity economy.

Furthermore, these activities covered diverse artistic approaches, such as painting, writing, music, visual performances, poetry and even the production of a documentary. It is also important to mention that fundamental issues for young people in the territories covered – such as racism, LGBTQIA+phobia and community-based economy – emerged during the programme and were discussed during the programme and were present in the actions developed by the young people.

Finally, the Young Ambassadors Programme promoted the transformation of young leaders from four towns in the Iron Quadrangle into agents of change in their communities. The dedication and commitment of these young people to preserving the environment, cultural heritage and local identities

was significant. Furthermore, through their artistic and creative expressions, programme participants not only inspired their peers, but also caught the attention of community leaders, politicians and activists. Thus, the Young Ambassadors acted as catalysts for social engagement and gave a face to the hope of a more inclusive and socially, economically and environmentally sustainable future.

Number of people reached

+400

Towns involved

Brumadinho (Marinhos Quilombo Community, São José do Paraopeba, Ponte de Almorreimas and Brumadinho centre), **Itabira, Nova Lima and Passagem de Mariana**

Work methodologies

hip-hop/rap, theatre/performance, brass band music, creative reading/writing, Afro-Brazilian cultural traditions



2.3. Educational Programme I

The Educational Programme emerged as a response to a demand identified in the first phase of research in the Roots of Resilience project to promote debates with communities potentially affected by mining activity in the Iron Quadrangle and to provide up-to-date, accessible and pertinent information about how mining affects daily life, cultural heritage and local traditional cultural identities and practices. Thus, recognising the overlap between the environmental effects of mining and the consequences of the climate crisis on cultural heritage, PPP used its expertise in art education to promote a programme that would look at such issues with communities in the Iron Quadrangle.

As a result, the first phase of the Educational Programme, which we called Educational Programme I, aimed to develop artistic educational projects that addressed climate, mining and cultural issues. The activities promoted within the scope of the programme permeated the artistic styles contained in the artistic commissions of the Roots of Resilience project and took place during the first half of 2022.

Educational Programme I involved partnerships with four cultural organisations and two independent artists, namely: Grupo Atrás do Pano (Nova Lima), Banda São Sebastião (Brumadinho), Casa Quilombê (Marinhos Quilombo Community, Brumadinho), Clube Osquindô (Passagem de Mariana), Lucas Fabrício (Nova Lima) and Thiago SKP (Itabira).

Given that the programme aimed to raise awareness among young people from local communities about the importance of cultural heritage in the context of the climate crisis, the activities prioritised

local traditional practices that involved tangible and intangible heritage, and the promotion of artistic projects that encouraged reflection on the climatic and cultural situation in the territories involved.

The intersection between heritage, culture and environment was the key point of Educational Programme I, adopting the specific methodologies and approaches recommended by each organisation and artist. Thus, the partner organisations and artists defined the target audience for their actions according to their own specific needs, reaching students, young people and young adults, educators and local communities threatened by environmental catastrophes.

Another issue that was highly emphasised throughout the development of Educational Programme I was the replicability and adaptability of the proposals. Thus, each project focused not only on developing a specific schedule of activities for the first half of 2022, but also on proposing strategies for expanding the project in order to enhance its impact by reaching other audiences inside and outside the territories in which the organisations and artists commonly perform.



About the organisations and artists involved

Corporação Musical Banda São Sebastião, Brumadinho

Founded on 13 May, 1929, even before Brumadinho became a municipality, the band's mission is to cultivate culture, preserve traditions, promote social inclusion, disseminate music-based art and conserve the region's historical-artistic heritage, in addition to helping strengthen bonds through music.

Casa Quilombê, Marinhos Quilombo Community, Brumadinho

Casa Quilombê develops activities that value Quilombo culture from its traditions to contemporary times, encouraging the recognition and empowerment of the people involved, through art, music and literature,

Clube Osquindô Cultural Association, Passagem de Mariana

Clube Osquindô focuses on developing reading and playing through projects that stimulate the imagination, promote new ways of gaining knowledge, and encourage children and young people to become protagonists. It also stimulates innovation in ways of producing culture.

Grupo Atrás do Pano, Nova Lima

For 30 years, Grupo Atrás do Pano has been developing language research based on poetic play and theatre that revives and reinterprets popular culture. Through literature, oral tradition, carnival, and collective games and singing, the group offers a contemporary perspective of Brazilian customs and reality.

Lucas Fabrício, Nova Lima

Lucas is an art educator, researcher, master's student on the Postgraduate Programme in Arts at Minas Gerais Federal University's School of Fine Arts, drama teacher at CEFART (Centre for Artistic and Technological Training) in the Palácio das Artes, and a member of the Coletivo Negro Timbuctu.

Thiago SKP, Nova Lima

Thiago is a rapper, poet and art educator, and began his career in 2007 with the group Underground CIA. He's also the founder of several cultural interventions and street movements such as "Noiz por Noiz" and "Sarau essência". He released his first solo album in 2013, taking the name of Itabira around Brazil in his shows.

Throughout the next section, the results of each action will be detailed. Thus, it will be possible to evaluate the impact of the implemented methodologies, as well as plan actions to multiply these methodologies in different contexts.

About the projects

Grupo Atrás do Pano - "Playing with Nature"

Target audience:
children aged 6 to 10

Reach:
30+ people

Methodology:
playful workshop -
experimental lab - theatre

Overview

The project was carried out by promoting a cultural workshop called "Playing with nature", whose aim was to propose reflections on nature by raising awareness using multiple artistic forms.

The workshop took place over the course of a day at the Dalva Cifuentes Gonçalves Municipal School, in the district of Honório Bicalho, in Nova Lima. The justification for choosing the school was that it is located in a territory that was severely affected by floods in January 2022, a few months before the project was carried out. Therefore, the activities were developed with the aim of raising awareness among the school community about processes of environmental degradation and the impacts of climate change on extreme events such as those that occurred in January of that year.

The workshop worked with the concept of "balance-imbalance", which acted as an inspiration for art education activities using artistic genres such as music and visual arts. The tools used in the awareness activities were: showing educational videos about the environment, holding percussion workshops, clay modelling, painting on paper, game circles and, ultimately, producing a documentary video to inspire the workshop to be multiplied in other learning environments. When working with the children, the following activities were carried out:

- | Circle games to raise the group's awareness;
- | Sound experiments;
- | An experimental lab using organic materials such as water, branches, earth, pigments and clay;
- | Clay modelling;
- | Creating visual objects from the experimental lab;
- | Setting up a collective exhibition;
- | Recording and editing a video documentary about the workshop's process;
- | Showing the video to the children.

Results

The project's main results can be summarised in four points:

1. The incentive for Grupo Atrás do Pano itself to make artistic creations inspired by environmental topics with clear political and social aspects;
2. The dialogue established with the affected community and a reflection about the impact of extreme weather events on the territory and its inhabitants;
3. The promotion of artistic practice in a community with little access to art; and
4. The production of a video documentary portraying the community's experience.

On the last point, the visual material documenting what was worked on in the workshop not only makes it easier to resume the discussion at school (with students who were not included in the first workshop), but can also be a tool for multiplying the project in other communities and schools.

As a result, the potential impact of this awareness-raising proposal increases considerably, such that two elements of the work go beyond the school community: the discussion about environmental awareness through art, and the awareness of the impacts of climate change on communities directly affected by weather events.

In relation to the possibilities of continuing the project, three lines of action can be highlighted: dialogue with environmental activists, carrying out performative actions in places vulnerable to

environmental pollution (such as the large number of polluted rivers in Nova Lima) and training interested groups, including educators, artists, children, young people and the elderly, to strengthen the environmental cause.



Banda São Sebastião – “The importance of cultural heritage in the context of the climate crisis”

Target audience:

residents of communities affected by mining (several age ranges) and students aged 14 to 17

Reach:

100+ people

Methodology:

music workshop – immersion in the communities

Overview

The municipality of Brumadinho has great cultural value: there are many cultural manifestations, creations, objects, documents and buildings that characterise this territory. However, after the collapse of the B-IV and B-IV-A dams, at the Córrego do Feijão mine, in 2019, serious impacts have been felt by the town's population, who have been losing their own identity amid their grief and the social, economic and environmental impacts of the tragedy.

The main aim of the project developed by Banda São Sebastião was to recover local identities and demonstrate the potential of the affected communities, so that they become protagonists in the environment in which they live. With the dam's collapse, cultural heritage was forgotten, buried under the pain of environmental degradation. However, through the workshops, the communities of Brumadinho had the opportunity to see their identity,

strength and capacity for change.

The project was based on workshops that were not complex and easy to replicate, with the aim of demonstrating the cultural value of the Brumadinho communities and discussing how they can alter their reality through social engagement, improving their living conditions and the environment in which they live.

The general aims of the project were to: value local cultural heritage, reflect on the role of society in the face of environmental issues, promote the preservation of local identities faced with threats from mining and extreme weather events, and raise awareness among participants about the importance of cultural heritage in relation to climatic and economic adversity.

During the project, workshops were held with three groups: the Ponte de Almorreimas community, the São José do Paraopeba community and the Paulina Aluotto Ferreira State School.

To develop the activities, a basic model was created to be followed as a guide in order to standardise the content to be implemented and also provide flexibility in the approach depending on the chosen audience. In the workshops, the local reality was addressed and ways of strengthening communities were discussed through the preservation of their customs and culture. In general, the workshops followed the following itinerary:

- | Start of activities with a musical performance and a welcome for the participants;
- | Conversation about cultural heritage, the environment and local history;
- | Exhibition of photos and local artefacts;
- | Traditional food prepared by local greengrocers offered to the participants;
- | Workshops developed using music, drawing, singing, dancing, talks and painting;
- | Conversation about the region's main climate and environmental issues and possible solutions;
- | Improvisation to ensure that the workshop unfolded according to the mood of the moment; and
- | Ended of the workshop with a talk and guided music session, discussion of the results and goodbyes.

Other fundamental points for developing the workshops were: carrying out prior visits to learn about the local reality and evaluate each community according to its needs; encouraging participants to be protagonists and get actively involved; and knowledge exchange in a playful, informal and artistic way, in order to create an environment conducive to exchanges between members of the Band and community residents.

Results

In the workshops, important results were achieved that were not initially foreseen, such as the development of individual and collective community

protagonists, the fostering of self-esteem, autonomy and self-knowledge among participants, as well as the strengthening of social and interpersonal relationships.

In general, it is possible to point out that the communities presented different challenges, but they all had a common cause: the impacts of mining and the climate crisis on their territories and their histories. Another common issue, especially in the first two communities visited, was the importance of reclaiming spaces for the community to connect after the pandemic.

The long period of isolation caused by Covid-19 had a significant effect on these places, meaning that spaces previously used by residents, not only to debate local problems but also to socialise and share a sense of community, were lost. The band's presence during the workshops helped to reclaim these spaces, contributing positively to communities reconnecting and increasing the impact of the networks built around these territories.

The project's main contribution was demonstrating the importance of cultural heritage for communities directly affected not only by mining but also by extreme weather events. By alternating subjects that are difficult to deal with – depending on the sensitivity and urgency of the topic – with moments of leisure and relaxation – through music, cooking and valuing local traditions – the project showed that it's possible to bring knowledge about and engage people with serious and urgent issues for the communities in which they live.

The workshops demonstrated that the communities of Brumadinho are able and need to

strengthen and organise themselves to improve social well-being and the planet. In future projects we would aim to hold workshops in all Brumadinho's communities, in order to work on the relationship between cultural heritage, the communities' capacity for resilience and coping with environmental disasters and climate threats. Furthermore, a proposal was made to create a permanent network between these communities, in tandem with schools

and young activists, to exchange ideas, experiences and attitudes to be taken to help the communities, the municipality and the world.



Casa Quilombê - "Empretecência"

Target audience:

black educators

Reach:

15+ people

Methodology:

training meetings – immersion in the Quilombo

Overview

The Empretecência project took the Quilombo territory as a starting point, with the aim of fostering a network of black educators in a process of co-creation. During the project, 15 black educators came together from different areas of knowledge and training, such as biology, visual arts, pedagogy, dance, theatre, music, museology, photography, tourism and education.

The project was based on the acts of welcoming, thinking, listening, feeling and talking about tools and methodologies in the context of the culture-climate-heritage triad. Its objective was to enhance the educational, social and artistic practices already developed by Casa Quilombê, with multiple perspectives and experiences and with the desire to expand and join forces to create transformative education.

The educational programme was prepared based on the central themes of: Education, Cultural Heritage and the Environment. In this way, debates were developed that included specific areas such as art, territory, culture, race, gender and climate change. The actions were chosen with the aim

of conceiving a co-creative process based on welcoming, active listening and coexistence, and with the purpose of working on active methodologies within the scope of non-formal education, art education and environmental and popular education.

During the project development period, the proposal was to hold a series of virtual meetings and a final, in-person meeting at Casa Quilombê's main base in the Marinhos Quilombo Community. Initially, two opening meetings were organised for the educators to introduce themselves to the group, speak about their experiences, training and perspectives for the exchange, and also included a presentation of the organisation's proposed educational programme.

The other virtual meetings raised discussions about the subjects presented, such as environmental racism, ecofeminism, intersectionality, 'artivism' and the culture-climate-heritage triad itself. The work was developed based on actively listening to what participants shared and proposed, seeking to work collectively by taking into account each educator's particularities in relation to the educational practices, activities and actions to be developed.

An important activity developed throughout the meetings was the group's contribution to proposing, conceiving and formulating the actions and activities to be implemented with participants of a socio-educational project at Casa Quilombê. Central to the ideas worked on in these exchanges were the topics of education, art, culture, race, gender, territory and climate change.

The face-to-face meeting, held at the end of the project at Casa Quilombê's main base, included a day of experiencing the Quilombo with immersion

in the territory, its stories, customs, knowledge and flavours, in addition to an in-depth investigation into the challenges and potential of the project. Educators were invited to experience their perceptions of the territory individually and collectively, as well as the possibility to apply the ideas, tools, methodologies and activities discussed in previous meetings.

Results

The meetings between the educators were filled with care and listening. All the black people were able to get to know and recognise each other, sharing their experiences and stories. The discussions were powerful and enriching in terms of thinking about anti-racist and transformative education.

It is worth noting that the greatest result of this project was the formation of a network of black educators, with the aim of sharing and co-creating Afro-centric educational practices. As a result, there are three major points that arose from bringing this network together:

1. The convergence between diverse areas of knowledge;
2. The strengthening of a cross-cutting dialogue through art; and
3. The construction of a co-creative process with great potential to multiply knowledge at each point in the network - the educators in their territories

Since this collective was formed by 15 black educators whose experiences in the world can only be told by black people, important debates emerged from this common territory. The individual experiences of each person contributed to a very rich sharing of experiences, which will have positive consequences not only for continuing the project in other contexts, but also for the potential of each educator to multiply knowledge in their respective territories. Taking into account accessible approaches and styles for



the public involved, the objective in the future is to offer activities aimed at young people and children from Quilombos and for all residents of the Marinhas Quilombo Community, with activities compatible with the age groups and characteristics of those involved. Structural difficulties that may affect actions must also be taken into account, such as mobility between territories and the cost of the activities in question.

Given the relevance of the topics covered and understanding the decentralisation of information, the educational programme aims to share experiences locally and globally. This project started from a participatory approach, developing methodologies that can be replicated by other institutions and in different locations and contexts, capable of involving local actors through horizontal dialogue.

The project is relevant due to its ability to address methodologies that work to engage the population in constructing actions to mitigate the impacts of climate change, promote dialogues about the importance of local cultural heritage and break down the barriers of dependence on mining. Believing in the power of joint action and collective strength to enable change, the Empretecência project sought to build a sustainable, fair and healthy world for everyone through ancestral knowledge, worldviews and multiculturalism.

Clube Osquindô - "Training meeting of the Loucos por Leitura network"

Target audience:

literary mediators and educators

Reach:

11+ people

Methodology:

training meetings - storytelling
- music workshop - playful
creativity

Overview

The project sought to reclaim the meeting spaces of the Loucos por Leitura Network (LPL), which has operated for several years as a network for sharing and disseminating educational experiences and practices in the territories of Mariana. The experience of this project provided a new perspective on issues relating to climate and the environment, understanding possible ways of working with culture, education and heritage in order to inspire and disseminate the importance of cultivating attitudes and practices that seek to transform communities and territories among children and adolescents.

The Loucos por Leitura network is an initiative that connects school and community reading locations in Mariana's neighbourhoods and districts, acting collectively through systematised actions with the aim of participants exchanging experiences and strengthening practices that encourage reading among children and young people. Among the main practices developed by the network are: training reading mediators through workshops

and exchanges; carrying out campaigns to expand and improve collections; putting together an integrated programme for all the participants; and promoting events focused on reading.

The educational programme's training meetings took place in person, with capacity building workshops. The pedagogical tools used in the meetings were based on four didactic elements: music, oral tradition, visual arts and play. The general objective of the workshops was to connect these elements to heritage, presenting creative and inspiring solutions for mediators and encouraging the creation of playful, integrated and sustainable activities that used stories as a means of raising awareness about the environment.

The target audience for the project were educators who were already part of the LPL Network. eleven people were trained during the workshops, which were taught by network partners at Clube Osquindô's main base. In addition to the onze educators directly involved, the intention was also to make an impact on all the children and young people participating in the Loucos por Leitura network.

The training meetings took place every two weeks, between April and June 2022, lasting around 4 hours each. Educators representing five reading locations that are part of the LPL network participated in the training: Osquindoteca, Cantinho do Saber, Espaço Prainha Community Library, Monteiro Lobato Library and Monsenhor José Cota Municipal School Library.

The workshops were divided into four strands:

| **Storytelling: Connecting the imagination to the art of writing and telling stories - heritage in the shape of stories.** Literary metrics that create pathways to telling stories, rereading books, creating collective texts and others. Connecting the imagination to the art of writing and telling stories

| **Art Manual with reusable materials - thinking about sustainability through the art of touch.** Creative solutions for reusing waste, using art and sustainability as educational instruments.

| **Music training, memory and Intangible heritage - music in the construction of conscious memories for Intangible heritage.** Musical games that inspire a look at different cultures (indigenous people, school spaces, Brazilian folklore among others) and which connect us to the art of listening, singing and creating sonic materials by reusing waste.

| **Playful, collective, sustainable creation - the practice of collective, sustainable creation.** Using the techniques offered in previous workshops as inspiration. In this meeting topics and objects were chosen to create playful activities which address the issue of the environment. The aim was to have some time set aside for the mediators to put into practice some of the strategies which most made sense to them.

Results

The experience with the Loucos por Leitura network highlighted the importance of the Educational Programme as a bridge to reconnect Clube Osquindô to the community, given that, during the Covid-19 pandemic, meetings were suspended. In times of crisis, when community links are even more important, they are also more difficult to maintain. Therefore, the reactivation of the Loucos por Leitura network was a positive result for this process of reconnecting with the communities of Passagem de Mariana.

Another important reflection concerns the need to rethink mining as the community's only prospect for economic development. Thus, culture appears to be a viable and sustainable alternative to the economic model based on mining dependence.

It is necessary to think about ways to connect the community to its cultural heritage, and reading is an important tool to awaken new perspectives on the topic. Reading a book is not just reading a story. It's also reading the world, and, therefore, training educators using literature is relevant in the context of reactivating community networks.



Lucas Fabrício - "Memories by the river"

Target audience:

children and adolescents
aged 9 to 15 and educators

Reach:

40+ people

Methodology:

improvisation – drama games –
collective games and play – walks
around the territory – creating
affective maps

Overview

The district of Honório Bicalho is located a few minutes from the centre of Nova Lima, next to the MG-030 highway and the river, Rio das Velhas, occupying a region known for eco-tourism. The approximately 2,900 inhabitants of Bicalho occupy its flat terrain, where the main streets and services are located, with the exception of some houses on the hills, farms and more distant subdistricts, giving the region rural characteristics and a close relationship with nature, including the river that runs through the neighbourhood and permeates its daily life.

Due to the large volume of rain in January 2022, the river rose like never before, and part of the Honório Bicalho neighbourhood was flooded, with the water level reaching almost two metres high in low-lying areas. Houses, businesses and public facilities were inundated with water. Fortunately, there were no deaths or serious accidents. Even so, the destruction was acute.

Environmental risk seems to be part of the town, as if the imminent destruction of a territory

were part of its existence. Thus, "escape route", "meeting point" and public alarms have become urban elements that, due to their nature as signals, revive the experience of the disaster in the town's daily life.

On the other hand, reflections on the way in which environmental and climate issues are linked to daily life, in addition to tragic experiences, are removed from everyday life in the town. This is also due to the influence of lifestyles that often separate urban settings from nature.

The educational programme "Memories by the river" aimed to develop practical theatre workshops in the streets of Honório Bicalho to investigate how addressing individual and collective memories related to the territory can stimulate awareness and engagement with the environment.

During May and early June 2022, the workshops were held in partnership with Josefina Wanderley Azeredo State School, which offered logistical support and helped recruit students. The practices were free format, without prior registration, favouring the spontaneous participation of children and adolescents from the neighbourhood, a diversity of age groups and dialogue with the local cultures of the target audience. In addition, a training activity was also promoted for school teachers, with around 25 educators participating.

The workshops were guided by the idea of theatre practice as a public activity, open to different age groups and carried out on the street, appropriating its spaces and architectures and starting from a defined point of view: the relationship between residents of the neighbourhood and the river, Rio das Velhas.

The project was announced in person to

students, and the meetings started in the school's outdoor playground to explore other areas of the neighbourhood. Little by little, from the perception of the dynamics of the school and its students, the group began to notice how the neighbourhood flowed and pulsed: the routes, the meeting points, the alarm sounds and the lifestyles of its children and adolescents, who became creative guides.

The workshops' pedagogical proposal was based on improvisation and theatrical games to develop artistic experiences that addressed the territory. Initially, the project sought to identify the group's profile: what are these people's artistic references? How do they play? What do they play? How do they live in the neighbourhood? This listening revealed ways to create bonds with the community, such as noticing that the ball and the bicycle were powerful elements for creating bonds.

Through these two elements, proposals for collective games and play were used to introduce theatre practice, at the same time that the sense of collectivity was strengthened, so that specific elements of theatre were gradually introduced. Improvisation was the theatrical pedagogy chosen to address the stories and memories related to the territory.

The main proposal of the workshops was to address the relationship between residents of Honório Bicalho and the river, Rio das Velhas. To this end, the project sought to encourage memories about the neighbourhood to be shared, addressing both the January 2022 flood and narratives of past experiences, revealing ways of life and the relationship with nature.

Each day, in addition to theatrical and

improvisation games, a creative proposal was developed to draw together perceptions and elaborations about the territory, as well as strategies for preserving the environment:

- | **Cartography:** creating a map based on experiences and journeys around the neighbourhood;
- | **Trajectory:** experimentation with flows, routes and walks around the neighbourhood manipulating a scenic object (fabric)
- | **Time:** creating a clothes line of memories from lived experiences in the territory and projections for the future - from what you remember and what you predict for the neighbourhood.
- | **Memory:** conversations and memory sharing with neighbourhood residents in relation to the environment and the flood in January 2022; and
- | **Mythology:** investigating narratives about the river and the environment based on black and indigenous cosmogonies.

In May 2022, during a training session for teachers promoted by Nova Lima's Municipal Department of Education, some of the process of creating and implementing the Educational Programme was shared with the audience, addressing the relationships between territory, culture and the environment, including expanding the debate to include perspectives on ethnic and racial issues. The activity took place in two sessions (morning and afternoon) with two different groups of teachers. In addition to sharing the research and its outcomes orally, the artistic practice

of the Educational Programme's Memory element was also carried out, with a clothes line of memories related to the territory being made with the teachers.

Results

The main driving force behind the "Memories by the River" project was building a relationship with the residents of Honório Bicalho and with the territory through the proposal for a public theatre that was established by going into the neighbourhood in a sensitive way. Thus, in the first stage of the workshops, it was necessary to recognise the group, its ideas about theatre and its relationship with the neighbourhood and the environment and, from there, introduce proposals for artistic experiences linked to that context. Theatre is sometimes frightening, and that is why it was important to design a plan for theatre practice in dialogue with the group itself.

Traditional games were the first way to engage the group and draw them towards theatre practice. The theatre workshop was a place to play, and practicing ball games, a flag stealing game, attention and alertness exercises helped the group to establish itself as a collective and build basic rules for this relationship. When does it start? How does it end? Who can participate? Who can just watch? What if we disagree? What if I need to leave to go there quickly? What if I don't like the game?

As the bond strengthened, theatre games for beginners were introduced, alternating with traditional games: exercises to improve attention, alertness and listening, memory games, storytelling and scene improvisation. Soon, the topics and subjects of the practices were directed towards the relationship with the neighbourhood and the environment, which encouraged exploration of the neighbourhood.

In the final stage, on each workshop day, a creative practice was proposed exploring cartography (creating a map of the territory), trajectory (theatre-based walks around the neighbourhood), time (creating a clothes line of memories), memory (recording memories and audio testimonials) and mythology (research into myths and legends about the territory), generating a different experience/record.

To develop an even more meaningful experience and deepen the relationships between art, memory, territory and the environment, it is important to consider the project's continuity in the territory. Furthermore, the experience of this project can be replicated in other contexts or shared by communicating it to teachers, artists, public managers and other interested parties, in order to disseminate its principles, methodologies and provisional results.



Thiago SKP - "Rap as an art education tool."

Target audience:

students aged 10 to 14 and educators

Reach:

200+ people

Methodology:

rap – musical practice – training meetings – immersion in schools

Overview

The project was developed in four public schools in Itabira: Professora Didi Andrade Municipal College, Major Lage State School, Professora Antonina Moreira Municipal School and Nico Andrade Municipal School. Its main objective was to promote a series of dialogues with young students about culture, climate and heritage, using art and rap as connective tools between the art educator and the students.

In schools, the meetings took place in two different stages: firstly, workshops and conversation circles were held with students to carry out awareness-raising activities about climate change and culture. Next, meetings were held with educators in schools to define the content and format of the educational materials resulting from the project.

In the workshops, the approach with the students was done in a relaxed way, using rap and poetry as ways of bringing the art educator closer to the young audience. Texts, phrases, poetry and rap lyrics were presented to explain the universe of the hip-hop movement to the public and then introduce the

project's themes based on these artistic genres.

Initially, two questions were asked: Have you ever heard of climate change? In your view, what causes climate change?

These questions were the starting point of the conversation with the young people and aimed to check their degree of familiarity with the topic and prepare awareness-raising exercises suitable for each class. The art educator also raised the importance of literary integration as a tool to connect young people and arouse their interest in artistic formats that allow them to exercise their expressiveness. During the meetings, creating songs in partnership with the students was proposed to introduce the subject of climate change and familiarise the audience with the terms that would be worked on throughout the project, always using art as a reference for raising awareness with the proposed topics.

The exchange with educators was also important throughout the process, as it helped to create educational material on climate and culture that was accessible and replicable in other communities. In this second stage of the project, meetings were held with education professionals and teachers from participating schools, so they could consult educators regarding interesting educational formats for replicating the project in other learning environments.

The other stages of the project were developed outside schools and their starting point was composing the song *O clima tá tenso*, a rap that talks about the effects of climate change and seeks to draw young people's attention to this problem. Furthermore, the educational material developed



in partnership with educators was transformed into a booklet to be presented in other schools in order to disseminate discussion on the topic and make it easier to address for other educators, as well as being in a format that also caught the students' attention. Parallel to the creation of the booklet, an educational music video was produced for the song *O clima tá tenso* based on images taken in schools throughout the project, in order to complement the booklet presented to students.

The last stage of the project was the planting of 120 native tree saplings in Pico do Amor, together with the students, to connect the knowledge acquired throughout the project to a concrete action that has a positive impact on the young people's vision of Itabira's natural and cultural heritage. The activity sought to combine the information provided by the art educator throughout the project with the students' practical experience of being part of an action to regenerate natural heritage - combining knowledge and experience to generate environmental awareness.

Results

The biggest challenges encountered during the project were those related to the need to adapt activities according to each school. Thus, structuring and methodologically mapping the ideas to be worked on during the project was essential to ensure that all the objectives are achieved during each stage.

It was important to make the project's action map very clear, as well as the scope of each activity and the aim of each action, to work with the specific realities of each learning space and adapt the project according to how it was received by each community.

Flexibility was a key characteristic for the smooth running of the project, depending on the specificity of each school environment and the dynamics with the students, which were adapted in each meeting depending on the profile of the classes.

In general, it's possible to summarise the project results as follows:

1. It's fundamental to consider art as a means of instrumentalising the connection between the art educator and students;
2. Artistic freedom is essential to arouse the work's diverse potential in learning environments aimed at children and young people;
3. It's essential to work in a flexible way in order to consider the specific characteristics of the territories and design methodological approaches which relate to the reality of each location.

The Results of Educational Programme I: the target audience's evaluation

At the end of Educational Programme I, participants responded to a brief evaluation questionnaire, in order to map their impressions of the activities and the general impact of the project on the target audience. The research sought to investigate three aspects: (1) the public's perception of their own learning; (2) how

their awareness was raised about the relationship between climate issues and cultural heritage; and (3) the target audience's evaluation of the programme itself, either by giving grades or choosing words to describe feelings that the project aroused.

In terms of **learning**, 86% of respondents stated that they had acquired new knowledge about the environment and climate change through the programme.

On a scale of 1 to 5, where 1 means nothing and 5 means a lot, how much do you think you learned about the environment and climate change during the Roots of Resilience project?



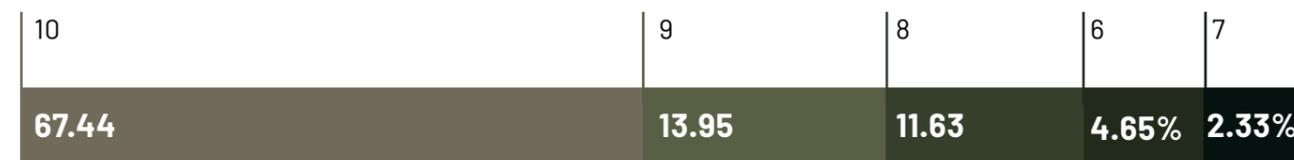
Regarding the second point, all the respondents understood that climate change caused by humans has a negative effect on cultural heritage.

Do you consider that climate change caused by human actions can affect cultural heritage?



In terms of evaluation by the target audience, the Roots of Resilience project's Educational Programme I, was considered good, very good or excellent by 93% of the people who responded to the survey.

On a scale of 1 to 10, where 1 is very negative and 10 is very positive, how do you evaluate the Roots of Resilience project?



Finally, the most common words to describe the public's feelings regarding the project were: awareness, future, collective and responsibility. This demonstrates that the actions implemented by partner organisations and artists aroused positive feelings regarding the importance of art and culture in promoting changes in the territories involved.

Communities understand that arousing critical awareness regarding the impacts of the climate crisis and environmental disasters is essential to draw attention to the importance of collective action in the fight against climate change. In this sense, responsibility needs to be shared between community agents, public authorities, the private sector and civil society organisations, in order to join forces to build a more just and sustainable future.

What words best describe your feeling regarding the Roots of Resilience Project?



Final considerations

The main legacy of Educational Programme I was the creation of six diverse projects, which enabled the development of unprecedented art education methodologies aimed at debating climate change and the importance of cultural heritage in each of the territories covered by the educational actions. It is worth highlighting that the role of PPP throughout the development of the projects was to support the organisations' and artists' activities with local communities, in order to provide adequate support and ensure that the projects had access to the tools necessary for them to be carried out.

Although the organisations and artists adopted different approaches, it is possible to point out common paths taken during the development of Educational Programme I: education as a bridge between the cultural sector and local communities, the recognition of heritage as an amalgam of community experiences, and environmental awareness as a key point for community engagement.

It's also interesting to note the different arts-based methodologies used by organisations during the implementation of the Educational Programme: classes, visual arts workshops, music therapy, literary workshops and theatre performances are some of the examples of activities carried out within the scope of the programme. The variety of methodologies allowed the initial topic – climate change, culture and heritage – to be addressed using different awareness-raising approaches simultaneously, which expanded the channels of dialogue and contributed positively to the impact of the Programme in the different contexts in which it was applied. The continuity of the projects is thus encouraged,

based on the appropriation of the methodologies by both the cultural organisations and communities.

Throughout the implementation of the activities, organisations and artists tested the use of different styles and cultural references: hip-hop/rap, theatre/scenic arts, brass band music, reading/creative writing and Afro-Brazilian cultural traditions. In general, raising awareness about cultural heritage and climate issues came from applying the aforementioned methodologies, with cultural and artistic practice used as an instrument for dialogue with communities.

The results of Educational Programme I were presented in June 2022 in a series of local seminars, held in Brumadinho, Passagem de Mariana and Itabira. On these occasions, cultural organisations and artists presented their work methodologies, the aims of each project and the main results of the activities carried out.

The seminars were also attended by participants of the Young Ambassadors Programme, who narrated their experience and presented the results of the actions they developed within the scope of the project. Furthermore, this series of seminars was attended by members of the community, community leaders and socio-environmental and political activists. The importance of preserving cultural heritage and building resilience in territories affected by environmental disasters and extreme weather events was discussed at these events.

2.4. Educational Programme II

People reached:
+1300

Towns involved:

Brumadinho (Marinhos Quilombo Community and Brumadinho centre), Itabira, Nova Lima and Belo Horizonte

Schools involved:
10 schools

Work methodologies:

hip-hop/rap, theatre/performance, music, Afro-Brazilian cultural traditions

The aim of Educational Programme II was to continue the actions from Educational Programme I, in order to expand the networks and the scope of the cultural organisations' and artists' activities, as well as to encourage improvements in the methodologies created and in the exchange of experiences between the different territories covered in the first phase of the programme. To meet the expectations for expanding Educational Programme I, the following goals were proposed:

- | To promote knowledge and methodology exchange between participating organisations and artists;
- | To apply research questionnaires to students participating in the project, before and after each activity;

- | To develop activities in at least 4 towns;
- | Each town where Educational Programme I was developed (Itabira, Nova Lima e Brumadinho) should host at least one cultural organisation/artist;
- | Each organisation/artist should develop activities in at least one town other than their own
- | To promote activities in at least 8 schools;
- | To reach at least 800 young people.

Thus, in 2023, the Educational Programme was remodelled to meet its new objectives: 2 cultural organisations and 2 artists that took part in the first edition were invited to implement the new phase of the project collaboratively. This stage of the Educational Programme was implemented by Banda São Sebastião (Brumadinho), Casa Quilombê (Marinhos Quilombo Community – Brumadinho), as well as the artists Lucas Fabrício (Nova Lima) and Thiago SKP (Itabira).

The main objective of the programme was to promote the exchange of knowledge and educational approaches, taking into account the multiple methodologies developed by agents during the first phase of the Programme. To this end, cultural organisations and artists worked collaboratively to promote awareness-raising activities about art, climate and cultural heritage in schools located in four towns in Minas Gerais: Belo Horizonte, Brumadinho, Itabira and Nova Lima.

The group visited 10 schools during April 2023, reaching more than 1,300 students of different age

groups. Using approaches that varied between theatrical performances, hip hop/rhymes and body awareness and musical activities, the cultural organisations and artists involved in the project expanded the network established during the first phase of the project.

The experiences developed within the scope of the Educational Programme in 2023 are documented in this report, with the aim of bringing new perspectives for engaging young people from different social contexts in subjects related to the climate crisis, using art as a means of raising awareness in the proposed approaches.

The process: exchanges between cultural organisations and artists

The planning process was one of the main stages carried out collaboratively by representatives of the cultural organisations and artists: Jana Janeiro and Reibatuque (Casa Quilombê), Lucas Fabrício, Thiago SKP and Javér Ribeiro, Ráira Andrade, Renata Villaça and Samanta de Jesus (Banda São Sebastião). This phase was crucial so that, together, artists and art educators could propose and carry out educational activities that would once again bring forth the essence of what they experienced individually in the first stage of the Educational Programme in 2022.

With a target audience made up of different age groups and a different number of participants per workshop and educational institution, the organisations and artists began Educational Programme II with a process of reflection regarding the proposals that could be carried out in each context. It meant that the development of teaching and communication activities and strategies was based on active practice

and flexibility in the face of the demands that arose during the art education tour.

Details of the activities

Banda São Sebastião

The aim of the educational project with themed workshops in schools was to raise awareness among children and adolescents in state schools about the climate crisis and other environmental issues from the perspective of art, culture and cultural heritage.

The workshops were strongly oriented towards practice, aiming to engage the community in the schools. Furthermore, the workshops were characterised by diverse teaching and learning approaches and based on open learning skills, through which students exercised their skills and knowledge about climate change. These skills were subdivided into six topics:

| **Information management skills:** receiving, expressing and presenting information, organising and processing information, assessing information.

| **Critical thinking skills:** critically evaluate data; develop creative thinking; problem solving; making ethical judgments; decoding and deconstructing media messages; making decisions; developing systemic and relational thinking; considering the personal as part of the whole.

| **Action skills:** developing change and defence actions; developing campaigns; teaching literacy with engagement (critically assessing options for action); being adaptable and avoiding risks.

| **Interaction skills:** building consensus and negotiating; being assertive; listening; cooperating; conflict management; developing empathy and demonstrating solidarity;

| **Future-oriented skills:** foreseeing, extrapolating, predicting, developing hindsight (the ability to think in retrospect from the point of view of a desirable future).

| **Personal skills:** developing congruence (the ability to discern and act upon inconsistencies between attitudes and values and actual behaviour); facing emotions, becoming centred (harmonising emotional, intellectual, physical and spiritual aspects of the self); living simply.

Results

The results of the activities were: transforming the young people's perception of the subjects covered, building self-worth and self-esteem, and stimulating the ability to find new ways to build a fairer and more sustainable world.

In aiming to foster the participants' development, music acted as an element to explore individuality and understand one's feelings, in addition to stimulating skills such as interpretation, self-expression and appreciation of one's own identity.

The activities contributed to educational transformation through the cultural and practical interventions in the territories involved, in order to lead young people to reflect on themselves, their gestures and their actions to intervene in society.

In addition to encouraging harmonious coexistence among participants, the project sought to find ways to raise awareness and evaluate how students view

environmental crises, climate change, art and culture and, last but not least, their resilience in the face of these events.

Casa Quilombê

The Casa Quilombê educational team designed a methodology for the target audience for this second stage of the Educational Programme. In Educational Programme I, the organisation included a racial aspect in its activities due to the context of the territory in which it operated – a Quilombo community. In the second phase of the programme, Casa Quilombê revived and expanded the discussions, understanding that it is impossible to address climate change without talking about race.

Starting from the field of experiences shared at Casa Quilombê as an artistic, cultural and educational territory, the organisation embarked on this stage of the Educational Programme with other art educators to construct a day of activities to raise awareness about climate change using art education, in order to think collectively about the importance of the cultural heritage of the Iron Quadrangle.

Art education was used as part of an interdisciplinary approach to climate change, territories, art, education and race, understanding the importance of engaging young people, children and students in preserving the environment and maintaining the territories' knowledge.

The project's aim was to carry out artistic actions to debate the ways in which climate change affects food production, air and water quality and community knowledge and their cultural manifestations.

This aim was achieved through educational

activities focused on youth engagement and raising awareness among children about taking care of the planet and their communities. By offering art education workshops, with music, theatre, painting, images and body/movement, it was possible to build bridges to understanding how environmental impacts modify the territories in which young people and children live.

The educational actions were based on knowledge exchange from each territory, comprising the collective and the global, but also paying attention to the specificities of each location. In the workshops, Casa Quilombê presented its history and addressed important issues relating to the Quilombo's worldview: its ways of caring for the land, its heritage, its cultural manifestations, its family farming practices and its interaction with nature.

Results

Taking into account the importance of the dialogue between educational initiatives and their territories and agents, Educational Programme II highlighted the need for school work to happen outside schools, not being reduced to the mere accumulation of knowledge on the part of students. It is important to include the context of the place where young people live, incorporating educators/teachers and school communities in these dialogues, also bringing the feeling of belonging to the process of education and of transforming the reality that involves them. Thus, students and educators can understand socio-environmental imbalances based on their practices as citizens.

Art as an educational tool can contribute to this process, and can be exercised in different ways using the most varied techniques, as long as it generates

questions and support for discussion in the classroom and beyond. In order to fulfil its objective, art must be seen as a dimension to boost the educational process and be approached as an empowering action. We need to promote a greater connection between art and environmental education, in order to provide greater theoretical depth without limiting practical aspects. This makes it necessary to include environmental and climate issues more intensively at all levels of education, in teacher training and especially in educational projects in schools.

It is essential to invest in the power of joint action and collective strength so that changes can be made towards building a sustainable, fair and healthy world for all. These changes are enhanced by encounters and connections such as those experienced in interdisciplinary construction, connecting diverse experiences and multiple fields of knowledge, inviting the activation of ancestral knowledge, diverse worldviews and multiculturalism. The connection provided by art as a tool for raising awareness allows us to create an education that transforms, liberates and opens new windows for constructing a better world.

Lucas Fabricio

The diversity of contexts for applying Educational Programme II generated challenges for artistic and educational planning. How can a plan be developed that adapts to the different age groups, from children aged 4 to young people aged 18, linking art and climate change? Furthermore, how can we think up a plan that is flexible enough to adapt to the schools and territories of each town?

By taking into account the target audience's age

this does not mean adopting determinism when considering children, adolescents and young people, but recognising that art and its pedagogy have methodological perspectives that can contribute to creating the best strategies for each audience, awakening engagement and interest. Likewise, the urban or rural contexts of schools and their surroundings are also important pedagogical elements, capable of activating imaginations and provoking discussions. These multiple scenarios encompass memories, social and political contexts and the reality of state schools in Minas Gerais.

As an educator, Lucas created a repertoire of practices and work objects based on his experience in Educational Programme I which helped him in workshops in each school. From this repertoire, the artist sought to develop appropriate methodologies in each context, in dialogue with other artists in the project. Thus, Educational Programme II was not just about conducting artistic workshops, but a process of creating the work's own poetics which encompassed the artistic identity of each art educator involved, the issues of each territory and the school contexts where the action would take place.

To expand the notion of "educational space", Lucas recognised other spaces and cultural movements as educational places, seeking to gain access to them to develop the Programme. Thus, in addition to the activities in schools, a conversation was held on the subjects of Educational Programme II at the Candomblé terreiro (place of worship), Ilé à se Danlowo, in Nova Lima.

Communities based on religions of African origin are living cultural heritage, representatives of the historical resistance of black populations in

the territories and are also affected by climate change and mining activity. They are spaces for preserving ancestral knowledge and worldviews that point to more respectful and sustainable views of the environment and nature. Therefore, they are fundamental bridges to be included in the agenda of discussions and networks on climate change.

Results

In its various forms and practices, the objectives of the Educational Programme were achieved to different degrees and by different approaches in each context. This demonstrates the project's potential to promote exchange and integration among artists in different territories which, nonetheless, share points in common in their relationship with climate change.

From Nova Lima's perspective, the project emphasised state schools as welcoming spaces for institutions and art education projects, promoting their actions in the territory in a decentralised way and in dialogue with the institutions. The choice of a school in the Honório Bicalho district also represents continuity with Educational Programme I in the town, since the school hosted the prior stage of the project. For the art educator, recognising and cross-referencing different territories and school contexts offered the possibility of reinventing professional practices. This edition of the Educational Programme was also a process of intense learning through contact with other artists, educators and researchers linked to this stage of the project.

The scenario for combating climate change requires actions in different social areas, covering economic, social, historical, environmental, political aspects, etc. In this sense, art is powerful in

highlighting the importance of culture as heritage and a driver of resistance to climate change. As a pedagogical practice, it allows for realities to be seen subjectively, sensitivity to be experienced through the use of the body, voice and words, and the imagination and creativity to be stimulated. As a collective practice, it produces other ways of being and physical arrangements in schools, promoting forms and expressions such as the circle, shouting, dancing and drawing and highlighting orality as a pedagogical methodology.

The reality of climate change requires an approach that goes beyond it being a “subject” in schools, becoming a transdisciplinary thread present in all content, pedagogical practices and everyday school life. The Educational Programme can be a vehicle for reflection and discussion, using art to connect the global scenario of climate change, historical precedents and the territory of each school’s community.

The Roots of Resilience Educational Programme can establish itself as an itinerant root, which travels through different territories, tracing routes through schools and promoting dialogues about climate change. Art, based on a relational idea, has the power to adapt to different territories and audiences. It is also positive to maintain a network with the schools involved, including connecting them and promoting actions for integration and sharing.

It is essential to resist the temptation to design ready-made models or forms that can be replicated in different contexts, according to the logic of mass production and the rigidity of educational practices. The Roots of Resilience Educational Programme is a living artistic and pedagogical experience, which

developed from a group of artists and their territories, also representing the subjectivities, memories and affections of the participants. Thus, hopefully it can inspire other educational projects in this sense, but, before any assumption or formula is made, may they be open to the realities of each community and artist, which is the starting point for any transformative experience.

Thiago SKP

Through the universe of hip-hop and the exchange of ideas, Thiago SKP sought to address the issue of climate change using references from literature, music, poetry and other artistic forms of self-expression. Thus, by introducing children and adolescents to theoretical and practical contact with the universe of hip-hop culture and the values that surround it, such as respect and integrity, the artist also introduced young people to the topic of climate change, with the aim of generating more awareness about the urgent need for actions aimed at mitigating the risks arising from the climate crisis – with special attention to the role of culture in this context. In the workshops he promoted, Thiago SKP also presented the song *O clima tá tenso*, composed in the first stage of the Educational Programme, in 2022, through which he offers young people important reflections on the climate crisis and the role that young people play in combatting global warming.

The artist carried out interactive work with young people by bringing them poetry, texts, books and music, through a methodology that aims to empower young people’s discourse and create space for dialogue and reflection on subjects that permeate the universe of contemporary youth. Thus, the aim of the activities was to encourage and stimulate

the consumption of cultural content in general, and provide information to raise awareness among young people about topics related to the climate crisis and environmental disasters that directly impact their territories.

In general terms, the objectives of the workshops were:

- | To close the gap between young people and literature through a horizontal approach between the art educator and students;
- | To promote literary integration through hip hop culture, poetry, improvisation, texts and rap (acronym for ‘rhythm and poetry’) and, thus, encourage self-expression, interpretation and reflection in young people;
- | To present tools for absorbing content and personal transformation;
- | To generate awareness about the time we’re living in, in relation to the climate crisis, through giving information and encouraging reflection, so that this is translated into transformative attitudes in each young person
- | To address the subject in a dynamic way using art and proposing reflection and possible solutions.

The approach with the students was done in a relaxed way, using rap and poetry as a way of getting closer to the young audience. Texts, phrases, poetry and rap lyrics were presented to explain the universe of the hip-hop movement. It is worth highlighting the importance of working horizontally with young people in these activities, in order to foster their cultural integration through art.

Results

The experience in this stage of the Educational Programme allowed us to see that it is essential to take direct action to build capacity in young people, not only in relation to raising awareness about the importance of art and culture as tools for transforming reality, but also in relation to promoting core values for their intellectual and personal development. Thus, in addition to working on culture and climate issues, Educational Programme II also resulted in a positive contribution to helping young people develop as conscious citizens engaged in building a fairer and more sustainable society.

The biggest challenge of this stage of the programme was the complete and horizontal exchange of knowledge and experiences between art educators, both in relation to the content to be worked on, as well as the methodologies and tools appropriate to carry out the actions. This objective was achieved in all the towns the team visited through cooperation between all the artists and organisations involved in the project.

It is important to draw attention to the challenge of stimulating interest through art education, not only among students, but also among coordinators, teachers and other professionals in the school environment. To this end, the group worked to communicate the essence of the project’s objective – to raise awareness of environmental and climate issues through art – to these professionals, in order to promote diverse and powerful art education tools.

Results of Educational Programme II: evaluation by the target audience

To evaluate the impact of the activities carried out within the scope of Educational Programme II, a survey was conducted among some of the activities' participants, according to their age group and education. Students in Year 7 of primary education or above responded to two questionnaires, applied before and after each activity, which means that young people aged 12 to 18 were the research's main audience. Although guided by the same dimensions, the questions in the questionnaires applied to primary and secondary school students differ from each other.

The first questionnaire, applied before the start of each workshop, aimed to assess the target audience's awareness of the workshop's subject, their prior knowledge about climate change, their ideas about art as a way of addressing climate issues and their perception of the topic's urgency. The second questionnaire, applied after carrying out the activities, aimed to evaluate the participants' perception of learning, to encourage young people to point out, in their own words, the consequences of climate change - in order to access their knowledge on the subject - and reevaluate their ideas about the role of art as a way of dealing with climate change and the perception of the topic's urgency.

The questions included in each questionnaire were inspired by research by the National Institute of Science and Technology in Public Communication of Science and Technology (INCT-CPCT) on the subject "What do young Brazilians think about science and technology?"².

Awareness about climate change and perception about climate change

In general, the responses from primary school students were positive in relation to raising awareness on the subject of climate change, as the majority said they had already heard about the topic. Furthermore, before the workshops, the majority of students considered this topic to be important (38.10%) or very important (53.88%). After carrying out the activities, when asked, the students responded even more positively: the vast majority stated that it is important (20.47%) or very important (70.60%) to talk about climate change.

² Available at: https://www.inct-cpct.ufpa.br/wp-content/uploads/2021/02/LIVRO_final_web_2pag.pdf

Have you ever heard of CLIMATE CHANGE? (Primary Education - Pre-workshop questionnaire)

44.36%	30.83%	10.78%	8.02%	6.02%
Yes, definitely	I think so	Not sure	I don't think so	Never

Is this topic not very important or very important for you? (Primary Education - Pre-workshop questionnaire)

53.88%	38.10%	8.02%
Very important	Fairly important	Not very important

Do you think it's important for us to talk about this topic? (Primary Education - Post-workshop Questionnaire)

70.60%	20.47%	8.92%
I think it's very important	I think it's fairly important	I don't think it's very important

For secondary school students, the responses about awareness on the subject of climate change were also positive, as the majority said they had already heard about the topic. Furthermore, before holding the workshops, the majority of these people considered the topic to be important (25%) or very important (67.31%).

After carrying out the activities, the students responded even more emphatically when asked: for more than 90% of them, climate change could harm future generations. Furthermore, almost 80% of these people agreed that climate change is harming

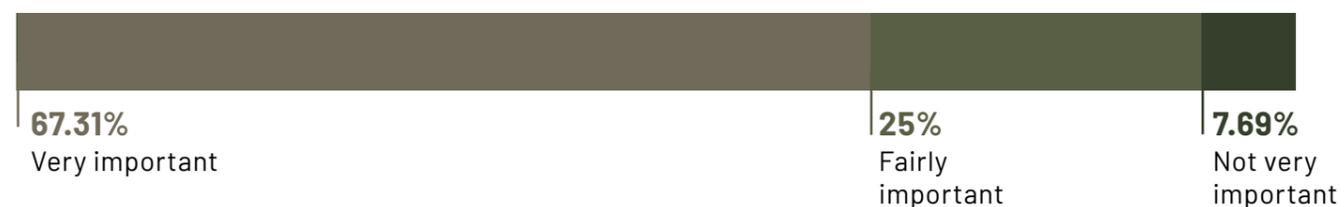
quality of life in Brazil, while another significant proportion - 78.8% - agreed with the statement that climate change can harm them and their families.

Another important point evaluated among secondary school students was the belief in climate change: in the questionnaire applied after the activities, almost all students (98.84%) declared that they believe that climate change is real - only one person said they did not believe climate change exists.

Have you ever heard of climate change? (Secondary Education - Pre-workshop questionnaire)



Is this topic not very important or very important for you? (Secondary Education - Pre-workshop questionnaire)



“Climate change could harm future generations”
- Degree of agreement (Secondary Education - Postworkshop Questionnaire)



“Climate change is harming the quality of life in Brazil”
- Degree of agreement (Secondary Education - Postworkshop Questionnaire)



“Climate change could harm me and my family”
- Degree of agreement (Secondary Education - Postworkshop Questionnaire)



Recently, there has been a lot of talk about climate change and the rise in average global temperatures. Do you think climate change is happening? (Secondary Education – Postworkshop Questionnaire)



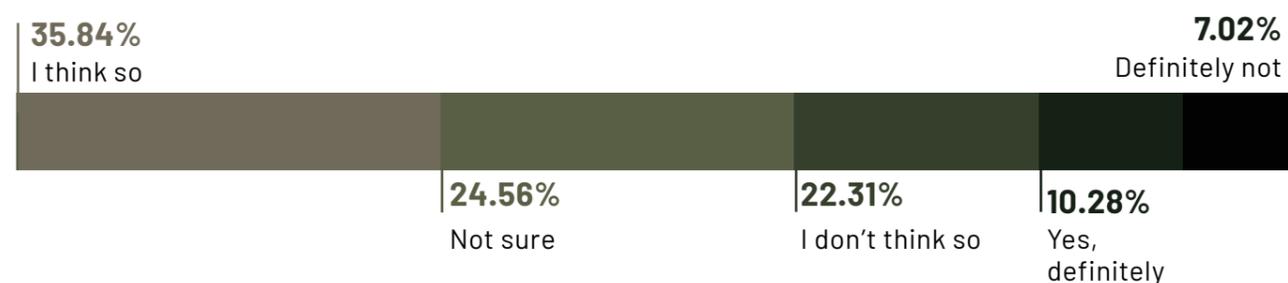
Art as a tool for combatting climate change

In relation to this point, before carrying out the activities, primary school students differed in their assessments: 29.33% believed that art could not be used to help fight climate change; 24.56% were unsure about this issue; and 46.12% assessed that art can indeed be used to help fight climate change.

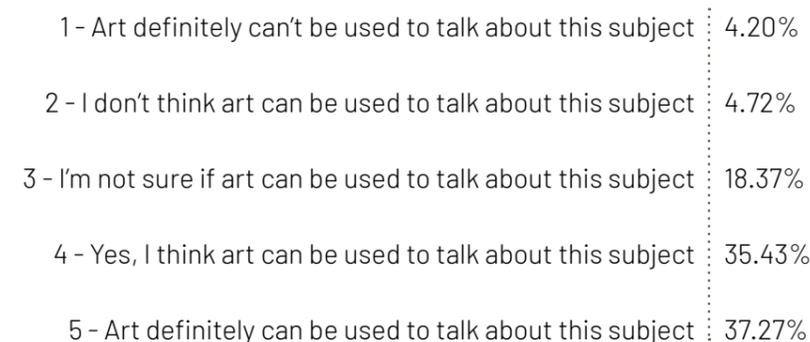
There was an interesting change in the perceptions of this age group after carrying out

the art education activities: in the subsequent questionnaire, only 8.92% assessed that art could not be used to talk about climate change, while 18.37% stayed they weren't sure. For the majority of students, however, there was a positive change of opinion: in total, 72.7% agreed, to a greater or lesser degree, that it is possible to use art to talk about climate change.

Do you think art can be used to help fight climate change? (Primary Education – Pre-workshop questionnaire)



If we told you that art can be used to talk about climate change would you agree? (Primary Education – Post-workshop Questionnaire)

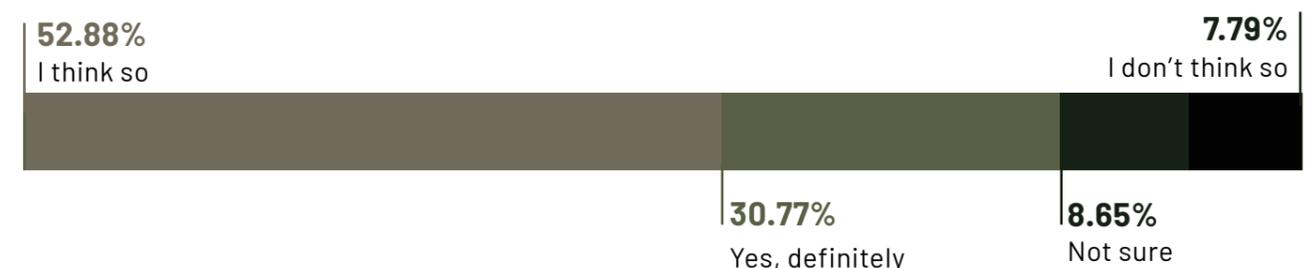


In the case of secondary school students, before carrying out the activities the responses regarding the use of art as a tool to discuss climate change were positive: for 83.65% of students, art could be used to talk about climate change. Only 7.69% of this group didn't think that art could be used to talk about climate change, while 8.65% were unsure of their position on this topic.

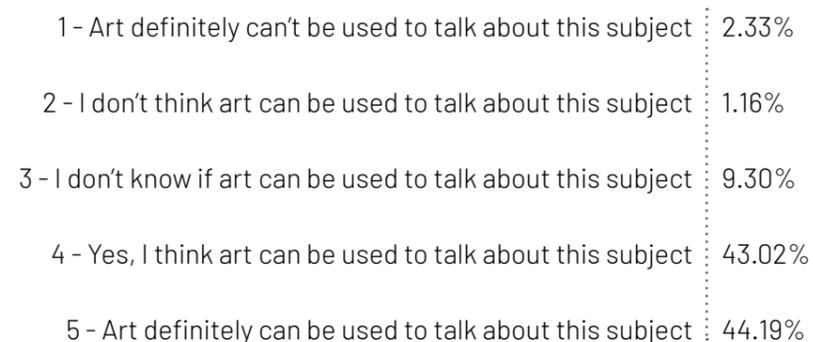
After carrying out the activities, the answers changed slightly: for 87.21% of the students, it's possible to use art to talk about climate change, while

9.3% of this group did not know if it's possible to use art to talk about climate change. Only 3.49% of people said they did not think or were not sure that it was possible to use art to talk about climate change. It can be seen that there was a positive, albeit small, impact on the perception of secondary school students regarding the possibility of using art as an instrument to raise awareness about climate change.

Do you believe art can be used to talk about climate change? (Secondary Education – Pre-workshop questionnaire)



If we told you that art can be used to talk about climate change would you agree? (Secondary Education – Post Questionnaire)



Degree of prior knowledge about the subject and perception of learning

In relation to this point, the students chose a series of topics related to climate change before carrying out the activities. In the questionnaire, a list of factors was offered, which contained some incorrect options. This strategy helps to filter the habit of ticking all the available options, indicating when the student actually understands whether a

certain factor is related to climate change or not.

Based on an analysis that deducts points for incorrect options, an index of prior knowledge regarding climate change was calculated. In this regard, primary school students performed poorly, as can be seen below.

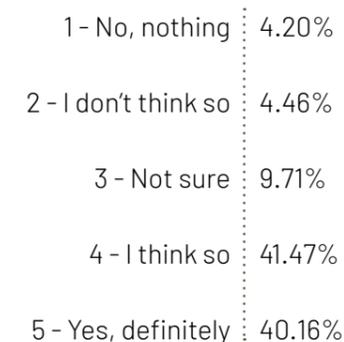
Knowledge about climate change (Primary Education – Pre-workshop questionnaire)

Variable	Minimum score	Average	Median	Maximum score	Standard deviation
Knowledge	-0.40	0.00	-0.08	1.00	0.37

However, after carrying out the training and awareness-raising activities, these students evaluated their learning very positively: 81.63%

stated, with some degree of conviction, that they had learned about climate change in the workshops.

Do you think you learned a little about climate change today? (Primary Education – Post-workshop questionnaire)



After completing the workshops, students were invited to express what they learned, indicating factors related to climate change. The word cloud below illustrates the most frequently used terms:



Final considerations

In this second phase, the Roots of Resilience Educational Programme’s main objective was to develop art education activities in collaboration with partner artists and organisations.

Educational Programme II included activities that helped to raise awareness among young people about the importance of cultural heritage in the climate crisis and to educate this public on the topic and its interrelations with art and culture. In this sense, the artists and cultural organisations participating in this stage sought to prioritise the inclusion of local practices that involve tangible and intangible heritage in the activities developed, in addition to artistic projects that foster reflection

on the region’s climate/cultural situation.

Taking into account the particularities of the territories and the scope of each methodology used, the intersection between heritage/culture and the environment was the crux of the project. To this end, organisations and artists worked together, in a cooperative way, to replicate and adapt the methodologies developed during the first phase of the project in 2022, but also to create new joint methodologies aimed at the particularities of each new territory visited.

The table below summarises the goals and objectives achieved in this phase of the project:

AIM	OBJETIVE REACHED
Knowledge and methodology exchange	The artists and organisations worked together in all the workshops, from planning to execution, which offered important exchanges throughout the project
Applying the evaluation questionnaires	Evaluation questionnaires were applied before and after the activities
Work in 4 towns	Artists and organisations held workshops in 4 towns: Belo Horizonte, Brumadinho, Itabira and Nova Lima
Each town should host at least one artist/organisation	Belo Horizonte hosted 2 workshops, with art educators from 2 projects Brumadinho hosted 3 workshops, with art educators from 2 projects, in addition to the hosts – The district of Marinhos also hosted a conversation circle with all the artists and educators from the programme

Each artist/organisation should carry out activities in at least one town other than their own

Itabira hosted 10 workshops, with art educators from 2 projects, in addition to the host

Nova Lima hosted 10 workshops, with all partner art educators and the hosts

Members of Banda São Sebastião gave workshops in Nova Lima and Brumadinho

Members of Casa Quilombê gave workshops in Belo Horizonte, Brumadinho, Itabira and Nova Lima

Lucas Fabrício gave workshops in Belo Horizonte, Itabira, Brumadinho and Nova Lima

Thiago SKP gave workshops in Brumadinho, Itabira and Nova Lima

Promote activities in at least 8 schools

The activities were carried out in 10 schools, a Candomblé terreiro and at Casa Quilombê’s main base in the Marinhos Quilombo Community

Reach a total of 800 students

A total of around 1300 people took part in the activities

2.5. Practical art education toolkit to address the climate crisis

In order to multiply the results of the Educational Programmes and consolidate art education methodologies created and applied by cultural organisations and partner artists, People's Palace Projects developed the Practical Art Education Toolkit to Address the Climate Crisis. Thus, it will be possible for educators, teachers, artists and other interested people to become inspired by the methodologies developed within the scope of the Educational Programme and work on the topics of culture-climate-heritage in different learning environments.

The general objective of the toolkit is to widen out the impact of activities originally carried out in the Minas Gerais Iron Quadrangle to other locations, to encourage the creation of new networks to expand the engagement and mobilisation of young people and reinforce the role that tangible and intangible cultural heritage plays in building resilience to environmental catastrophes and extreme weather events.

Thus, by expanding the scope of its methodologies, the Educational Programme remains alive, encouraging the replication, adaptation and expansion of the arts-based activities used in the two stages of the project. The methodologies present in this toolkit can be adapted to the most diverse contexts, in order to expand the possibilities for engaging children and young people in debates about the interconnection between cultural heritage and climate change in Brazil.

To access the guide,

<https://peoplespalaceprojects.org.uk/wp-content/uploads/2023/11/toolkit-raizes-de-resiliencia.pdf>



2.6. "Culture, Climate, Action!" Webinar series

Intense rainfall is already part of the reality of the Iron Quadrangle. The forecast for these events to become more intense and more frequent due to climate change, along with the region's topography and the type of existing occupation, increases the vulnerability of local populations and their assets to landslides, floods and even new disasters related to mining.

Given this scenario, there is an urgent need to strengthen society's and local communities' capacity to adapt and respond to threats, and thus strengthen their resilience. But what is the role of culture and tangible and intangible cultural heritage in these processes? To deepen the discussion on this issue, PPP organised and promoted a series of seminars called "Culture, Climate, Action!", which addressed the relationship between cultural heritage and four thematic strands: i) climate change; ii) artistic perspectives on mining and climate change; iii) public policies; and iv) community resilience.

Held remotely in April 2022, the meetings were an opportunity to connect Brazilian and foreign researchers, representatives of civil society organisations, artists and socio-environmental activists in an experience that invited us to question the role of art and culture in the fight against climate change, and build resilience in communities affected by mining. In total, more than a thousand people attended the seminars.

Below are details of the thematic strands of each meeting:

CLIMATE CHANGE IN ACTION: HOW TO PROTECT CULTURAL HERITAGE

Speaker: Shirley Krenak (Instituto Shirley Krenak)

Mediation: Jurema Machado and Leandro Valiati
Broadcast on 6 April, 2022, recording [available here](#)

ARTIVISM: THE ARTIST AND DISASTERS

Speakers: Júlia Pontes (visual artist, Brazil) and Thiago SKP (rapper, Brazil)

Mediation: Paul Heritage
Broadcast on: 20 April, 2022, recording [available here](#)

LOOK UP: PUBLIC POLICIES FOR CLIMATE AND CULTURAL HERITAGE

Speakers: Leonardo Castriota (UFMG, Brazil), Luana Campos (International Council on Monuments and Sites – ICOMOS, Brazil) and Rowan Jackson (University of Edinburgh, United Kingdom)

Mediation: Jurema Machado
Broadcast on April 13, 2022, recording [available here](#)

PATHWAYS TO RESILIENCE: HOW COMMUNITIES BUILD THE FUTURE

Speakers: Ferdinand Saumarez (Factum Foundation, Spain), Kate Crowley (University of Edinburgh, United Kingdom) and Poran Potiguara (Águas Potiguara, Brazil)

Mediation: Leandro Valiati
Broadcast on 27 April, 2022, recording [available here](#)

2.7. Webinar Series “Roots of Resilience: the role of cultural heritage in combatting the climate crisis and environmental disasters”

What are the impacts caused by extreme weather events on culture? And what is the cultural sector’s response to the risks that climate change poses to cultural heritage?

Guided by questions like this, PPP organised and promoted the seminar series “Roots of Resilience: the role of cultural heritage in combatting the climate crisis and environmental disasters”. The objective of this series of virtual meetings was to share work methodologies and academic research aimed at investigating the impact of climate change on cultural heritage in Brazil and around the world.

The seminar series aimed to foster settings for exchanges and debates on cultural heritage, climate change and community resilience. The initiative brought together academics with diverse experiences both in relation to the research topics and the territories in which they have developed their methodologies. The main outcome was to consolidate a space to debate the relationships between cultural heritage and the climate emergency from different perspectives. In total, this series of seminars had more than 500 spectators.

MEETING 1: CLIMATE CHANGE AND CULTURAL HERITAGE BASED ON INTEGRATED AND COLLABORATIVE LEARNING

Speaker: YoungHwa Cha (University of Edinburgh, United Kingdom)

Broadcast on 2 May, 2023, recording [available here](#)

Presentation of the CRITICAL methodology - Cultural Heritage Risk and Impact Tools for Integrated and Collaborative Learning, which explored the impacts of disasters and climate change on cultural heritage in Indonesia, South Africa and Sri Lanka. By focusing on heritage as an essential component of meaning and capabilities within a given group, the research seeks to understand how external impacts, such as climate change, will present challenges and opportunities for heritage sites.

MEETING 2: TRADITIONAL COMMUNITIES: WAYS TO COMBAT THE CLIMATE CRISIS

Speakers: Alan Forrest (Centre for Middle Eastern Plants) and Julian Jansen (Centre for Middle Eastern Plants)

Broadcast on 9 May, 2023, recording [available here](#)

In 2017, the Soqatra Heritage Project was created, with the aim of promoting research, training and consultancy on management planning and the sustainable use of cultural heritage in Socotra (Yemen). The research presented in this seminar addresses sustainable resource management and the incorporation of components related to local heritage into protected area management systems, with a central focus on the involvement of the Socotra community in the management and cataloguing of local knowledge. The research also investigates the role of island and coastal communities in transmitting and developing their cultural traditions, ideologies and technologies. To this end, one of the main research questions guiding the project is: is climate change having a tangible effect on the preservation of the local heritage of traditional communities in Socotra?

MEETING 3: MEASURING THE CLIMATE VULNERABILITY OF CULTURAL HERITAGE SITES

Speakers: William Megarry (ICOMOS, Ireland) and Luana Campos (ICOMOS, Brazil)

Broadcast on 16 May, 2023, recording [available here](#)

In his presentation, William Megarry introduced the project “Values-Based Climate Change Risk Assessment: Cultural Heritage Climate Vulnerability Index in Africa”, which provides training in vulnerability assessment using the Climate Vulnerability Index (CVI) for cultural heritage professionals in low- and middle-income African countries. The project investigates how heritage professionals and conservation area managers can respond to the threat of climate change with a scientific approach.

In Luana Campos’ presentation, the researcher proposed a critical analysis of the milestones and public policies – or their absence – to combat climate change, mainly in relation to cultural heritage in Brazil. Pertinent questions were raised: What should we preserve? How should we preserve it? When should we start preservation actions? Preservation, mitigation, adaptation or resilience? What are the priorities? The presentation drew attention to the need to make an effort to identify what is in fact a priority for this agenda, in order to understand, identify and, finally, measure the vulnerability of local cultural heritage

MEETING 4: MAPPING CLIMATE RISKS TO CULTURAL HERITAGE

Speakers: Ashraf Osman (Durham University, England), Mariana Machini (FGV, Brazil) and Natália Lutti (FGV, Brazil)

Broadcast on 23 May, 2023, recording [available here](#)

In his presentation, Ashraf Osman discussed the methodology of the CRAFT project - Developing a Novel Climate Change Risk Assessment Framework for Cultural Heritage in Turkey), which involves mapping the susceptibility of cultural heritage to damage caused by climate change, focusing on the risks of flooding and landslides at heritage

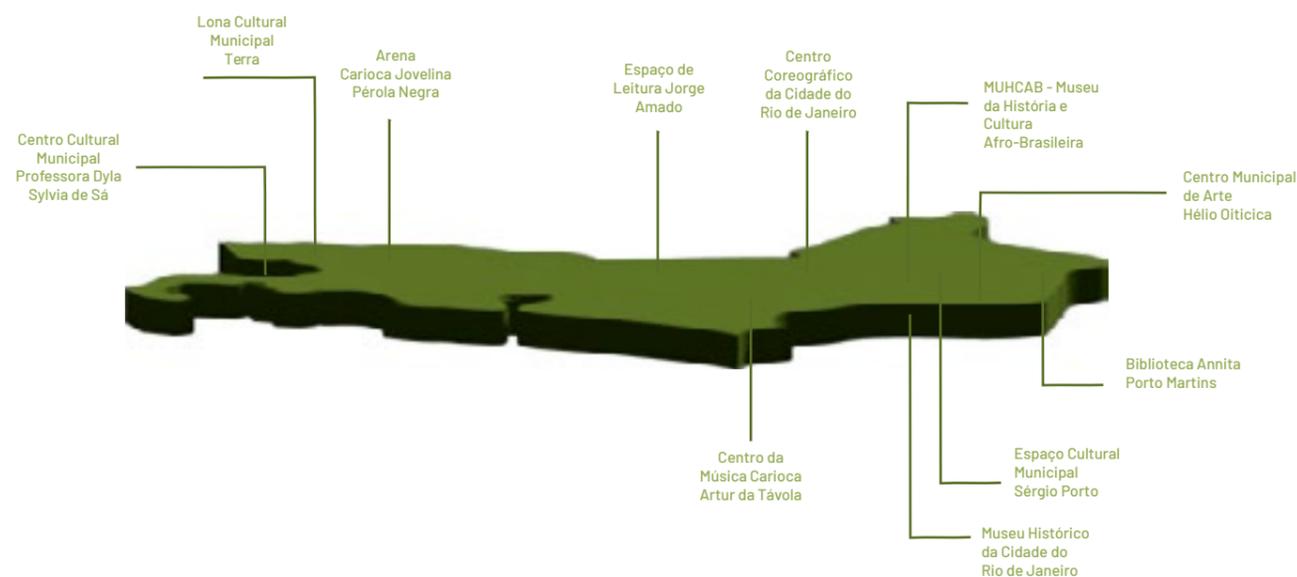
sites in Istanbul.

FGV researchers, Mariana Machini and Natália Lutti, presented the Rio Doce project methodology which seeks to assign values to sociocultural indicators related to the damage caused by the collapse of the Fundão dam, in Minas Gerais, measuring the impacts of this event on 45 communities in the region. In their presentation, the researchers spoke about the approach used with the Tupiniquim and Guarani indigenous communities, directly affected by the disaster, describing the method of non-monetary valuation of the sociocultural impacts of the disaster and exploring the thematic crux of the project, with the presentation of the main results achieved by the research.



2.8. Cultural Managers for the Climate

The Cultural Managers for the Climate programme was a partnership between the Rio de Janeiro Municipal Department of Culture and PPP. Its aim was to promote the development of actions to make culture a proponent of climate and environmental education. In July 2022, 20 managers of municipal cultural facilities participated in the immersive ideas laboratory led by People’s Palace Projects. Throughout, actions were developed that connect the environment, climate and culture, seeking to promote actions directly linked to the space and territories in which cultural facilities operate.



The main objective of the methodologies developed by each cultural facility was to reproduce awareness-raising strategies for the communities in which the facilities are located, taking into account the reality of each territory and the specific demands of each location. This initiative has great potential for replication in cultural facilities throughout Brazil, both due to its relevance and the innovative nature of the methodologies developed by each action. Storytelling, graffiti workshops, art workshops with recycled materials, planting workshops, music and dance were some of the tools used to involve the public in environmental and climate issues.

The initiatives developed by the Cultural Managers for the Climate project open space for culture to be at the forefront of climate education, bringing environmental discussions to communities in order to engage territories in the fight to preserve our future. Community involvement is one of the main legacies of the project and indicates the direction that climate education must take to guarantee territories play a leading role in the fight for climate justice.

During September 2022, cultural managers implemented the actions in the 10 cultural facilities covered by the project. To learn more about each initiative, [access the project material here](#).

The project’s impact: assessment by cultural managers

To measure the impact of the Cultural Managers for the Climate project on the participating managers and their cultural facilities, as well as on the communities that frequent these spaces, we applied a project evaluation questionnaire after it had finished.

Regarding the impact of the action carried out by each facility on their respective communities, the responses were, in general, positive, since:

68.75% considered the action to have had a great impact;

25% considered the action to have had a considerable impact;

6.25% considered the action to have had a reasonable impact

Regarding the application of concepts such as climate change, environment and art in actions carried out in cultural facilities, the evaluation demonstrated positive results:

65.20% considered the action to have addressed the topics of climate change, the environment and art very well.

37.5% considered the action to have addressed the topics of climate change, the environment and art well.

Regarding the impact of the action on the managers' perception of climate change and environmental issues, the responses varied:

56.25% stated that they continue to be just as worried as they were before the action.

37,5% stated that they weren't very worried, but after the action they became much more worried.

6.25% stated that they weren't very worried before the action but they became a little more worried.

Based on the data collected in this research, it can be stated that the actions implemented within the scope of the project had great relevance for the facilities and the surrounding communities. The main point of concern is the ability to replicate the concepts worked on during the immersion: the topics of climate change and the environment do not yet seem to have been completely mastered by the managers, despite them being able to work on these topics during the actions in a satisfactory manner. Attention is drawn to the expectation that the actions will continue to be implemented in the future, which indicates the methodologies in these actions were duly appropriated by cultural managers and allows them to be replicated at other opportunities.

Testimonials from managers

For me, the action was a great mobiliser and had a lot of participation from children, but it obviously did not reach all the region's residents. But I believe that attitudes change in this way, in small steps, little by little, until we serve the whole, an ever larger collective.

The action had the impact of bringing the population being socially reintegrated from the surrounding area, closer to the Centre, making them feel like they belong to the space. And we also managed to arouse their interest in food and the environment.

We're planning future actions such as waste separation. The surrounding community is already asking to use the facility for preventative actions.

The facility is always in dialogue with the community, and the action initiated projects to be developed as environmental education actions among local residents. The project was very well received by the residents of the Nova Maré Community.

It raised awareness not only among employees but also among the community. The affection for the venue increased even more, as well as the care and certainty that we have to do much more and mobilise everyone in saving our larger home, the planet.

2.9. AMA Rio

Inspired by the Young Ambassadors Programme, AMA Rio was organised by Rio de Janeiro City Council's Municipal Department of Culture, and led by People's Palace Projects do Brasil. With the aim of replicating the methodologies of the Young Ambassadors Programme, and train young people to become climate leaders in their territories, the programme offered lectures and workshops to 350 young people from Rio living in the neighbourhoods of Grande Madureira, Guadalupe, Realengo, Gamboa, Gávea, Ilha do Governador and Humaitá.

The idea of the project was to foster the exchange of experiences between generations, transformative agents and fields of knowledge: young people, artists, researchers and environmental educators. At the end of the project, the young people inaugurated a physical intervention, developed by them during a process led by Rio artists in the surrounding areas of each of the 7 territories of Rio, bringing together art, culture, the environment, sustainability and the city.

The 350 young people selected, participated in a training course between January and February 2023 on art, culture and the climate. The programme offered immersive workshops, lectures and group activities to bring these young people into the debate about culture and the environment, within the context of each territory in Rio – with its cultural diversity and wealth of knowledge.

During the creative laboratory, the young people developed an artistic intervention in the cultural facility or in its immediate surroundings, together with renowned artists from Rio. This work involved climate activism and community art, authored by the

Espaço Cultural Sérgio Porto
Humaitá,

Museu Histórico da Cidade
Gávea,

Biblioteca Euclides Da Cunha
Ilha do Governador,

Lona Cultural Terra
Guadalupe,

MUHCAB
Gamboa,

Lona Cultural Gilberto Gil
Realengo and

Arena Carioca Fernando Torres
Madureira.

young people, which left an artistic legacy for the 7 territories participating in the programme.

The following cultural spaces hosted the project: Espaço Cultural Sérgio Porto (Humaitá), Museu Histórico da Cidade (Gávea), Euclides Da Cunha Library (Ilha do Governador), Lona Cultural Terra (Guadalupe), MUHCAB (Gamboa), Lona Cultural Gilberto Gil (Realengo) and Arena Carioca Fernando Torres (Madureira).

Work methodology

The total training time (96 hours) was spread across weekly meetings, immersions and independent work, carried out collectively or individually. The entire process was constructed in a collaborative and co-creative manner, between both the project team's members themselves, and between the project team and the young participants.

Increasing autonomy and reinforcing the participants' capacity for individual agency were basic principles that guided the work method, in addition to the programme's aims. The project integrated PPP's previous experiences into consistent methodological processes, dedicated to dealing with groups in social vulnerable situations, with the main objective of facilitating their development as protagonists in their territories.

The practical phase of the project, covering the training itself, was made up of a holistic approach to some key subjects, such as: stories, memories of the territory and cultural heritage; environmental education and sustainability; and artistic practices.

The young people began the journey in January 2023, with weekly meetings of artistic practices and training in content related to art, culture, territory, nature and the climate, led by project monitors. Throughout the programme, we sought to discuss the possibility of a regenerative culture and ways for artistic practice to contribute to environmental and social transformations, within the scope of information, awareness and incentives for new practices in their lives and in their territories.

We began the theoretical training with content about territory and territoriality, creating in the young people a sense of belonging to the cultural facility and its surroundings. In the second stage, we began to create connections between the territory, art and the environment. In a third phase, the young people developed an artistic-environmental intervention in each of the cultural facilities, under the supervision of an artist responsible for each territory.

Results

The AMA Rio programme's pedagogical plan was carried out respecting the plan's guidelines, but also creating space along the way to accommodate the specificities of each group in the seven cultural facilities. The pedagogical plan was put into practice by holding classes with content and practice related to the main topic of the project: "Art and the Environment".

The presence of guest experts – who participated as speakers or as practical class instructors –, along with artists experienced in urban intervention and a team of monitors who led the process with the young people, was fundamental to the learning trajectory and experience of the participants, in addition to

delivering a final product: artistic interventions. A striking characteristic in the pedagogical process was the intense presence of the artists' experiences and contact with the young people, since, in each facility, the artist had the autonomy to include their working methods in order to connect the young person with the works of art that were left as a legacy in each of the seven territories.

The young people's digital commitment was highlighted throughout the programme: everyone organised themselves into their working groups. Through their digital engagement, several interesting outputs emerged such as the production of a digital magazine, a mini documentary and visual art products. Young people coordinated with local artists to carry out artistic interventions in three facilities, these included manifestos, the formation of collectives to continue the work, and they even organised groups to request clarification on the programme's bureaucratic issues.



RESULTS:

about the
artistic
interventions



MADUREIRA - ARENA FERNANDO TORRES

Artist responsible:
Nathalie Nery

Work:
Shade for those who love you

Type of intervention:
Sculptured urban furniture

Conceptual description of the work: a living area shaped like a “giant” plant made using a bioconstruction technique called ferrocement. The intervention arose from the unanimously-agreed need for a shaded area with some type of seating outside the community facility. The young people participated in the preparation, production, accounting, research into alternative materials, positioning of the cement, making paint from earth and painting the work. In addition to this intervention, package recycling workshops were held to make props for a carnival group that held a parade when the work was inaugurated.



REALENGO - ARENINHA GILBERTO GIL

Artist responsible:
Daiana Cruz

Work:
Canton of Realengo

Type of intervention:
Artistic mural developed from white ceramic tiles designed with the

participation of young people, and a straight concrete bench with burnt cement finish and two different heights of seat.

Conceptual description of the work: the aim of the project was to address issues raised by young people during the meetings and, afterwards, analyse other territories in the neighbourhood. The young people participated in the creation of ceramic wall tiles which were developed based on lyrics from Gilberto Gil's songs, that included themes of sustainability, nature and the local neighbourhood. Each young person received a blank tile, paints and brushes, where they expressed their interpretation of Gil's phrases. In front of the mural, a cement base was made on the floor to act as a stage for artistic performances such as music, poetry, stories, slam, etc.



ILHA DO GOVERNADOR - BIBLIOTECA EUCLIDES DA CUNHA

Artist responsible:
Marcella Arruda

Work:
The sertão will become the sea

Type of intervention:
Installation

Conceptual description of the work: Before, the sea, today, a landfill: heat, sun, ground, dry, arid. It's even reminiscent of the sertão region. This sertão of Canudos, the historical scene of the war reported by Euclides da Cunha. "The sertão will become the sea" returns to the prophecy of upstate Bahia becoming flooded due to the disaster caused by the São Francisco River hydroelectric plant, and restages it in the Cocotá Landfill. "Man arrives and undoes nature" is an excerpt from the book by Euclides da Cunha that discusses the actions of what is now called the Anthropocene. In conjunction with the Municipal Library located at the Cocotá Landfill, the intervention announces the landfill being returned to the sea, a NASA prediction with the sea level expected to rise 2.5m in Guanabara Bay over the next 100 years, as a result of climate collapse.



GUADALUPE - LONA CULTURAL TERRA

Artist responsible:

Juca Fiis

Work:

The source

Type of intervention:

Water fountain covered in tiles

Conceptual description of the work: The young participants had the idea for a water source to quench the thirst of those who use the space, but also as a source of reference, reflection and knowledge production. A space where, through art, people can talk about the rights of the region's residents (access to drinking water, sanitation, an ecologically-balanced environment, quality transport). A place for reflection on environmental issues and inspiration on how to demand your rights and have them respected by public authorities. The place is also a source for sharing wishes and encouraging dreams.



GÁVEA - MUSEU HISTÓRICO DA CIDADE

Artists responsible:

Collective formed by Paul Heritage, Bianca Sartes and Daiana Cruz

Work:

Vila Parque

Type of intervention:

Application of tiles on the steps leading to the Vila Parque community and an artistic installation within the museum's grounds, made of iron and rotating cubes.

Conceptual description of the work: Tiles painted by young people from the project were applied on the vertical part of the steps at one of the entrances to Vila Parque. The tiles contained information and art about the memory of Vila Parque, a community neighbouring the museum in Gávea. The tiles and their phrases invited residents to visit the museum and the park and provided information about environmental education. The rotating cube installation contains 24 curated tiles about the memory of Vila Parque and the environmental memory of the Parque da Cidade.



GAMBOA - MUHCAB

Artist responsible:

Lucas Ururah

Work:

Echoes of Jurema

Type of intervention:

Sound sculpture and planting of gamboa fruit trees

Conceptual description of the work: A sound sculpture was built using concrete and iron pipes with the addition of a sculpture of a bust of an Afro-Brazilian figure (Jurema) that was attached to the concrete structure and pipes, reusing waste and rubble already to be found in the location. This sculpture is interactive and surrounded by powerful plants. The flowerbeds were created by young people in a plant-pot making workshop and made from cement and fabric.



HUMAITÁ - TEATRO SÉRGIO PORTO

Artist responsible:

Guga Ferraz

Work

Humaitela

Type of intervention:

Billboard with posters created in partnership with young people participating in the project.

Conceptual description of the work: After the immersions, we realised the need to communicate the issues and the lack of care given to some areas surrounding Sérgio Porto using images. Many images and ideas were generated, and, through the construction of a billboard structure on the roof at the back of the theatre, they found a way to bring great visibility to the young people's work.

Results: the young people’s assessment of the project

As a way of evaluating the project’s progress and, mainly, of understanding the impact of AMA Rio on young people and their territories, we applied a final evaluation questionnaire to the young people.

The results were extremely positive:

For 91.6% of the young people, AMA Rio was an opportunity to engage with other young people in their community to debate issues important for their future. It is also interesting that, for 97.6% of young people, AMA Rio led them to meet new people and participate in new networks. Furthermore, 85.8% of young people say that, after AMA Rio, they started to feel part of/identify with a community (be it racial, territorial, occupational, or based on habits and tastes, etc.). Finally, in relation to the impact of the project on the territories, 73.1% of young people assessed that AMA Rio promoted a positive change in their territory.

The results were also encouraging regarding culture and creating new artistic skills: 87.3% of young people stated that AMA Rio sparked their interest in tools for social transformation based on art, and 91.2% of young people stated that AMA Rio led them to develop new artistic, cultural and/or creative skills.

Regarding learning acquired throughout the training process, the young people assessed that AMA Rio brought them new perspectives and knowledge on the following topics: the environment (89.7%), art and activism(85.8%), the concept of territory(85.3%), environmental racism (84.8%) and climate change (79.9%).

Also with regard to the knowledge acquired during the project, the average assessment of young people’s learning on the topics below, on a scale of 1 to 5, is quite positive:

What is territory	4.41
Culture and the environment	4.25
The characteristics of my territory	4.07
Environmental racism	4.02
Sustainability	3.91
Art and activism	3.88
Climate change	3.68
Climate justice	3.68

After AMA Rio...

86.3% of young people feel more confident about working on an activity linked to culture and/or art;

82.8% of young people feel more confident organising or participating in cultural events;

72.1% of young people feel more confident organising or participating in artistic activities;

70.1% of young people feel more confident in organising or participating in educational activities;

66.7% of young people feel more confident organising or participating in meetings to discuss problems relating to the community and propose improvements;

64.2% of young people feel more confident in undertaking/developing actions linked to artistic and/or cultural activities (even if not professionally, but voluntarily, for example);

56.4% of young people feel more confident about working on an activity linked to the climate and/or environmental issues;

53.4% of young people feel more confident organising or participating in demonstrations, protests or campaigns.



Final Considerations

3.

3. Final considerations

As mentioned, the Roots of Resilience project emerged with the objective of mapping and measuring the value of culture in the Iron Quadrangle, in Minas Gerais. Through a co-creative research project, the intention was to exchange knowledge with partner cultural institutions, establish a network of connections and action between them, and create a research legacy by involving them in the process of designing and applying the research and analysing the data. With this, it would be possible to publicise and strengthen the culture practiced in this region, in addition to drawing the attention of the population, public authorities and stakeholders to the threats that affect this territory.

How gratifying it was to be able to draw up and apply action plans that would meet local demands, based on the results of this investigative endeavour, while also having the opportunity to expand these experiences to other locations, such as the city of Rio de Janeiro. On the preceding pages, we were able to give information, in greater or lesser detail, about a series of intervention initiatives that:

strengthened ties between PPP and partner organisations, and especially between them and the various communities in the Iron Quadrangle;

brought relevant, accessible and reliable information to diverse audiences;

collected and systematised new data and, from this, amplified the voices of local populations, strengthened dialogue and knowledge exchange, characteristic principles of the Roots of Resilience Project, and enabled continuous self-evaluation by PPP.

On this journey, the population's engagement was unique and crucial, whether talking about young people who took part in the activities of the Young Ambassadors and AMA Rio programmes, as participants or public, or students who actively participated in the activities promoted within the scope of the Educational Programme, or even the audiences of the various screenings of the documentary "Vale?" which set the tone for the debates that took place after the end of the sessions and gave names and faces to the demands and desires of the people affected by 'the dam's collapse'.

Through this set of actions, it was also possible to strengthen the power of art as an educator, as a transformative agent, as an instrument for reporting and voicing opinions, for recovering identities and for promoting reflections and social cohesion and engagement and, finally, as a source of support for mental health and play in the midst of crises and extreme contexts. Thus, the work of independent artists and organisations was encouraged, publicised and promoted.

Furthermore, the methodologies developed in each programme arising from the first phase of the Roots of Resilience Project, as well as those developed and applied by artists and researchers from other locations in Brazil and the world, were widely disseminated and debated in face-to-face and remote seminars, both in Portuguese and English, and through openly available teaching and para-teaching materials. Given the diversity of topics, audiences and territories reached, the adaptability of the methodologies proposed and applied in these programmes was reiterated.

The data collected in each stage, added to the other materials produced, serve as a starting point for recalculating routes and adapting general guidelines to specific contexts. In this way, the project's potential for multiplying is reaffirmed: the resilient roots are strengthened and spread further, giving rise to multiple firm, broad and diverse ramifications.

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