

Short Report

# ROOTS OF RESILIENCE





## Information On The Roots Of Resilience Project

Roots of Resilience was created with the goal of mapping and measuring the value of culture in the Iron Quadrangle in Minas Gerais, through a research project in partnership with six cultural organisations in this area. Thus, it sought to evaluate the various impacts of these institutions' activities, with the interconnections between their role as part of the local cultural heritage, the strong presence of mining activity in the region and the multiple environmental threats connected to mining as the backdrop.

Therefore, we sought to establish a network between the cultural exponents of the region. The partner organisations, who have a wide-range of activities in the state, are located in four towns: Brumadinho (including the Quilombola de Marinhos community district), Itabira, Nova Lima, and Passagem de Mariana, in the municipal district of Mariana. They are: Instituto Inhotim, 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.

In parallel, and with the goal of expanding this art and cultural network, five independent artists, nominated by partner organisations, were commissioned to develop cultural outputs which dialogue with reality and local challenges. The invited artists were: Lucas Fabrício (Nova Lima), Reibatuque (Marinhos Quilombo community, Brumadinho), Palhaça Jojoba (Passagem de Mariana), Thiago SKP (Itabira), and Vitor Elias (Brumadinho).

## The research

The Roots of Resilience research was inspired by the multidisciplinary Relative Values research methodology, which has the goal of measuring the socioeconomic impacts of cultural activities. Thus, the socioeconomic relations between partner organisations, audience members, and community or territory, and also these groups' relations with mining activity were investigated within the project's scope.

The project combined qualitative methodologies, which allow more in-depth analysis of the phenomena, and quantitative methodologies, which enable more far-reaching, but less detailed analysis, to be made. Independent of the analytical strategy adopted, the six participating cultural organisations were directly involved in the entire research process.

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## The project's strands of investigation were as follows:



**Strand 1:** Collection of secondary data and contextualisation of the Iron Quadrangle region.



**Strand 2:** Seeking to understand the cultural organisation's relationship with its territory, and furthering understanding of the communities' perception towards topics relevant for this research.



**Strand 3:** Evaluation of the socioeconomic impacts of cultural projects and activities promoted by partner organisations.



**Strand 4:** Analysis of the perception of potential risks to cultural heritage in the region.

## **In addition, the methodology included the following impact dimensions:**



Covid-19 and mental health



Access to cultural and art activities



Skills development



Sharing of and expansion of personal and professional contact networks



Perception of risk to cultural heritage



Self-confidence



Identity and belonging



Territory and belonging



Social and political engagement

## Research results

**1.** The region's cultural heritage is threatened by environmental issues – especially those linked to mining, an activity with a strong presence in the region, but also due to climate issues (flooding, drought, and fires) and sanitary crises (such as Covid-19).

**2.** Art and culture are instruments to combat these threats in various ways:

- **The arts are used to convey grievances;**
- **Arts and culture are educational tools for issues connected to these topics;**
- **The cultural sector is an important economic alternative to non-sustainable activities and/or those connected to mining.**

**3.** The cultural activities and projects which partner organisations have promoted have the potential to facilitate social cohesion – especially following tragic events;

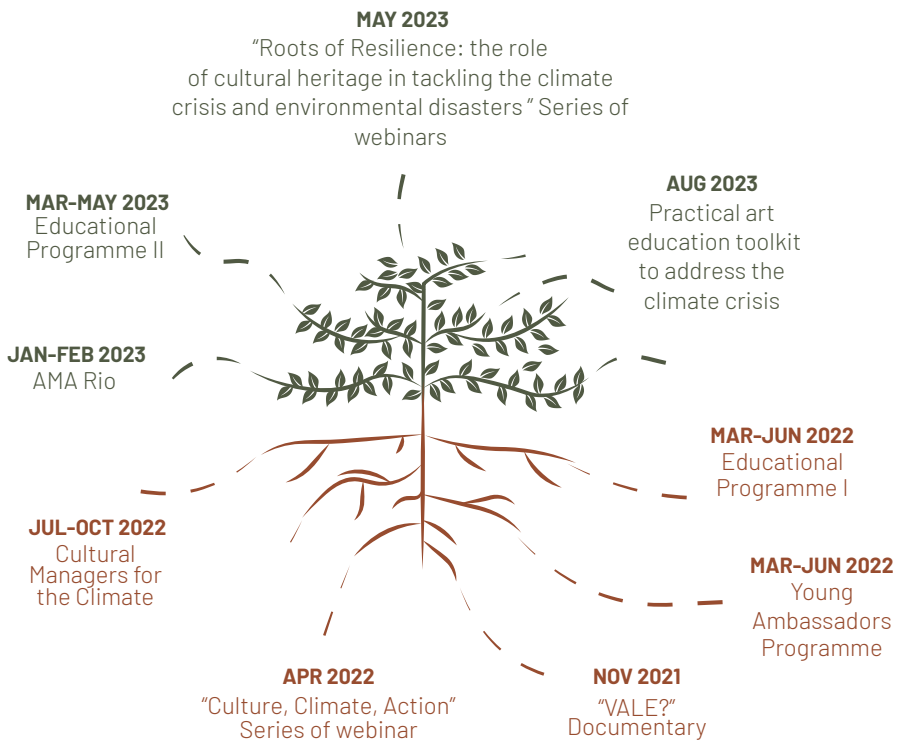
**4.** The cultural activities and projects which the partner organisations have promoted are able to positively influence the mental health of the people involved in these activities and those they frequent;

**5.** Education and communication are the instruments required to provoke debate on the risks to which cultural heritage is exposed, and arts and culture have the potential to tackle these threats;

**6.** Art and culture have the potential to encourage social engagement.

## Ramifications of the research: Impactful projects

From these discoveries and the network which was structured between the partner organisations and artists, the Roots of Resilience project initiated new phases, now seeking to use the research findings to develop impactful activities through arts and culture.





## **“VALE? Documentary. Five artists facing the largest environmental crime in Brazil”**

As part of the immersion and co-creation work with cultural organisations taking part in the first phase of the project, we developed a network of partnerships with five local artists, commissioning a series of artistic presentations in December 2021.

Thus, with the aim of exploring the perspective of art on this topic, the idea to present the artists’ work within their communities emerged. This is how the idea of the documentary “VALE? Five artists facing the largest environmental crime in Brazil” was created, with the objective of establishing a space so that artists could speak about their suffering, hopes, and fears through art, four years after the collapse of the Brumadinho dam, which killed almost 300 people.

## Young Ambassadors Programme

The main aim of the Young Ambassadors programme was to achieve youth protagonism, and reflection on socio-environmental incidence in the territories covered by the project: the Marinhos Quilombo community, Brumadinho, Passagem de Mariana, Itabira, and Nova Lima. Meetings and activities were constructed, which comprised multidisciplinary training for six young people connected to cultural organisations taking part in Roots of Resilience, under Leandro Zerê's coordination.

The Young Ambassadors' creative and artistic skills were also strengthened and encouraged during the training process, which resulted in the creation of multiple activities which included various artistic styles, such as painting, writing, music, visual performances, poetry, and even producing a documentary.

### Painting workshop

*Brenda Alves and Sayonara Braga*, young ambassadors from the Marinhos Quilombo community in the Brumadinho district;

### Ocup[ação]

*Samanta de Jesus Paula*, young ambassador from Brumadinho;

### Workshops, talks and the II Solidarity-Based Economy and Environment Fair of Bairro Pedreira

*Rafael de Sá*, young ambassador from Itabira;

### Territory, mining, and art

*Mikaele Ferreira Batista*, young ambassador from Nova Lima;

### "Beyond the galleries"

*Raed Hilario D'Angelo*, young ambassador from Passagem de Mariana.

## **Educational Programme I**

The aim of Educational Programme I was to develop art education projects which tackled the culture-heritage-climate triad, with the topics taken from the research and artistic commissions from the Roots of Resilience project. The educational programme worked with four cultural organisations and two partner artists, namely: Grupo Atrás do Pano (Nova Lima), Banda São Sebastião (Brumadinho), Casa Quilombê (Marinhos Quilombo community, Brumadinho), Clube Osquindô (Passagem de Mariana), and the artists Lucas Fabrício (Nova Lima) and Thiago SKP (Itabira).

The projects promoted activities to raise awareness among young people in local communities regarding the importance of cultural heritage in the context of the climate crisis. Thus, the projects prioritised the inclusion of local practices which involved tangible and intangible heritage, and promoted artistic projects that facilitated reflection on the climatic and cultural situation of the territories covered.

People  
reached

**+400**

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**Towns covered**

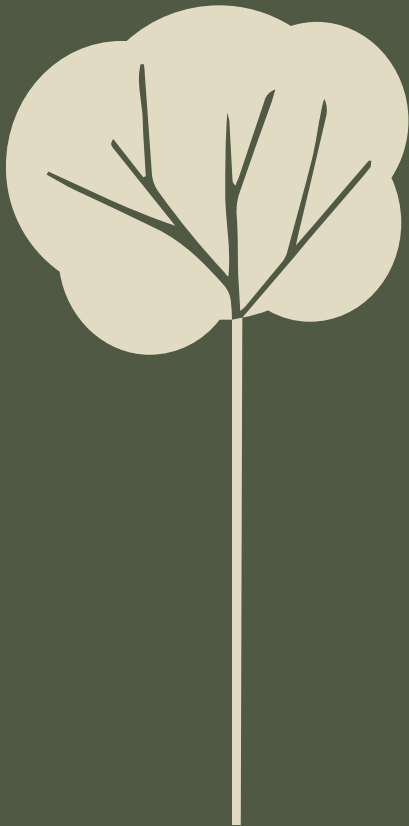
**Brumadinho** (Quilombola de  
Marinhos community, São  
José do Paraopeba, Ponte de  
Almorreimas, and the centre of  
Brumadinho), **Itabira, Nova Lima,**  
**and Passagem de Mariana;**

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**Work methodologies**

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





**86%**

of respondents confirmed that they had acquired new knowledge on the environment and climate change through the programme;

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The Roots of Resilience project, through Educational Programme I, was considered very good, or excellent by **93%** of the people who responded to the research;

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Lastly, the most recurrent words to describe the audience's feelings towards the project were:

**Conscience**

**Future**

**Collective**

**and responsibility**

## Educational Programme II

The aim of Educational Programme II was to continue the education actions of Educational Programme I, in order to expand the cultural organisations and artists' networks and scope of activity, and to enhance the methodologies created and the exchange of experiences between the different territories covered in the first phase of the programme.

Thus, the educational programme was remodelled, in order to meet its new objectives: two cultural organisations and two artists who took part in the first edition were invited to collaboratively implement this new project phase. The organisations Casa Quilombê and Banda São Sebastião and artists Thiago SKP and Lucas Fabrício implemented the new stage of the educational programme.

People  
reached

+1300

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### Towns covered

**Brumadinho** (Marinhos Quilombo community and the centre of Brumadinho), **Itabira, Nova Lima, and Belo Horizonte;**

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### Schools covered

10

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### Work methodologies

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

## SECONDARY EDUCATION

**87,21%**

Art can be used by the students to talk about climate change;

**90,69%**

of the students confirmed that they had learned about climate change in the educational programme's workshops;

The main keywords which the students associated with climate change were:

### **DEFORESTATION**

FLOODS **DROUGHT**

SEA **POLLUTION**

RAIN **CALOR** HEAT

**GLOBAL WARMING** MELTING

## PRIMARY EDUCATION

**72,2%**

of the students agreed with greater or less certainty that art can be used to talk about climate change;

**81,63%**

of the students confirmed, with some degree of conviction, that they had learned about climate change in the educational programme workshops;

The main keywords which the students associated with climate change were:

### **FLOODS**

DROUGHTS **MELTING**

GLACIERS **WARMING**

HUNGER **HEAT**

## Practical art education toolkit to address the climate crisis

In order to multiply the results of the educational programmes, and to consolidate the art education methodologies which the partner cultural organisations and artists created and developed, People's Palace Projects created a art education toolkit to address the climate crisis. Thus, educators, teachers, artists, and other people interested in the topic, can be inspired by the methodologies developed within the scope of the educational programme, and work on culture-climate-heritage topics in various learning environments.



## "Culture, Climate, Action!" series of webinars

The "Culture, Climate, Action!" series of webinars was an opportunity to connect researchers from Brazil and other countries. Representatives of civil society organisations, artists, and socio-environmental activists, in an experience which invited questioning of the role that art and culture play, in the fight against climate change, and construction of resilience in the communities affected by mining.

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### Climate change in action: how to protect cultural heritage

**Speaker:** Shirley Krenak  
*(Instituto Shirley Krenak)*

**Mediation:** Jurema Machado and  
Leandro Valiati

Recording available:



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### Activism: the artist and disasters

**Speakers:** Júlia Pontes *(Visual artist, Brazil)* and Thiago SKP *(Rapper, Brazil)*

**Mediation:** Paul Heritage

Recording available:





## Look up: public policies for the climate and cultural heritage

**Speakers:** Leonardo Castriota (*Federal University of Minas Gerais, Brazil*), Luana Campos (*International Council of Monuments and Sites - ICOMOS, Brazil*), and Rowan Jackson (*University of Edinburgh, United Kingdom*)

**Mediation:** Jurema Machado

Recording available:



## Paths to resilience: as communities which 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

Recording available:



## “Roots of Resilience: the role of cultural heritage in tackling the climate crisis and environmental disasters” series of webinars

The aim of the seminar series was to promote spaces for exchange and debates on the following topics: cultural heritage, climate change, and community resilience. The initiative brought together academics with vast experience, both in relation to the research topics and the territories in which they developed their work methodologies. The main result was the creation of a space to discuss the relationship between cultural heritage and climatic emergency from different perspectives. This series of seminars had a total of over 500 spectators.

### Meeting 1: Climate change and cultural heritage based on integrated and collaborative learning

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

Recording available:



## Meeting 2: Traditional communities: paths to tackle the climate crisis

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

Recording available:



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## Meeting 3: Measuring the climatic vulnerability of cultural heritage

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

Recording available:



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## Meeting 4: Mapping climatic risks to cultural heritage

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

Recording available :



## Cultural Managers for the Climate

Cultural Managers for the Climate is a project which arose from a partnership between the Rio do Janeiro's Municipal Department of Culture and People's Palace Projects, with the aim of promoting the development of actions which seek to insert culture as a proponent of climate education. Twenty public managers of municipal cultural facilities took part in an immersive programme led by People's Palace Projects, through an ideas laboratory, in which they developed actions, making the connection between the environment, climate, and culture. The aim was to make a direct link between the venue and the territory in which the cultural facility operates.

The cultural managers implemented the actions at 10 cultural facilities included in the project during September 2022. To find out more about each initiative, access the project material [here](#).



**65,20%**

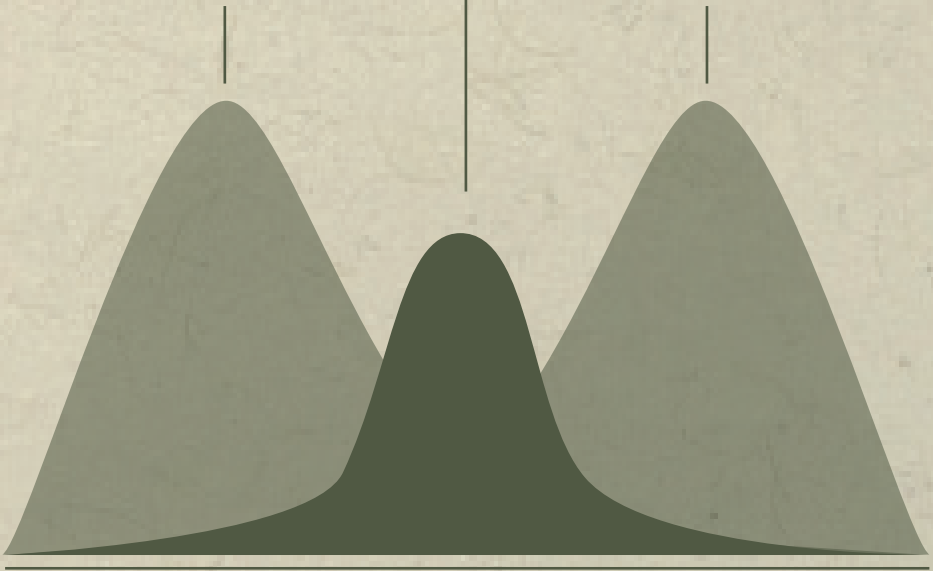
of the managers considered that the action was able to cover the topics of climate change, the environment, and art very well;

**93,75%**

of the managers considered that the action developed in their facility had a great or considerable impact on their community;

**93,75%**

of the managers considered that the action will very probably be replicated in their cultural facility in the future.



## AMA Rio

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

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





91,2%

of the young people stated that AMA Rio led them to develop new artistic, cultural and/or creative skills;

87,3%

of the young people stated that AMA Rio aroused their interest in social transformation tools using art;

73,1%

of the young people evaluated that AMA Rio promoted a positive change in their territory;

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AMA Rio provided 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%).

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