

UNIVERSIDADE CATÓLICA PORTUGUESA

PROSPECTING OTHERWISE

STIRRING CULTURE'S ROLE IN TACKLING THE CLIMATE EMERGENCY

Project submitted to Universidade Católica Portuguesa to obtain a Master's Degree in Culture Studies – Management of the Arts and Culture

By

Clara Raquel Mealha Antunes

Faculty of Human Sciences

September 2022



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Resumo

No pico do progresso preconizado desde o modernismo, que "hipernormaliza" (Yurchak 2006) um entendimento antropocêntrico de agência absoluta sobre o planeta, tornam-se hoje gritantemente audíveis as vozes críticas dos não-humanos: enfrentamos uma iminente colisão frontal com "Gaia" (Lovelock e Margulis 1974) e um provável fim de mundo como o conhecemos. As alterações climáticas e os desequilíbrios impostos ao Sistema Planetário da Terra pairam como um "hiperobjecto" (Morton 2013).

A presente investigação pretende reflectir sobre as implicações culturais da actual crise climática e ecológica, e explorar o papel das práticas artísticas contemporâneas no combate às tendências de negação, desinteresse e desconhecimento face à ameaça existencial vigente. A proposta toma a forma de um programa de artes performativas e visuais a apresentar em Portugal ao longo da temporada 2023/2024 – incluindo onze locais em todo o país –, fundado num processo de escuta profunda das preocupações da sociedade portuguesa relativamente às alterações climáticas e inspirado num amplo legado de iniciativas no âmbito da programação cultural associada a estas temáticas. *Prospecting Otherwise* (*PO*) [Prospectar outro Devir] propõe-se contribuir para uma imperativa mudança de paradigma cultural, tendo em vista reconfigurar, através da experiência artística, modos de conhecimento e construção de sentido face ao colapso, na expectativa de instigar uma alternativa "ecocêntrica" (Curry 2006) de modos de ser, aliada a uma nova "ética de possibilidade" (Appadurai 2013).

Este projecto procura debater modos de catalisar a capacidade partilhada de mudança radical, desenhando novas orientações para o emergente devir planetário, humano e não-humano, hoje antecipado pela crise climática.

Palavras-chave

Programação cultural; Gestão cultural; Artes & alterações climáticas; luto pelo clima; eco-ansiedade; assuntos críticos; sensibilização ecocêntrica; alter-políticas; ética de possibilidade; agência não-humana; imaginar futuros; prospectar outro devir.

Abstract

As humans reach the peak of modernity's achievements, anthropocentric worldviews have become "hypernormalised" (Yurchak 2006). However, nonhuman critical voices are louder than ever: eminently facing a frontal collision with "Gaia" (Lovelock and Margulis 1974), humankind may soon witness an end to an all-too-human world. Climate change and the unbalances imposed on the Earth's Planetary System loom as an "hyperobject" (Morton 2013).

The present research intends to deepen the understanding of the cultural implications of the current climate crisis and explore the role of contemporary artistic practices in countering trends of denialism, disengagement, and unknowingness. This endeavour takes the form of a performing and visual arts programme unfolding in eleven different venues across Portugal and throughout one season (2023/2024) – *Prospecting Otherwise* (*PO*) –, grounded in a process of "deep listening" (Oliveros 2005) to Portuguese societal concerns regarding climate change and inspired in preceding cultural programming initiatives echoing these topics. *PO* sets to contribute to an imperative cultural paradigm shift: it aims at reconfiguring, through the experience of art, means of knowing and making sense of impending collapse, towards an alternative, "ecocentric" (Curry 2006), "ethics of possibility" (Appadurai 2013).

This project aims at discussing and practising modes of catalysing shared capacity for radical change, which might enable gearing away from the anticipated planetary "extinction as usual" (Rowan 2015).

Keywords

Cultural programming; Arts management; Arts & climate change; climate grief; eco-anxiety; matters of concern; ecocentric awareness building; alter-politics; ethics of possibility; nonhuman agency; imagining futures; prospecting otherwise.

Dedication

To all fellow Earthlings: those with whom the feature of language is shared and those others who intricately compose us, within and beyond our bodily boundaries. May this humble contribution help attune to our current predicament, but mostly aspire and commonly conceive of alternative "ethics of possibility".

"The problem with ecological awareness isn't that it's horribly difficult. It's that it's too easy. You are breathing air, your bacterial microbiome is humming away, evolution is silently unfolding in the background. […]
You don't have to *be* ecological. Because you *are* ecological."
Timothy Morton 2021, 105

Acknowledgements

My first acknowledgement should go to the vast body of work by scientists, social scientists, and scholars, but also journalists, who have been developing brilliant work within the broad realms of the environmental humanities, ecocriticism, feminist theories, psychology, anthropology, sociology, philosophy (specifically object-oriented ontology and pragmatism), organisational and management sciences, art theory, and cultural analysis, offering me, as well as many others in the earlier stages of our research paths, the chance to undertake fascinating journeys of knowledge, and provoking the reflections that underpin this project. I am bewildered before the insight bounty of my fellow humans. I am also highly grateful to the world wide web and the commodities granted by our current globalised condition. As much averse as I have grown to its indissociable neo-liberal affluence inequities and ecological violence, I should still recognise how the ability to travel the world, be it physically or virtually, has been of definite consequence to the concerns that underly my writings. A moral dilemma that is perhaps an individual signal of our collectively experienced conundrum.

This work has been entirely concocted under conditions of the COVID-19 pandemic (which remains underway). Albeit a disruptive global experience – arguably favourable – it has nonetheless rendered apparent the influence of nonhumans upon established cultures of growth and their potentially transformative role. It has furthermore, on a personal, intimate level, afforded the possibility of nurturing the "arts of noticing" (Tsing 2015a) towards my immediate surrounding environments, imbuing my routine with "connective aesthetics" (Gablik 1992a). I am, thus, indebted to this experience of humility.

Credit is also due to the diverse and challenging experiences I have been fortunate to live as a cultural manager throughout the past twelve years, collaborating with organisations and artists such as Vo'Arte, Materiais Diversos, Teatro Praga, Madalena Victorino and Giacomo Scalisi, Lander&Jonas, Marina Nabais, Hotel Europa, Formiga Atómica / Miguel Fragata and Inês Barahona, Ponte 9 – Creative Platform (Macau), Artemrede, among others. A special thanks to the artists with whom I have had the pleasure to work and all the others I crossed paths with while researching for this project – a highlight is due to the generosity of Liliana Coutinho, Maria Lucia Cruz Correia, Mark Deputter, and Rita Natálio, who kindly ceded their time in extended interviews that are now offered to the reader –, whose creativity and fresh perspective never ceases to move me. The experience of their artistic work provides a material sense to Timothy Morton's abstract notion of "spectral intimacy" (Morton 2013).

I want to express my most sincere gratitude towards The Lisbon Consortium's faculty and staff, who have encouraged me by generously sharing their knowledge, as well as offering their support throughout these three laborious years. To my colleagues, the most bright and warm cohort I ever had the pleasure to know – especially Anca, Lucie, Meta, Eve, Federico, Ioan, and João – a heartfelt thank you for showing it is possible to nourish a caring yet highly intellectually provocative environment. A special mention should be directed to Prof. Peter Hanenberg and Prof. Ana Margarida Abrantes, for their divergent thinking and enthusiastic attitude, and lastly to this project's supervisor, Prof. Diana Gonçalves, who knew how to accompany my efforts discreetly but assertively, providing much-needed input via constructive critique and attentive reading.

To Tiago Patatas, thank you for making these deeply ingrained environmental concerns salient to me through our many discussions while living climate change first-hand in Macao, for motivating me to enrol, and for introducing me to so many of the authors that now permeate my thought and, lastly, for your quiet, yet steady accompanying. To Elisabete Paiva, I thank her generosity in a productive phone talk that pointed the way to some of the highly suitable performances I herein probe.

A last and most crucial acknowledgement goes to Simão Botelho, my life partner, who has supported me through "thick and thin" in this long and arduous process, granting emotional shelter, his full attention and insightful judgement whenever called for, and enduring my oblivion of our shared time in favour of a voracious commitment towards this research. On the nonhuman spectrum, our cats, Lilla & Lenu, have been an infinite source of solace. Their deep presence has often offered a source of inspiration for the required locus of attuning to beyond human entanglements that this project attempts to prescribe.

As Prof. Ana Margarida Abrantes repeatedly stressed, "a Master's dissertation is the result of the specific time during which it was written". This is undoubtedly true for this object – a lot could have been done otherwise, and it indeed would if I were to start again today. But this is, maybe, the beauty and only assurance of any moment of transition – the same for my own, hopefully stepping into a dissertation-free existence, and for all of us, Earthlings, now facing "Gaia": the certainty that everything can always be different.

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INTRODUCTION

As humans reach the peak of modernity's achievements, anthropocentric worldviews and their kin faith in infinite growth and technosalvation have become "hypernormalised" (Yurchak 2006). However, nonhuman critical voices are louder than ever: eminently facing a frontal collision with "Gaia" (Lovelock and Margulis 1974), humankind may soon witness an end to an all-too-human world. Climate change and the unbalances imposed on the Earth's Planetary System loom as an "hyperobject" (Morton 2013) of incommensurable dimension and extended temporality, whose viscosity, sticking to biological, social, economic, and cultural systems, rebounds feedback loops on the global scale. Regardless of one's concerns and motivation to act, all lie utterly vulnerable before this impending existential threat. Yet, many of us, privileged to stand on the safe side of climate (in)justice, lie doubtful of climate projections' accuracy and lead dismissive business-as-usual lives. This project contends that a culture change is an urgent project to which artistic experience is well-positioned to offer a valuable contribution. Enacting contemporary artistic practices as means of knowing, making sense of the present crisis, and envisioning alternative futures may have become artists' ultimate responsibility – and with it, its counterpart "response-ability" (Haraway 2016a).

Climate change is a "wicked problem" (Rittel and Webber 1973) – a vicious problem that escapes all possible formulation, requires understanding, and to which every solution creates waves of consequences, undesirable repercussions, and other wicked problems. Thus, it is a problem with no readily available solution, one that should not be tamed but rather accepted, integrated, and mitigated, possibly reconfiguring preconceptions of what is deemed problematic along the way. In line with Timothy Morton's plea of active and passive not being necessarily opposites (2019, 24), we might cultivate *playful care* or *playful seriousness* (2021, 101), that is, keeping optimistic, albeit knowing that all fixes are flawed. We might recuperate Thomas Osborne's idea of "inertia" as a critical factor in the required "inventiveness" to cope with such a problem, a work that involves repetition, "in the name not just of seeking an answer to something, but of locating, deepening, embellishing a problem" (2003, 520).

Underlying this project is an attempt to better understand climate science and the cultural reasons for a generally perceived dismissiveness, as well as to conceive of possible ways forward from the realisation of humans' inevitably Earth-enmeshed fate. In so endeavouring, I have come across a range of helpful reflections that ultimately reconfigured Donna

Haraway's "staying with the trouble"[1] to more bearable dimensions, which I hope will also encourage the reader to grasp their cognitive and emotional responses to this all-pervasive "matter of concern" (Latour 2005b, 14). The data, as well as provocative considerations that ground this research, stem from a thorough work of literature review within a broad scope of fields. It spans hard sciences – namely climate science-related studies and reports –, the social sciences, and culture studies, where the environmental humanities, ecocriticism, psychology, anthropology, philosophy, and art theory led to discoveries in other, unexpected terrains. Much like Mieke Bal's commendation for an interdisciplinary approach in cultural analysis within the humanities, "climate change" appears to be a "travelling concept" (Bal 2002), differently yet complementarily approached by a myriad of disciplines.

This research ultimately originates in my concerns regarding the climate emergency[2] and correspondingly fiery wish to contribute to the societal response required at present, from all realms of inquiry and activity – culture and artistic production, in which I have been working for the past twelve years, included. It intends to explore the cultural dimensions of climate change and how artistic experience may help grapple with our current quagmire. Expanding the motion expressed in the project's subtitle, "stirring culture's[3] role in tackling the climate emergency", we shall delve into several lines of questioning: What role can artistic

[1] By this notion, Haraway means "learning to stay with the trouble of living and dying in response-ability on a damaged Earth" (2016a, 2), a work comprising "many "ecologies of practice" as interspecies justice, ethical mutuality, and sustainable co-belonging" (34).

[2] The term "emergency" is consciously employed in this project's title, as opposed to climate change (albeit the latter shall be extensively noted). The inspiration for this immediacy-laden assertion springs from Morton's insight, where "climate change" stands for a metonymy of "climate change as a result of global warming", a substitute that "enables cynical reason […] to say that the 'climate has always been changing'". In this sense, "climate change" amounts to a kind of denial in response to "the radical trauma of unprecedented global warming" (Morton 2013, 8). The fact that both George W. Bush's and Donald Trump's White House precluded the terminology "global warming" in favour of the milder, less affect-prone inducer "climate change" (Samenow 2018) has arguably carried problematic outcomes to public awareness and action-promptness.
The current magnitude of change is unparalleled in Human history and must be both acknowledged and acted upon now. Appealing to "emergency" and to the affective powers of labels seems, thus, fitting (for further reflections on notions of time, cf. Sec. 1.2.1.). This stance is furthermore endorsed by a wide number of media newsrooms collaborating with the initiative "Covering Climate Now", who subscribe to a change in nomenclature that commits to change, as maintained in their joint statement: "Why "emergency"? Because words matter. To preserve a livable planet, humanity must take action *immediately*" (Covering Climate Now 2021). This today widespread language was forewarned by *The Guardian* in its 2019 style guide update, recommending the adoption of the terms "climate crisis" and "global heating" (Carrington 2019).

[3] The understanding of culture here employed resonates with Clifford Geertz's notion of "a system of inherited conceptions expressed in symbolic forms by means of which men communicate, perpetuate, and develop their knowledge about and attitudes toward life" (1973, 89). This assumption carries the possibility of a change in rooted systems, through some of its symbolic forms – as shall be argued, via artistic experience – preempting the possibility of reviewing knowledge structures (Giddens 1990) and embedded normative behaviour.

experience play in "attuning" and "resting" (Morton 2013) with the impending climate crisis, spurring alternative "ways of knowing" that contribute to counter current trends of disengagement and persisting unknowingness? May it contribute to reshaping and eventually regenerating human/nonhuman relations? Could art ask the questions that allow divergent prospects to emerge and play its imaginative powers to conceive alternative worlds? Finally, shall it be able to set the grounds for a "radical revolution" (T. J. Demos 2020)[4] of current ways of living to take place, sponsoring a cultural paradigm shift capable of gearing us away from "extinction as usual" (Rowan 2015)?

Prospecting Otherwise (*PO*), a curated performing and visual arts programme, will probe these questions through artistic experiences that are contended to concur tentatively to the previously elicited ends. *PO* is to be set in Portugal, which is expected to suffer severe drought, water scarcity, and frequent flooding along coastlines and river shores due to sea-level rise by the end of the century.[5] Nevertheless, this is a country where climate emergency is, at a societal level, generally still not perceived as an impending threat. Perhaps consequently, it has thus not yet consistently pervaded contemporary artistic discourses (a trend that, as is to be observed, appears to be undergoing significant change in the past year).

This project is divided into two parts: the first Part (Pt. I) examines "The culture of climate change", seeking to provide a scientific background to the climate crisis (Sec. 1.1.) and outline the cultural framework that underpins our current predicament – which, from a humanities standpoint, is to be found in the modernist tradition of human/nature dualism and the ensuing extractivist/capitalist culture of limitless growth (Sec. 1.2.). It pursues an analysis of the psychological mechanisms elicited when confronting established cultural paradigms with the possibility of collapse, primarily resulting in maladaptive coping strategies underlying trends of climate denialism and a general sense of powerlessness, and consequential inability to act (Sec. 1.3.). It follows "Calling for a culture change" towards a "resonant" (Rosa 2019) "sumbiocracy" (Albrecht 2016) that conceives of "alter-politics" (Hage 2015), acknowledging the centrality of nonhuman lives' interests to harmonious planetary coexistence (Sec. 1.4.). It concludes by maintaining that artistic experience, through its immanent qualities, affective

[4] Radical is meant as reaching for the roots, or the origins of the current crisis which call for critical renvisioning, in line with T. J. Demos's assertions.
[5] Confer (cf.) Section (Sec.) 1.2.1., Part (Pt.) II, for several studies substantiating this statement (on water stress, *World Resources Institute* 2019 and *ECA* 2018; on sea-level rise *IPCC* 2019; on flood levels *Coastal Climate Center* n.d., and Antunes, Rocha and Catita 2017).

powers, and imaginative abilities may concur to a societal concoction of divergent "ethics of possibility" (Appadurai 2013) in a long due world-instead (Sec. 1.5.).

The second and most extensive Part (Pt. II) deals with drawing the foundations and premises for *PO*'s development; the Project's reasons for being, precepts and outline; a phenomenology-inspired artworks discussion; and the planning of its implementation, considering management and communication aspects. Chapter 1 starts by "laying the grounds", striving to understand "the reception end" – i.e., audiences – through a process of "deep listening" (Oliveros 2005), which shall be gestured as a practice (Sec. 1.1.). It thus inquires how the programme's prospective audiences – Portuguese dwellers – stand regarding climate change as a *matter of concern*, as well as the current imaginaries surrounding the futures anticipated by climate science and the human/nonhuman relationships upon which these rely. The *Forum of shared concerns*, an experimental survey gathering 164 responses, enables such movement – its framing, analysis, and discussion are the object of a relevant part of this Chapter (Sec. 1.2.). Conceived as a poetical, somewhat artistic object evoking respondents' self-placement in present and future landscapes through an audio-visual script, the Survey calls for reflexive engagement based upon a relational, co-productionist perspective (Chilvers and Kearnes 2016). This preliminary study provides means to fathom the contemporary *zeitgeist* and hence better attune artistic proposals to meaningful ecologies of relation. It furthermore offers participants a moment of self-pondering, introducing, in a practical manner, *PO'*s awareness-building purposes. The "production end" – i.e., previous endeavours within arts & climate change programming in Portugal – is subsequently scrutinised (Sec. 1.3.). This Section sketches an overarching state of the art on several conspicuous ventures to address environmental issues taken by cultural institutions and organisations in recent years (2018-2021). Steadily taking contours of short-themed, sustainability-directed, and locally settled cycles, these tend to consist of bright yet sparse highlights in cultural agendas. The undertaken inquiry supports *PO*'s rationale and uniqueness in the national panorama, as well as the identification of suitable institutions/organisations with whom to partner, given their previous interest in developing ecology-related programming. *PO* is substantially informed by a critical review of the similarly aimed programme "As 3 Ecologias" [The 3 Ecologies], forerun by Teatro Maria Matos (MM) in 2016, closely followed by the short cycle "Utopia – Arquipélago Verde" [Utopia – Green Archipelago], held in 2017. The methodology for this Section entailed an empirical field and online peer-based research

on national institutions' programming and an interview with curators Liliana Coutinho and Mark Deputter (Annex E.1.) to assess MM's programmes' motivations, perceived impacts, and learnings.

Following the contributions of the Survey *Forum of shared concerns* and the close look at existing building blocks for arts & climate change programming within the cultural sector, *Prospecting Otherwise* is thence dealt with in Chapter 2. The Project is designed to respond, through aesthetic, artistic experience, to the issues levied throughout Part I – such as psychological and cultural resistance to change – and to the *matters of concern* voiced in the *Forum of shared concerns.* It intends to instil disruption in well-ingrained anthropocentric worldviews and propose an alternative, affect-laden means to cope and make sense of climate change (Sec. 2.1.). *PO* unprecedently gathers eleven partners across Portugal, laying a season-long (2023/2024) artistic programme which constitutes the most comprehensive effort made to date in the country to bring arts & climate change to the fore of the public cultural discussion. The Project encompasses a downsized performing and visual arts programme – comprising twelve performances and artworks – that withdraws from an accelerationism's framework of hyper-productive artistic production and fruition as it develops throughout an extended period in complicity with multiple venues (Sec. 2.2.). Its programme prospection (Sec. 2.2.1.) was engendered from September 2020 to May 2021 under specific contingencies (namely the coronavirus pandemic) that greatly impacted both the ability to attend events in person and the access to novel creations which were consistently postponed. Nevertheless, this broad research included viewing and, whenever possible, participation in performances, exhibitions, film screenings, lectures, and other related events, along with tight monitoring of national activist movements' ongoing struggles and publications, all of which animated *PO*'s advancement. The examination of *PO*'s artistic programme's resonance with its intended effects is conducted through a phenomenology-grounded, (personal) experience-based analysis of four of its performances (Sec. 2.3.). This analysis attempts to probe their "body-mind" (Johnson 2007) affect and how they presumably achieve to question human supremacy, awaken environmental grief and mourning, acknowledge human/nonhuman entanglements and nonhuman agency, and foster "spectral intimacy" (Morton 2013, 193-194) with the nonhuman, while spurring imagination towards prospecting futures-otherwise. Not least important, while primarily expounded in the Annexes (B.), the Project's management and dissemination dimensions have been carefully considered and detailed to an extent suited to the research's scope, including an

outline of human resources (Sec. 2.4.1.), the planning of a budget and funding sources[6] (2.4.2.), workplan (2.4.3.), visual identity (2.5.1.), and communication strategies (2.5.2.).

The somewhat obsessive degree to which the climate emergency is examined and considered in its cultural significance and artistic resonances reflects my own pursuit of grasping our present collapse-laden ecologies. I found the process of continuous exchange between object and subject that consists of embarking on academic research, positioning myself as a hybrid "weaver of morphisms" (Latour 1993, 137), to offer solid grounds for "radical hope", as postulated by Jonathan Lear: the sort of hope that is "directed toward a future goodness that transcends the current ability to understand what it is" (2006, 103). May the reader find, in these pages, compelling "body-mind" (Johnson 2007) reason to seek in artistic experience means to reshape planetary coexistences, radically founded in a new "enlivened" (Weber 2013) culture sponsoring "ethics of possibility" (Appadurai 2013).

PART I

1. THE CULTURE OF CLIMATE CHANGE

1.1. Where are we standing?
The science: a brief overview

Even though the present research situates itself in the broad domain of the humanities, more concretely entertaining a dialogue between ecocriticism and cultural and artistic practices, the subject at hand – climate change – demands scientific disambiguation. In this opening section, we hope to illustrate compellingly that climate change is a near-to-undisputed reality and that it conclusively amounts to a crisis – which we will later argue to consist, first and foremost, of a cultural crisis.

Anthropogenic Global Warming (AGW), or human-induced climate change, is a scientific fact, gathering between 90%-100% of consensus among experts, as shown by John

[6] As a disclaimer, it is relevant to note that the Project's managerial layout was designed and concluded from May to September 2021, following the legislation and financing programmes' regulations available to date. Therefore, some of the reasoning herein exposed – namely when it comes to the budget concoction and the experimental alternative model for handling artistic fees proposed in Annex B.2.7. –, would require reviewing considering the most recent financing programmes calls' announcements and, chiefly, the new "Estatuto dos Profissionais da Cultura" [Cultural Professionals Statute] (República Portuguesa – Cultura, n.d.), which significantly impacts the budget chapter "2. Artistic Team" (cf. Annex B.2.).

Cook et al. (2013; 2016).[7] However, and even as it looms inevitably close – for those of us to whom it is not already apparent, as climate change "reversed the temporal order of modernity: those on the margins are now the first to experience the future that awaits all of us" (Ghosh 2016, 63)[8] –, it remains one of the most socially contested and polarised subjects of contemporary society.

Paleoclimate records show consistent feedback between carbon dioxide and temperature within the studied period of at least 800.000 years (spanning three glacial cycles, reconstructed from ice cores), where variations of the former are closely followed by the latter (cf. Fig. 1, next page). We currently hold the highest historical atmospheric carbon dioxide level, peaking at 419 ppm (NASA Global Climate Change n.d.-a) – where it had not surpassed 300 ppm within the referred period –, which represents an exponential 49% increase since 1950 (cf. Fig. 2, ibid.). In trail with this trend, global annual mean temperatures are now 1.1ºC to 1.3ºC warmer than the pre-industrial baseline (1850-1900), as advanced by the World Meteorological Organization (WMO 2021) (cf. Fig. 3, ibid.). NASA furthermore attests that the past eight years are the warmest in our 142-year recorded history (1880-) (NASA 2022). Based on current policies and action, the NGO Climate Action Tracker estimates, with 68% certitude, a 2.7ºC warming by 2100 or a 2.4ºC temperature increase in the optimistic scenario of the current 2030 pledges and targets being met (CAT 2021a, 2021b). In any case, we are set to surpass the 1.5ºC postulated by the "Paris Agreement",[9] a difference that, albeit seemingly neglectable, will have severe implications for the Earth's System balance and the livability of all Earthlings.

[7] Or, as found by Cook et al. (2013) in their "citizen science" project based on an analysis of 11.944 papers written by 29.083 authors and published in 1.980 journals, "among abstracts that expressed a position on AGW, 97.1% endorsed the scientific consensus" (3). Further encompassing a direct self-rating, conducted by the research team, of 2.142 papers by 1.189 authors, this percentage increases 0.1%, to 97.2% (4). Consensus is, the authors note on a subsequent letter expanding their former study, however, highly sensitive to the level of expertise, with variations stemming from *general* scientific opinion vs. *expert* scientific opinion (i.e., by scientists publishing peer-reviewed research on climate change) (Cook et al 2016, 5). Nonetheless, as their letter concludes, "from a broader perspective, it doesn't matter if the consensus number is 90% or 100%. The level of scientific agreement on AGW is overwhelmingly high because the supporting evidence is overwhelmingly strong" (6).
Scientific corroboration in this regard has been in place at least since 1985, when the Villach report, authored by independent experts from twenty-nine countries, confirmed a consensus on the inevitability of AGW, calling on governments to consider international agreements to restrict emissions (AIP 2003).

[8] It might be momentous to recall, as William Gibson notably noted, that "[t]he future has arrived – it's just not very evenly distributed yet" (Gibson in Rosenberg 1992).

[9] The "Paris Agreement" was the first legally binding international treaty on climate change, accorded in 2015 at 21st Conference of the Parties (COP 21) by 191 out of 197 Parties to the United Nations Framework Convention on Climate Change (UNFCCC) (UNFCCC website, n.d.-b). Its signatories committed to "holding the increase in the global average temperature to well below 2 °C above preindustrial levels and pursuing efforts to limit the

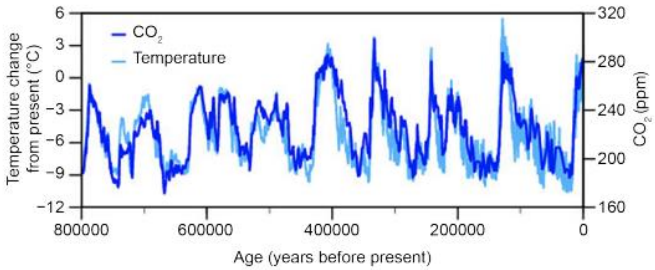


Fig. 1. Temperature (light blue) and carbon dioxide variations (dark blue) measured from the EPICA Dome C ice core in Antarctica over a period of 800.000 years. Source: NOAA 2021. Credit: Jouzel et al. 2007; Lüthi et al. 2008.

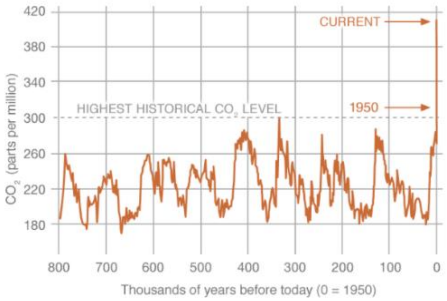


Fig. 2. Concentration of carbon dioxide in the atmosphere over a period of 800.000 years. Source: NASA 2021. Credit: NOAA.

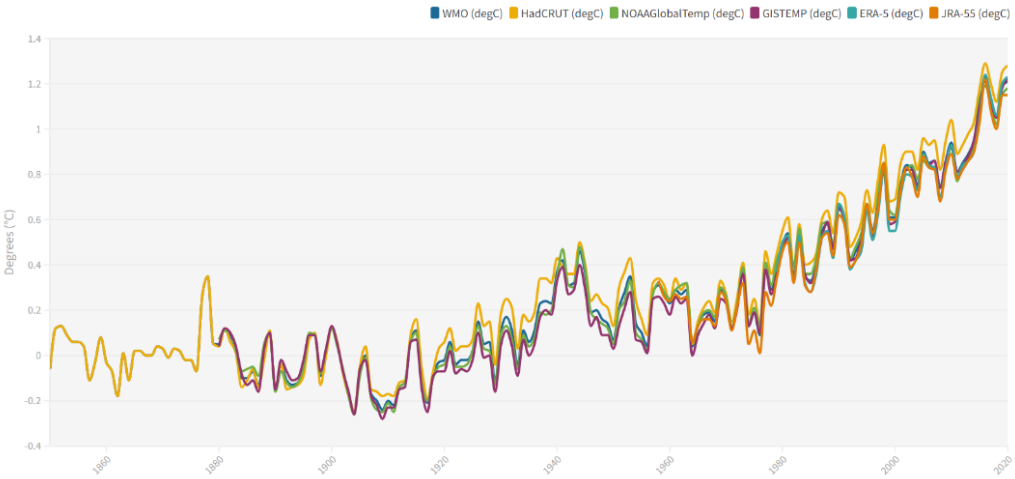


Fig. 3. Global annual mean temperature difference from pre-industrial conditions (1850–1900) for six global temperature data sets (1850-2020). Source: WMO 2021. Credit: Met Office.

Measuring impacts is hardly an exact science, as non-linear changes to the environment resulting from temperature increases trigger feedback loops that no longer correlate with the rate of anthropogenic carbon emissions, leading to complex countervailing effects. Timothy M. Lenton et al. (2019) suggest that of the fifteen potential tipping points identified in an earlier study – "a critical threshold at which a tiny perturbation can qualitatively alter the state or development of a system" (Lenton et al. 2008, 1786) –, at least

temperature increase to 1.5 °C above preindustrial levels" (UNFCCC 2016, 22 – Article 2, 1. (a) of the "Paris Agreement"), through concrete strategies – Nationally Determined Contributions (NDCs) (23).

nine show already signs of being underway.[10] This consideration should, in their view, define the current state of climate emergency.

Chances are that we are facing disruptive and probably uncontrollable levels of climate change, putting at stake the achievement of the 2030 Agenda for Sustainable Development Goals (SDGs) (cf. Fig. 4, below), welding climate hazards as major threats to humans and ecosystems' sustenance. As imagined in the 1970s, sustainable development appears to be compromised: we are headed, quite knowingly,[11] to an unsustainable society.

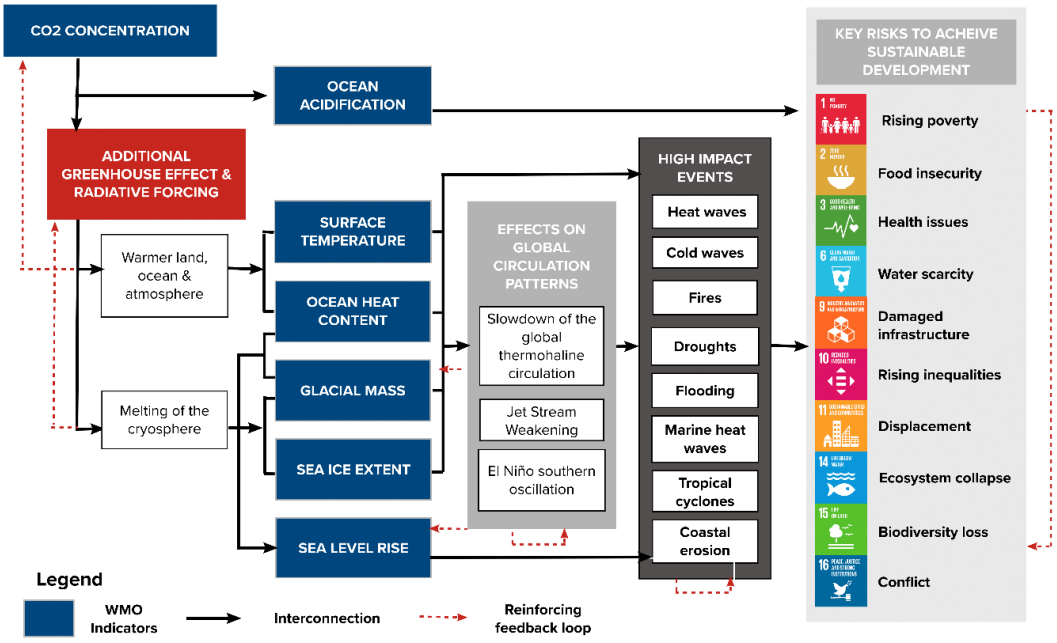


Fig. 4. Selected climate change-related risks to the achievement of the SDGs. Source: WMO 2021, 31.

These impacts, however, span further than their societal-collapse-laden prospects: human activity and humanity's dominance over life on Earth has originated a Sixth Mass Extinction Event (the last having occurred approximately 65 million years ago). As found by Ceballos et al. (2015), applying highly conservative estimates, the average extinction rates of vertebrate species have ramped up to 114 times over the last century, with regards

[10] These 9 tipping points being, namely: ice loss acceleration in the Greenland ice sheet, at Wikes Basin East Antarctica and at West Antarctica; reduction of the area of Arctic sea ice; Permafrost thawing; fires and pests changing in the Boreal forest; frequent droughts in the Amazon rainforest; large scale die-offs of coral reefs, and slowdown of the Atlantic circulation since the 1950s (Lenton et al. 2019, 595).

[11] Climate science is certainly not new: the impacts of carbon dioxide on global median temperature have been first calculated in 1896 by Svante Arrhenius. The scientist's concerns accessed the political realm nearly a century later, in 1992, through the worldwide signing of the "U.N. Framework Convention on Climate Change" (Marshall 2014, 70), which entered into force in 1994 with the aim of "preventing "dangerous" human interference with the climate system" (UNFCCC website, n.d.-a).

to the background rate of extinction – the amount of species loss in the absence of any human shocks (cf. Fig. 5, below). In a study on "The biomass distribution on Earth", Ynon Bar-On et al. evidence how 96% of all the mammals on Earth are now livestock (accounting for 60%, most of which cattle and pigs) and humans (36%), meaning that only 4% remains wild – including both land and marine species (Bar-On et al. 2018, 6507). While highly technical in its output, this assessment points to telling results: how overwhelmingly disproportionate the human footprint is to the Earth's ecological balance. Beyond the interference with ecosystem services that ultimately sustain humans, the loss of biodiversity has ethical implications: human (illusory, as shall be contended in subsequent sections) dominance over the natural world has become synonymous with ecocide. We are living in the "Eremocene" that Edward O. Wilson considered the "Age of Loneliness" (2016).[12]

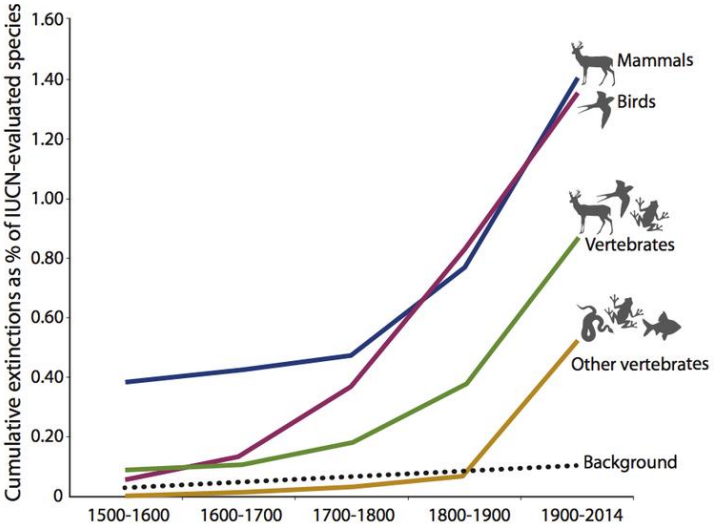


Fig. 5. Highly conservative estimate of cumulative vertebrate species recorded as extinct or extinct in the wild. Source: Ceballos 2015, 3. Credit: IUCN Red List of Threatened Species 2014.

From a Palaeontology standpoint, arguments have likewise been made for humans' likely extinction, based on mammal species' historically short existence span of around one million years and a number of conditions to which *Homo Sapiens* appears to converge. When it comes to our species, the reduced genetic variety (allied to a decline in fertility),

[12] The biologist describes the "Emerocene" as "the age of people, our domesticated plants and animals, and our croplands all around the world as far as the eye can see" (Wilson 2016, 20), a time marked by existential and material isolation that result from having extinguished a wide array of forms of life. Nurturing "Biophilia" (Wilson 1984) – another term coined by the author which refers to the pleasure we take when in presence of other living organisms –, could be a suitable antidote to desolation, nudging responsibility toward the environment and reviving critters' interdependent life support systems.

planetwide dominance of habitat and its subsequent degradation and loss – the primary cause for species extinction –, as well as an unprecedented and unsustainable sequester of net primary productivity, substantiate a growing "extinction debt" (Gee 2021). As transgressing planetary *Limits to Growth*[13] (Meadows et al. 1972; 2005) appears to be disrupting the ways both humans and nonhumans live (or rather, cease living), deeply held assumptions of the right to exploit the Earth's finite resources for human benefit are nowadays challenged.[14]

In its Sixth Assessment Report (AR6), the Intergovernmental Panel on Climate Change (IPCC) provides an update on the remaining carbon budget. This indicator, which measures how much CO_2 is still available to discharge while keeping warming below a specific temperature level, points to a 400Gt left of CO_2 emissions for a 67% chance of limiting temperature increase to 2ºC (IPCC 2021, 29). These figures mean that our carbon budget will be exhausted within nine years at the current pace of annual CO2 emissions (~40Gt/year). The conundrum lies in the interplay between CO_2 emissions and economic growth, as the latter is inextricably linked to ever-rising energy demand, which leads to unfettered emissions. Could this toxic symbiotic relation be reviewed? Perhaps if the growth paradigm is reconsidered, and with it, prevailing economic systems – a project that would require significant time and will, both of which are undeniably scarce assets. The Intergovernmental Science-Policy Platform on Biodiversity and Ecosystem Services (IPBES) remarks that "goals for 2030 and beyond may only be achieved through fundamental, system-wide reorganisation across technological, economic and social factors, including paradigms, goals and values" (IPBES 2019, 33). This is where we stand: at a crossroads between acknowledging the need for swift action to counter extinction-bound trends, or pursuing to lead dismissive lives.[15]

[13] Meadows et al. focused on studying the long-term evolution of the world system, with a view of understanding the physical limits to acceleration and exponential growth. Including parameters such as population, food production, industrial output, relative level of pollution, and remaining nonrenewable resources, as described in their World3 model structure (2005, 153), the authors forebode systemic collapse by mid twenty-first century. This notion ties closely with another tangible "limit to growth": that of humanity's Ecological Footprint. Human demand for ecological resources exceeds, today, the Earth's biocapacity by 56% (WWF 2020, 56). This figure is made clearer by Global Footprint Network's initiative "Earth Overshoot Day" (July 29th in 2021, in *Earth Overshoot Day* n.d.), which underlines a chronical and increasing ecological deficit occuring since at least 1970 (Global Footprint Network, n.d.).

[14] It is timely to remind, however, that responsibility in the depletion of resources is unevenly distributed, with affluent Westerners owing a much higher toll.

[15] For a clear depiction of "The World We Are Creating", where current trajectories have not been reversed, read the similarly named chapter two of *The Future We Choose* (2020), by Christiana Figueres and Tom Rivett-Carnac, the architects of the Paris accords.

1.2. What led us here? & Where towards? A Humanities approach.

> In a single lifetime, we have grown into a phenomenal global force. We move more sediment and rock annually than all-natural processes such as erosion and rivers. We manage three-quarters of all land outside the ice sheets. Greenhouse gas levels this high have not been seen for over one million years. Temperatures are increasing. We have made a hole in the ozone layer. We are losing biodiversity. Many of the world's deltas are sinking due to damming, mining, and other causes. Sea level is rising. Ocean acidification is a real threat. We are altering Earth's natural cycles. We have entered the Anthropocene, a new geological epoch dominated by humanity. (Gaffney and Pharand-Déschênes 2012 in T. J. Demos 2017)[16]

In this opening quote to T. J. Demos's *Against the Anthropocene*, Owen Gaffney and Félix Pharand-Déschênes tangibly describe the planetary effects humankind has come to wield. As popularised by Will Steffen, Paul Crutzen and John McNeill in their article expanding on the "Anthropocene",[17] "humans and our societies have become a global geophysical force", on par with the great geological events of the past, thus remaining for millennia to come (2007, 614). Resultingly, we are bringing ineffaceable unbalance to the Earth's Planetary System. As humans become inscribed in the ledgers of time, among an amalgam of plastic and the sediments of mass extinction, an uncanny realisation emerges: "humanity comes to its full being as a geological process, a fossil. Not life exceeding itself, but the agent of the annihilation of all life – the point where it turns back into rock" (Kriss and O'Hagan 2017). While named after us, this epoch makes our specific temporality tacit. It reveals that we were never free to shape our destiny and are, in effect, killing the conditions for life's ongoingness.

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[16] Transcription of the video "Welcome to the Anthropocene", *Planet Under Pressure*, 2012, 3:28.

[17] The term "Anthropocene" was first coined by Eugene F. Stoermer in the 1980s, but it was only after Steffen, Crutzen and McNeill's 2007 article that it was awarded further discussion amid the scientific community, paving way for a transdisciplinary conversation (arguably since the scholarly journal *The Anthropocene Review* was established, in 2014) and for its appropriation by society at large. A sound scientific consensus on this epoch's formal unit and commencement date is yet to be achieved (Carruthers 2019). The terminology has furthermore been problematised for its anthropocentric undertone (notably by Crist 2013), taking human dominion for granted while approaching change uncritically. Alternative naming possibilities have meanwhile been suggested as a form of resistance, including notions condemning capitalism, such as "Capitalocene" (Haraway 2015, coined by Andreas Malm in 2009; cf. also Moore 2016), or "Plantationocene" (Haraway et al. 2015), and others emphasising the interdependence and mutuality of life on Earth, like "Chthulucene" (Haraway 2015), "Symbiocene" (Albrecht 2016), or its former hypothesis "Ecozoic" (Thomas Berry, 1980s, further divulged in Swimme and Berry 1992). As Rosi Braidotti notes, the proliferation of these neologisms "evokes both excitement and exasperation for thinkers attempting to account critically for the posthuman predicament" (2018, 2).

Humanity has lured itself into believing it has become free of its material circumstances.[18] The historical roots of this misconception arguably started as early as Aristotle and the assertion of humans' exceptionalism before other creatures as being attributable to the possession of a rational soul. This feature's glorification was furthermore enhanced in the Enlightenment – Kant's community of rational and reasonable beings –, when the Cartesian worldview advanced the separation of the spiritual and the physical ("mechanical philosophy", in Hamilton 2010, 137). Modernity thence continued subscribing to this notion, as its many technological, scientific, and social innovations were expected to converge into "increased levels of a key set of public goods, such as freedom, equality, productivity, and prosperity" (Appadurai 2013, 222) – the humanist face of the myth of progress. The Cartesian nature/culture binomial and the mind/body dualism accrue to an "age of disembodiment, when our sense of separateness from the Earth grows and we are meant to forget our animality", our species-being (Zerzan 2015, 97). However, this oblivion is not without pitfalls, as minds arise from embodiment, and "[a]daptation to one's world is a cognitive process" (Ibid.). If the ability to adapt is set to be the benchmark against which we assess species' supremacy, then human narcissism appears not exceptionally capable.

Living through a "cornucopian" era, we[19] have believed the future to be a stream of unlimited progress, our technical achievements legitimising a full-fledged control over the environment (Servigne and Setevens 2020, 159).[20] However, a "Malthusian" world of boundaries is emerging. As Bruno Latour sees it, moderns are "victims of their own success" (1993, 49). Paul Kingsnorth and Dougald Hine furthermore contend, in their deep ecology, "Uncivilisation. Dark Mountain Manifesto", that "human civilisation is an intensely fragile construction […] built on little more than belief" in the *myth of progress* and *myth of nature:* "[t]he first tells us that we are destined for greatness; the second tells us that greatness is

[18] The post-1950 "Great Acceleration", as explored by Steffen et al. (2015), makes the interplay between socio-economic growth and the deterioration of Earth system trends starkly clear and prophetically bounded. The theory shows twelve hockey-stick graphs representing variables such as population, GDP, international tourism, transportation, among others, and likewise patterned increasing carbon dioxide, methane and other greenhouse gases, surface temperature, ocean acidification, tropical forest loss, etcetera.

[19] The second person plural is consciously employed as means to engage the reader, while acknowledging, in line with posthuman thinking, that there can be no universalist approach that does not result in discrimination or the reinforcement of normative categories of humans dictated by power, gender, class or race relations (Braidotti 2018). We nonetheless reckon that those of "us" in wealthy nations are, by means of our addiction to fossil fuels, pushing "them" – the Global South – into a process of "slow violence" (Nixon 2011), described by T. J. Demos (following David Harvey's breath) as an operation of "accumulation by dispossession" (2020).

[20] The relentless consumption of nature's resources, oblivious of its eventual termination, is a symptom of what Ernest Becker calls humans' "power-saw mentality" (1971, 114).

cost-free" (2009). Western civilisation, namely affluent petrocapitalist societies,[21] Clive Hamilton argues, has fetishised growth vesting it with symbolic meaning that makes it "the mark of vitality, the bearer of dynamism, the symbol of life itself" – it is "what vivifies a nation, gives reality to dreams of prosperity and confers cultural superiority" (2010, 64). Thus, questioning growth opposes progress and "repudiates the human being created by three centuries of industrialism, consumerism and modernity" (Ibid.). Fetishising growth amounts to pre-modern[22] totemism, a relentless urge to attain ever more, ever better, to transcend.

Hartmut Rosa defines modern's society mode of stabilisation as "dynamic, that is, it needs progressive growth, acceleration and innovation just to reproduce its social structure and to maintain its *status quo*" (2020, 3). According to Rosa, "we believe that the good life consists in making more of the world *available*, *attainable* and *accessible*" (3). The author's insight implies that we are collectively, much against individual wishes, wrecking the same world we wish to make *available*: "the destruction of our natural environment is the opposite of what we dreamt of, and in turn, nature becomes a threat to us" (Ibid.).

Nevertheless, even if the dissonance in the conception versus (vs.) the material significance of the meaning of "good life" may be apparent to many of us, we seem to be generally stuck, as if out of options. In her work *This Changes Everything – Capitalism vs The Climate* (2015), Naomi Klein proclaims that responding to the climate change crisis is a limp endeavour because doing so constitutes a direct affront to neoliberalism – and this particular economic model is antagonistic to everything that needs to be done. As the author encapsulates:

> [O]ur economy is at war with many forms of life on Earth, including human life. What the climate needs to avoid collapse is a contraction in humanity's use of resources; what our economic model demands to avoid collapse is unfettered expansion. Only one of these sets of rules can be changed, and it's not the laws of nature. (Klein 2015, 28)

The sense that there is "no alternative" to the market economy, as repeatedly asserted by Thatcher (Klein 2015, 44), is deeply embedded into how change is collectively perceived. Concomitantly, there is a cultural propensity to seek fast technological fixes, as the Ecomodernists and the promise of a "Good Anthropocene" confirm (Ellis 2011; Steffen et

[21] The economic determination of petrocapitalism and corporate globalisation is argued by many to be a more fitting marker of our geological present, as epitomised in the term "Capitalocene" (cf. fn. 17, p. 12).
[22] It appears appropriate to ask if, as Latour (1993) eminently argues, we have ever been modern.

al. 2011; Asafu-Adjaye et al. 2015)[23] – a logic that resists long-term problems such as climate change. Both "degrowth" (Meadows et al. 1972 and 2005; Kallis 2011; Caradonna et al. 2015, and Heinberg 2011, only to name a few)[24] and "deep adaptation" (Bendell 2018)[25] scholarship contend that decoupling "economic and population growth from environmental impacts", and relying on the same technologies that "often accelerate environmental decline" is a perilous delusion (Caradonna et al. 2015, 2).[26]

The belief in the human ability to transcend, inherited by Modernist ideals, has been surpassed by the all-too-evident *immanence* of nature to culture. Rather than the peak of human dominance, the *Anthropocene* is better understood as the "period nonhumans make decisive contact with humans" (Morton 2013, 5), their critical voices "causing us to reflect our very place on Earth and in the cosmos" and defying "core ideas of what it means to exist, what Earth is, what society is" (15). The greatest challenge we face lies in "undertaking fundamental changes in our relationships to each other and the planet as a whole" (Gilbert and Cox 2019, 153). The *Anthropocene* poses a radical inquiry on what it means to be human.

Sam Kriss and Ellie Mae O'Hagan poetically conjecture what humanity might be: "the essential quality of having whatever essential quality. Our essence, in other words, is that we have none – but can fabricate one as we go along" (2017). This blurred conceptualisation speaks to a vital ability to conceive otherwise, however impossible it may appear. As suggested by Rosi Braidotti, situating her thought in a materialist approach, the *Anthropocene* is a posthuman predicament, where "[a]ny lingering notion of human nature

[23] For Ecomodernists, technofixes are trusted to play a key role in protecting the environment. As advanced in *An Ecomodernist Manifesto* (Asafu-Adjaye et al. 2015), the "Good Anthropocene" rejects the idea that "human societies must harmonize with nature to avoid economic and ecological collapse" (6). Instead, it calls for "planetary stewardship", i.e. that "humans use their growing social, economic, and technological powers to make life better for people, stabilize the climate, and protect the natural world" (Ibid.), intensifying central activities to economic modernisation such as farming, energy extraction, forestry and settlement – a stance diametrically opposed to the *Limits to Growth* (Meadows et al. 1972; 2005). The Journal of "The Breakthrough Institute", a "research center that identifies and promotes technological solutions to environmental and human development challenges" (The Breakthrough Institute n.d.-a), furthermore states to exist to "modernize environmental thought for the 21st century, challenging conventional wisdom" (Id., n.d.-b). Thus, Ecomodernists do not take modernist thinking as accountable for the current crisis, but as a hallmark for the conception of possible futures.

[24] Cf. fn. 13, p. 11.

[25] Jem Bendell is the precursor of the "Deep Adaptation Agenda" (2020), which has ushered wide reaching community-building impacts (cf. Deep Adaptation Forum n.d.).

[26] This perspective has recently made it to the scientific and political sphere, as the IPCC unprecedently repeatedly problematized green growth in its February 2022 report "Impacts, Adaptation and Vulnerability". "Degrowth" is advanced as a pertinent alternative, consisting of a climate resilient-compatible model of development, as opposed to the unsustainable incremental paradigm (Parrique 2020).

is replaced by a 'naturecultures' continuum" [Haraway 2003], bringing to light "new human-nonhuman linkages, new zoontologies" (2018, 4-5). To the author, post-anthropocentrism, or the new human condition, offers an opportunity to go beyond both mourning[27] and celebrating the causes of this turn: it proposes undertaking the collective task of capturing "the complexity of ongoing processes of subject-formation […], through immanent assemblages or transversal alliances between multiple actors" (6).

Climate change is an actor liable for starting such a process, as a "hybrid" that effectively breaks the nature/culture duality, shifting networks of subjects and objects in a way that renders uncertain a cohesive understanding of the world. This enmeshment is made clear in Bruno Latour's depiction of hybrids: "Are they human? Human because they are our work. Are they natural? Natural because they are not our doing" (1993, 50).[28] Identified as early as Bookchin (1964), the ecological and social crises cannot but manifest in tandem. Believing the imbalances generated in the natural world to stem from those produced in the social world, the author inextricably links these ecologies. Similar stances are put forward by Charles Eisenstein when stating: "The causal link between criminal punishment and climate is probably beyond our understanding, but somehow each recognises the other as an ally. In the "Story of Interbeing", what happens to *anything* happens in some way to *everything*" (2018, 167, emphasis added).[29]

Timothy Morton best describes hybrids' sticky and interchangeable qualities within his object-oriented ontology hypothesis of *Hyperobjects*, of which global warming is a prime example. Even if the massive scale and extension in time and space of *hyperobjects* make them lie beyond human apprehension, they are "right here in my social and experiential space […] they leer at me menacingly" (Morton 2013, 27). Their "viscosity" sticks to all objects – e.g. car rides, plastic food wrapping or radioactive materials (27-37) – and to every

[27] Even though processes of mourning will be argued to play a crucial role in setting up the conditions to handle the task Braidotti enunciates (cf. Secs. 1.3.1., Pt I, and 1.2.8., Pt. II).

[28] For Latour, the concept of *hybrids*, "quasi-objects"/"quasi-subjects", encapsulates the possibility of conceptualising a "Middle Kingdom" of mediators that bridges the rift between Nature and Society, shifting "from immanent/transcendent Society toward collectives of humans and nonhumans" (1993, 77).

[29] A term borrowed from Zen Master Thich Nhat Hahn (2005[1988]), "interbeing"'s premises are that "to be" is to interbe. The author poetically illustrates this idea in very concrete terms, acounting how a sheet of paper "inter-is" with "non-paper" elements as sunshine, the rain, minerals in the soil, trees, wood, a logger, daily bread, without all of which it could not exist (3-5).
Eisenstein's "Story of Interbeing" is the antithesis of Modernity's "Story of Separation" (2018, 19). In this Story, humans are deprived from their inherent "desires for connection, community, beauty, sacredness, and intimacy", resulting in an anaemic, lonely existence which manifests in collective addictions such as clinging to fossil fuels and a "system of economics and production that consumes the world" (Ibid.).

decision we make, it haunts us. Still, its local manifestations are not *it* (as tornados are not global warming). There is a "Rift" (196), a "gap between phenomenon and thing, which the *hyperobject* makes disturbingly visible" (2) – what Morton calls "weakness" –, which results in a paradox: albeit, or maybe *because* we live within it, we cannot grasp it entirely. As the author posits: "[t]he more data we have about *hyperobjects*, the less we know about them – the more we realise we can *never* truly know them" (180). As such, Morton argues, "the problem of *hyperobjects* […] is not a problem that modernity can solve" (19), i.e., one that cognition and correlationist reasoning may debunk, but rather a conundrum pertaining to the domain of speculative realism. It requires a resonant "attunement", the process through which "the mind becomes congruent with an object" (171), soliciting active contemplation or "resting" with (198) the time of *hyperobjects* in "spectral intimacy" (189, 193, 198). Moreover, Morton posits *hyperobjects* to initiate a "new human phase", the "Age of Asymmetry" (159), which renders apparent all entities' *interobjective* fragility (or "lameness"). The modern object/subject paradigm is made hazy by the fact that objects are now "*totally incapable of objectification*" (176) and that humans are "tuned to entities that can destroy them" (Ibid.) – while simultaneously, might we add, having themselves turned into objects (the geological strata of rocks referred above). Existence, the author essays, "is not consistency, but rather a fragile inconsistency" (196).

Humans are, however, wired to assume stability and permanence to prevail, trusting tomorrow to be much like today, a coherent system of events in which "change unfolds in an orderly manner" (Weick 1993, 633). As a result, we are obligated to what Arjun Appadurai names "the meta-trap of trajectorism", an

> […] epistemological and ontological habit, which always assumes that there is a cumulative journey from here to there, or more exactly from now to then, in human affairs, as natural as a river and as all-encompassing as the sky. *Trajectorism* is the idea that time's arrow inevitably has a telos, and in that telos are to be found all the significant patterns of change, process, and history. (Appadurai 2013, 223, emphasis added)

Appadurai speaks of the unfolding of time as vested with purpose. This time is given conceptual substance by its materialisation within human lives as beings in (finite) time,[30] moving from birth to death in a constant, dynamic motion that inevitably meets an end.

[30] This idea resonates to Martin Heidegger's notion of *Dasein*, which introduces the idea of subject (being) as inherently tied to object (the world), embodying the essential, shared quality of being-in-the-world, a phenomenological, lived experience that counters the primacy of knowledge (1962[1927]).

According to Dipesh Chakrabarty,[31] the "human predicament is bound to human time – humans are extremely present-oriented animals" (2020).[32] The current crisis is that of assuming that the planet is a stable entity because human beings' reduced life span makes it impossible to extend a phenomenological feeling to an understanding of "deep time" (Chakrabarty 2009) – a geological or planetary time. Becoming a geological force entails reconfiguring the human category to equate it to a species, "a form of life" whose history is indistinguishable from "the history of life on this planet" (213).[33]

Humans, Claire Colebrook posits, are "the first beings to witness, mourn and articulate extinction as an explicit event", an experience that "requires a certain affective comportment towards the world" (2019, 151). The effect that Colebrook hopes this sense of finitude might imply is that of deploying species thinking, which, in line with Chakrabarty's arguments, defines *humans as a species*, conveying a shared understanding of commonality with both human and nonhuman beings beyond species fetishism. The conundrum with extinction is that it does not have a subject – "[n]o one dies of extinction: we all die our own individual deaths" (Haapoja 2019). The subjectification of mortality makes our kind's disappearance a less-than-personal tragedy, significantly impacting our ability to value the general ongoingness of life.

Climate change agitates our fantasies of human supremacy, knowledge's power to fix all afflictions, infinite growth (all foundational beliefs of Modernity), and immortality – and along with it, our sense of aim. A looming tragedy to human futures, it voids any material objective of real meaning. It amounts to a "cosmology episode" (Weick 1993, 633), an inconceivable event (or extended happening) that disrupts everyday cosmologies, collapsing the ability of "making sense of what is occurring and the means to rebuild that sense […]" (Ibid.). Sensemaking creates reality as much as it can be retrospectively construed. It is,

[31] Lecture attended live at Culturgest on January 9th, 2020. Direct citation of the author's stances.

[32] Considerations about time could be taken further and will be discussed both in the following Section. It is, however, worth noting that being present-oriented does not necessarily entail obliviating human "response-ability". Donna Haraway argues that the key to becoming capable of response lies in staying with the trouble, "learning to live and die well with each other in a thick present", which "requires learning to be truly present, not as a vanishing pivot between awful or Edenic pasts and apocalyptic or salvific futures, but as moral critters entwined in myriad unfinished configurations of places, times, matters, meanings" (2016, 1).

[33] The notion of "deep time" interrelates with that of "deep history" upon which Chakrabarty expands in the same seminal essay (2009), supported by forerun proposals by Edward O. Wilson (1996) and Daniel Lord Smail (2008). "Deep history" refers to the "history of humans that goes beyond these years of written records" (Chakrabarti 2009, 212), anteceding the last four thousand to ten thousand years. It is "the combined genetic and cultural changes that created humanity over hundreds of [thousands of] years" (Wilson 1996, ix-x in Chakrabarty 2009, 213). The main argument at stake is that only by means of knowing "deep history" can one understand why does climate change compound a crisis for humans.

however, a collective practice that current "hyper-individualist, market fundamentalist, incremental and atomistic approaches" (Bendell 2020, 24) to the climate crisis can hardly sustain. Moreover, what sense can be admitted when prominently emerging science-based literature (e.g. Figueres and Rivett-Carnac 2020; Wallace-Wells 2019; Grusin 2018; Steffen et al. 2018, Ghosh 2016; Oreskes and Conway 2014) points to scientific eschatology beyond the possibility of reprieving?

Pablo Servigne and Raphaël Stevens attempt to describe a framework for the "collapsology" scholarship in order to make of collapse an operational concept,[34] one that "brings to tangible life the notion of the Anthropocene" (2020, 18) as an alternative to the *myth of progress*. The collapses of past civilisations point to two main categories concerning their cause: endogenous (social) and exogenous (usually related to catastrophic events) (144). Following Jared Diamond (2006), the authors identify five recurrent factors of collapse: "environmental damage or depletion of resources; climate change; wars; the sudden loss of trading partners; and the (wrong-headed) reactions of a society to environmental problems" (Servigne and Stevens 2020, 144-145). The latter factor is common to all previous civilisations' downfalls and stems from sociopolitical dysfunction (namely, the inability to foresee it). What Diamond's findings convey is a close linkage between human action and shocks that are conventionalised as natural. Backed by sciences of complexity, Servigne and Stevens uncover decay (a phase of decreasing returns) and subsequent collapse to be a feature of complex societies, which paradoxically become less resilient to minor disruptions the more powerful they grow (2020, 109). Our civilisation, the authors suggest, is headed to collapse as it has crossed three irreversible thresholds (which are intensified within the current model of non-linear change and oscillating decline): approaching limits (as the era of cheap fossil fuels nears an end),[35] exceeding boundaries (due to material expansion and the strain imposed on natural systems) and relying upon increasingly intricate globalised systems of production and distribution, thus becoming vulnerable to minor disruptions (195).

Adjusting to the collapse-laden decay of our civilisation's social and political systems, cultural values, and economic structures may require radically coming to terms with the fact that they are, in reality, already dead (Scranton 2013). Learning how to die in a material

[34] Differing from the idea of "crisis" argued above, which still fosters a sense of continuity.
[35] Meadows et al. (1972, 2005) *Limits to Growth* come, once again, to mind.

sense is not a task we are fit to undertake – nor one we shall wish to engage in. Anthropocentric thinking limits our ability to fathom existential threats to our species and the systems we live by and for. We are in the denial stage of a grieving process[36] concerning humans' role in making and enlarging this *Great Derangement* (Ghosh 2016).

Failing to acknowledge climate change as a *cosmology event*, believing the future to be an extension of present circumstances, and nurturing a casual faith in permanence, might be the equivalent of present-day utopia: a condition that is both unattainable and unrealisable. Our way forward lies in realistically looking catastrophe in the eyes,[37] as "[c]ollapse is not the end but the beginning of our future" (Servigne and Stevens 2020, 198). In this sense, the realisation of the possibility of collapse and the reconciliation with the terrible entails a chance to reimage, reshape, and initiate a process of remaking that might open room for new utopias to be born.[38] China Miéville's concept of "apocatopias" maintains that apocalypse and utopias are, in fact, inextricably imbricated, almost as cause and effect: "the end-times rendering of the veil, paves the way for the other, the time beyond" (2020, 41). In its ancient meaning, "apocalypse", from the Greek *apokalyptein*, connotes revelation and unveiling (*Online Etymology Dictionary*, n.d.-b). As utopias materialise the inconceivable, they can be taken as a condition to spur change. Could we envision our current plight as the *great unveiling* instead of the *great derangement* (Ghosh 2016)? Our geo-social futures lie in this delicate balance of embracing a realist, intellectual pessimism while keeping firmly and willingly optimist – only a different optimism, one that:

> […] can no longer operate within the horizon of a secularised paradise and the promise of perfection – whether of justice, freedom, or comfort – but must remain committed to *betterment* within planetary conditions almost inevitably set to *worsen*, however unevenly and unsteadily. The *better* geo-social future that hope and struggle must be oriented towards might now be defined in terms of *less bad*. (Rowan 2015)

1.2.1. Considerations on "ends" and conceptions of time

The world has always been ending, from the Bible's "Book of Revelation" and its apocalyptic determination to the material end of the millenary – seemingly invincible –

[36] Cf. Sec. 1.3., Pt. I, p. 30.
[37] Relating this idea to the Adam McKay's disaster satire film *Don't Look Up* (2021), an unflinching look at catastrophe could mean deflecting its foreseeable ill-fated trajectory.
[38] As Timothy Morton notes, the bright side of assuming to be in a catastrophe – arguably the stage where we encounter ourselves – is that, unlike disasters, to which we stand as external witnesses, "[c]atastrophes involve you, so you can do something about them" (2021, 29).

Mayan civilisation close to ten centuries later. Copernicus's and Galilei's affirmation of heliocentrism as a model that displaces the Earth from the centre of the universe carried transformative philosophical inferences that anticipated the Age of Enlightenment – the end of darkness. Darwin's foundational evolutionary biology theory, *On the Origin of Species* (1859), rendered humans oddly close to primates, thus offering solid grounds to question human uniqueness – yet another "end" of a world in which our species' supremacy was uncontested. All disruptions, revolutions and "ends" have given way to new configurations of thought and means of being-in-the-world. Could existential anxiety forerun both personal and political change?[39]

Human's death-avoidant nature provides little motive to hope. As cultural anthropologist Ernest Becker points out in *The Denial of Death*, "[…] the idea of death, the fear of it, haunts the human animal like nothing else; it is a mainspring of human activity – efforts designed largely to avoid the fatality of death, to overcome it by denying in some way that it is the final destiny for man" (1973, ix). The author furthermore posits that "[a]ll systematisations of culture have in the end the same goal: to raise men above nature, to assure them that in some ways their lives count in the universe more than merely physical things count" (4). Pushing back the limits of nature up to the point where we believe there to be no ultimate ends goes hand in hand with the cultural narrative that consecrates progress and growth as a reasonable and desirable goal, repulsing death and boundaries to human material "betterment". At the core of our ingrained belief in human exceptionalism, reinforced through cultural values, lies the propensity to distance ourselves from that which reminds us of our creatureliness – our frail, mortal condition. However, as Terike Hapooja formulates, "suppressed and denied, death comes back supersized" (2019).

Smaller – yet equally irreversible – "ends" permeate humans' life experiences and tend to linger as a more or less vivid memory of what once was but is not anymore. How peculiar it is that we seem to strive to elude what we sense as the ultimate end when living is not but a sequence of ends. With all certitude, what we experience as our unabridged reality today will fleet and metamorphose into other, unknown existences. Cultivating an openness to

[39] Existential anxiety (Langford 2002) and the setbacks, as well as opportunities they present to adaptively coping with climate change will be the subject of the coming Sec., 1.3.
If we wish to turn to science for solace, Lavoisier's law of conservation of mass (1789) tells us that nothing is ever lost but rather transformed. Life can, thus, be conceived as "a process that for a time resists the relentless dissipation of energy and matter in the universe" (Hamilton 2010, 148).

uncertainty and admitting the imminent possibility of adversity is conceivably an adaptive strategy to get oneself through the tangibly lived multitudes of "ending".

The fact that the "end", as both climate science and "collapsology" scholarship anticipate,[40] cannot be objectively pinpointed but rather unfolds through a more extended period than we can truly imagine and faster than we can recognise, makes it ungraspable, obscure. The end as future is an impossible equation, as it seals off the possibility of continuity. Roy Scranton coins a term for a trajectory that begins with the end: it is "apophatic futurism", a "commitment to a future existence which by definition cannot be described" (2020). *Apophatic futurism* admits the limits of human knowledge concerning how the climate and ecological catastrophe might morph our world and embraces the void. It does not attempt to give shape to this future-non-future nor to assure a continuum to our transient present. Instead, it sees "in the death of *what is* the birth of *what will become*" (2020). *Apophatic futurism* could be seen as grounded hope for unknown futures to come. As Carl Lavery recommends: "We need to be able to affirm a different way of being in time, to allow the future to be properly futural, that is to say, unpredictable and capricious – something that we respond to and work with rather than dominate and exploit" (2016a, 15).

Returning to this Section's (1.2.) questioning – "Where towards?" –, the point might be: must we be going somewhere? Is it helpful to keep thinking in terms of beginning and end? The *trajectorism* framework (Appadurai 2013), when facing a *cosmology event* (Weick 1993) and chronic unknowingness towards a future bereft of purpose, enhances death-avoidance behaviours, further widening the nature/culture abyss by which we reassert the illusion of endlessness. Concomitantly, entrusting *apophatic futurism* as a way forward still bears a relatively linear notion of time. Bruno Latour postulates that the asymmetry between nature and culture has its roots in this other symmetry – past and future –, where the latter is now detached from a sense of forwardness:

> The idea of an identical repetition of the past and that of radical rupture with any past are two symmetrical results of a single conception of time. We cannot return to the past, to tradition, to repetition, because these great immobile domains are the inverted image of the Earth that is no longer promised to us today: progress, permanent revolution, modernisation, forward flight. (Latour 1993, 76)

[40] Cf. Table 1 in Moser 2019, 3 for a summarised overview of "Current and potential modern-day endings", including examples and references concerning the Earth/climate system; natural systems; human-built systems; capitalism; modern civilization, and human species.

The author contends that this modernist conception of time is not only inappropriate but erroneous, as humans embody, sort out, and exchange elements belonging to different times: "[s]ome of my genes are 500 million years old, others 3 million, others 100,000 years, and my habits range in age from a few days to several thousand years" (Latour 1993, 75). Latour's quote depicts Chakrabarty's *deep time* as an embodied, material and cultural fact. Could an alternative approach to time convey this kinaesthesia of times and beings we inhabit throughout our lifetimes, as necessarily hybrid Earthlings, and displace our attention from human exclusiveness and finitude?

Geologist Marcia Bjornerud (2018) pleads for "Timefulness" as a possible path to comprehending our humanness and countering current "timelessness" (i.e., the fact that we lie somewhere between chronophobia and chronophilia).[41] While echoing "mindfulness" – being present in the moment – *timefulness* calls for geologic thinking to expand a sense of "Now" that encompasses thinking on decadal time scales: a "clear-eyed view of our place in Time, both the past that came long before us and the future that will elapse without us" (Bjornerud 2018, 17). This feeling of time which acknowledges humans to be part and parcel of the long-term yet actively functioning and ever-changing processes of nature might bring a comprehensive understanding of life to the foreground:

> Recognising that our personal and cultural stories have always been embedded in larger, and longer – and still elapsing – Earth stories might save us from environmental hubris. We might learn to place less value on novelty and disruption, and develop respect for durability and resilience. […] a *timeful*, polytemporal worldview might even make us less neurotic about the fact of our own mortality by shifting our focus from the finite length of our life to the rich anthology of experiences that a lifetime represents. (Bjornerud 2018, 179, emphasis added)

In a time when humans' outsised effects on Earth have turned culture's embeddedness in nature geological, our actions' evidence made visible into rock, the "Story of Separation" (Eisenstein 2018, 19) no longer holds. So perhaps making sense of our predicament and the forced intimate conviviality with the looming *hyperobject* of climate change does not lie in circumscribing beginnings and ends or signalling trajectories towards somewhere, but instead in *attunement* or "tuning", as prescribed by Morton (2013, 171; 2021, 39), or *staying with the trouble*, to borrow Donna Haraway's (2016a) wording, broadening and thickening

[41] Our demand for celerity and immediacy, running au par with time-avoidant strategies (the cosmetic industry might be a good source of inspiration when it comes to vain promises of veering time's physical traces), leaves little room to take the long-view at our "timeful" place in the larger narrative.

our sense of time and being. However, we may be poorly equipped to entertain this task, as "in the case of climate change we are in a zone of gut rejection: even if it is, it cannot be" (Manley and Hollway 2019, 130). The following Section will, thus, delve into the reasons for current maladaptive coping strategies employed in dealing with climate change and how to conceivably counter denial and dismissiveness trends.

1.3. How we are coping

That climate change is an exceptionally "wicked problem" – a fitting concept by Horst Rittel and Melvin Webber (1973) – is a truism. It is a problem to which the "gap between what-is and what-ought-to-be" (159) is virtually unsurmountable, as it includes a plethora of indissociable issues, ranging environmental, social, cultural, political, and economical, making it a challenge of impossible single formulation. When it comes to solutions, there is no way to experiment with responses to *wicked problems* that do not result in possible erratic and potentially grave consequences, and definite answers are nowhere within reach. What it is, is a symptom of other problems – themselves similarly *wicked* (e.g. growth fetishism could be a causal explanation as much as it is, itself, a *wicked problem*). It remains, however, within the Ecomodernist, pragmatist vein, treated as a "tame", manageable problem (Rittel and Webber 1973, 160), one which efficient problem-solving techniques – primarily based on technological mastery – should be able to curb. As we have realised by now, this is not the case. Analysing how this problem, or this plight, is perceived at a societal and cultural level, and identifying the major psychological coping strategies currently at work, could provide grounds for engendering means to tackle the issue.

The Pew Research Center (PRC) conducts "Global Attitudes Surveys" encompassing a significant sample of countries and demographics, whose Reports provide a clear perspective on world trends in public opinion regarding major threats to their countries. An examination of PRC's Reports throughout the past six years (cf. Fig. 6, next page) shows a steady rise in concern about Global Climate Change (GCC).[42] GCC ranks as the highest

[42] The threats polled vary in each Report, translating existing social trends, with GCC remaining a stable variable across time. The concern towards climate change is hardly a new topic. Anteceding PRC's Surveys, a 2010 study on "Risk Perceptions, Understandings, and Responses to Climate Change in Australia and Great Britain" (Reser et al. 2010) had already found 61.8% of Australian and 59.8% of British respondents to feel either "very concerned" or "fairly concerned" about the personal consequences of climate change. The

perceived threat globally in at least four years,[43] ascending to Europe's leading sensed menace in 2019, presumably following the disclosure of IPCC's "Special Report: Global Warming of 1.5ºC" (2018). Indeed, no other variable within the Reports analysed has gathered as much concern as GCC. Even though significant progress regarding the perception of climate change has been made in recent years – much due to IPCC reports permeating the political agenda –, the desynchrony between the need for pressing action and a persisting resistance to change remains. There is little doubt that concern exists, but it does not appear to be enough motive to sponsor action. Why, then, is our inability to act?

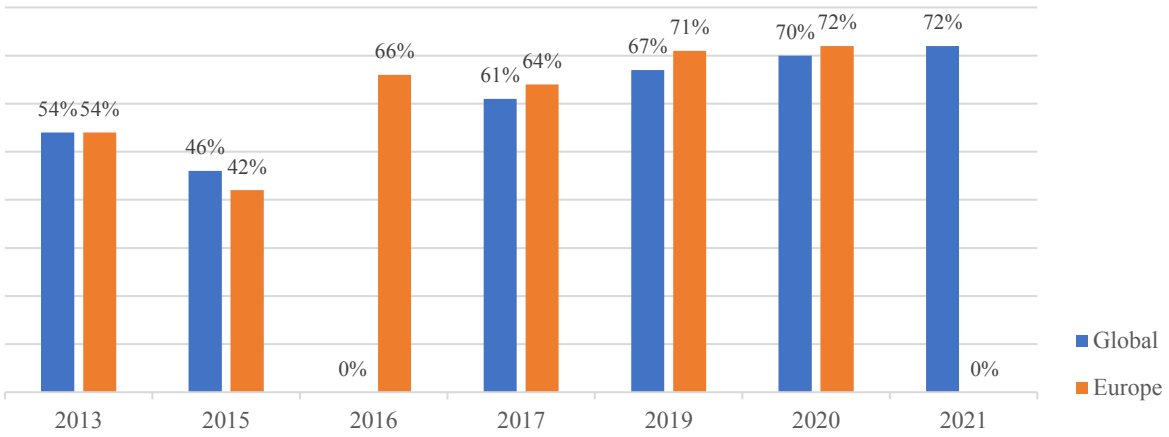


Fig. 6. Global Climate Change perception as a threat to one's country – percentage of populations' concern, both globally and in Europe. Source: Pew Research Center's Global Attitudes Surveys 2013-2021.[44]

For one, polarisation. Dan Kahan argues that mature liberal democracies are especially prone to disagreement due to the increment in knowledge volume and, consequently, in the cultural certifiers that generate communities of freely reasoning citizens (2015, 6-7). Climate change and environmental activism have been entangled with identity, an ideological mark – for some, as argued by Clive Hamilton, instrumentally appropriated by politics to feed

percentage increased to 68.6% and 66.4%, respectively, when it came to the impacts of climate change on society in general.

[43] GCC ranks as the highest perceived threat already as early as 2013 – with Latin Americans being consistently the most concerned ever since (peaking 75% in 2018, NDA for subsequent years) – and 2015, reaching an unprecedented global quorum in 2019. This orientation is maintained in 2020, despite the pandemic. The sharp increase in concern in Europe in 2016 (42% in 2015 to 66% that year) could be attributed to the announcement of the "Paris Agreement" in late 2015 (UNFCCC n.d.-b).

[44] PRC 2013, 1; 2015, 5; 2017, 2 and 7; 2018, 5 and 8; 2020, 3-4, and 2021, 3. This graph compiles figures provided in the available Reports: NDA for gap year 2014; partial data found for 2016 – an exclusively European survey –, and 2021; 2019 refers to a 2018 survey; 2021's Report focuses solely on attitudes towards GCC around the world and does not provide figures for Europe specifically. The number of countries polled fluctuates heavily: 2013 – 39; 2015 – 40; 2016 – 10 (all European); 2017 – 38; 2019 – 26; 2020 – 14, and 2021 – 17 (9 of which European).

persistent non-convergence (2010, 107-112).[45] In their 2009 study on Global Warming perception by audiences in the USA, "Six Americas", Anthony Leiserowitz et al. segmented the country's population into six groups according to the spectrum of belief, concern, and motivation to act on global warming, spanning from Alarmed (18%) to Concerned (33%), Cautious (19%), Disengaged (12%), Doubtful (11%), and Dismissive (7%) (2009, 3).[46] In a clear depiction of the matter's subjective distribution, the study found a direct proportion relation between groups' levels of concern and their ideological outlooks, with only 14% of "Alarmed" identifying themselves as conservatives, and, conversely, 3% of "Dismissive" stating to be liberals, against 76% of conservatives (cf. Fig. 7, below).[47]

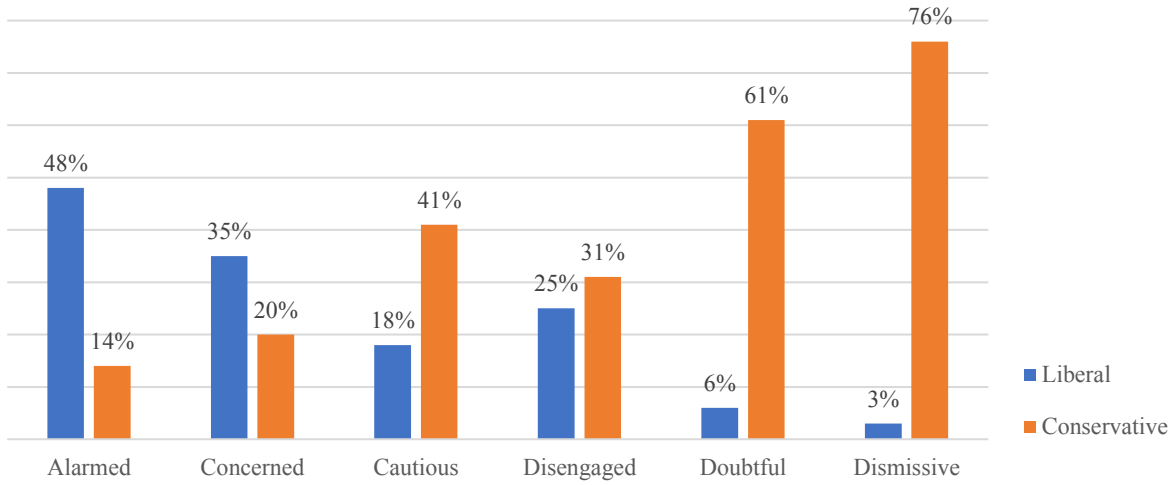


Fig. 7. Ideology affinity in each "Six Americas" segment. An identical trend is reported regarding political leaning, with 58% of "Alarmed" stating to think of themselves as Democrats and 64% of "Dismissive" as Republicans. Source: Leiserowitz et al. 2009, 114 (Table 20).

It so occurs that values determine beliefs (Hamilton 2010, 107). Climate change is an uncanny condition: it is abstract, distant, not readily imaginable, disputed, and uncertain. It

[45] Hamilton asserts that neo-conservatives, seeing environmentalism as a peril to their values, worldviews, and political aspirations, institutionalise heavily financed counter-movements in order to sustain the *status quo* and thus divide the debate, effectively eroding public consensus on climate science (2010, 107).
[46] A review on this study has been published in 2021, presenting a longitudinal 2008-2020 research on the spectrum of views about climate change. While progression has not been linear and depends, according to the authors, on factors such as the "Great Recession, cold weather events, or diminished quantities of media coverage" (Leiserowitz et al. 2021, 99), in 2020 the following percentages were ascertained: Alarmed – 26%; Concerned – 29%; Cautious – 19%; Disengaged – 6%; Doubtful – 12%; Dismissive – 8% (Ibid.). These updated figures show a sharp increase in alertness, accompanied by a diminution of disengagement levels.
[47] Kahan similarly corroborates these findings, with "Very liberal Strong Democrats" assessing Global Warming as an "Extremely high risk", and "Very Conservative Strong Republicans" tending to "None at all" (2015, 5 – Figure 5). Furthermore, Global Warming is the most polarised risk perception out of nine potentially culturally fracturing topics, such as private gun possession, fracking, genetically modified food, among others (Ibid.).

is also one of multivalent qualities, with no definite deadlines, precise geographic location, single cause, solution, or accountable enemy(ies) (Marshall 2014, 102). These features, thence, make it exceptionally positioned to remain open to interpretation and serve as means to signal one's cultural identity. In what is known as the "cultural cognition thesis", individuals seem to "selectively assess evidence in patterns that reflect their group identities" (Kahan 2015, 3), or what is otherwise known as confirmation bias or "attitudinal certainties" (Eiser 1994). As such, associating a fact, as is climate change, with opposing social groups, to which a sense of self-construction and belonging is ascribed, may lead to erroneously discrediting evidence and, consequently, to dismissing risk. According to Kahan, the path to countering this trend is to *disentangle* knowledge and identity, where "science communication professionals must protect citizens from having to choose between *knowing what's known by science* and *being who they are* as members of diverse cultural communities" (2015, 8).

Beyond societal trends in concern – to which cultural values and ideologies are inevitably enmeshed, as the "Six Americas" example illustrates – we would like to explore further the possible psychological reasons for climate denial, which may underpin our collective propensity to ignore a threat that is, as PRC's Reports indicate, acknowledged, and our inability to cope, and act, to counter collapse. One of the critical aspects appears to be that we generally fail to sense climate change as a risk. Even if education, hence knowledge, appears to play a role in threat perception regarding GCC, where those with more education are more inclined to signal peril (PRC 2018, 11), the "public irrationality thesis" per se does not stand.[48] Hazard recognition is most prominently a function of intuition, fast-acting unconscious emotions, and social identities (Kahan 2015, 2). Following George Loewenstein et al.'s "risk as feelings" hypothesis (2001), affective-propelled processes – automatic, hard-wired mechanisms – play a central role in risk evaluation, driving behaviour whenever divergences arise (more than their analytic counterparts).[49] Feeling states influence reciprocally cognitive evaluations and are sensitive to factors such as the immediacy of risk/proximity in time and the vividness of associated imagery – variables the analytic system does not consider. It so appears that concrete events, close to

[48] By which it is assumed that people tend not to take climate change seriously because they lack scientific knowledge/literacy and empirical interpretative capacities (Kahan 2015, 2).
[49] Cf. also Kahneman 2011, chapter "Two Systems", for an overview of the dual-process model of decision-making, and how System 1's fast, instinctive apprehension more often than not overrules System 2's slower deliberative efforts.

us in time, generate stronger affective responses (Loewenstein et al. 2001, 270). Anticipatory emotions – visceral reactions to risks and uncertainties such as fear, anxiety (which ties closely with the capacity to plan), and dread – are central in shifting behavioural gears (268, 272). Visceral responses, in turn, are elicited under the vividness effect of mental images (275) or, as Elke Weber suggests, by summoning personal evidence through repeated exposure to concrete representations of consequences (2006, 104).

When it comes to climate change, even though cognitive considerations solicit concern, the affective system fails to send a warning signal. This might be explained by structural preconditions of our "ancient brain" (Gifford 2011, 291), such as *evolutionary* [un]*preparedness* (Loewenstein et al. 2001, 279 after Seligman 1971), which postulates humans are unfit to react with fear to objective threats evolution has not conditioned them for.[50] From a psychological evolution standpoint, climate change indeed fails to ignite all of the four key triggers that humans have evolved to be sensitive towards, outlined under Daniel Gilbert's acronym PAIN: it is not Personal (that is, it lacks clear human agency and an identifiable external enemy[51] – elements that we are best prepared to anticipate as threats), Abrupt, Immoral,[52] or happening Now[53] (Gilbert in Marshall 2014, 54). Climate change's risks are an antithesis of this: they are abstract, slowly manifesting, morally neutral, and time-delayed. The fact that we are not wired to reckon climate change as a threat and thus fail to engage emotional reactions, sustains our collective unwillingness to sacrifice present gains in favour of heavily-discounted and highly-uncertain future losses. As George Marshall observes, climate change "[i]s better thought of as a developing process of long-term deterioration […], a 'creeping problem'. The lack of a definite beginning, end, or

[50] Making a case for climate change as such an instance, Loewenstein provides other examples of paradoxical *evolutionary preparedness*: eating hamburgers or smoking – behaviours carrying undeniable health hazards – fail to be perceived as pernicious, as opposed to exposure to caged spiders – a stimuli that evokes a visceral response, albeit harmless (2001, 279).

[51] Instead, we are all personally responsible and virtually powerless, which poses a moral dilemma, as well as an objectivity conundrum.

[52] In a provocative opinion piece entitled "If only gay sex caused global warming", Gilbert probes the reasons that make human response to climate change inadequately slow, as opposed to other threats such as terrorism. One of the key aspects is that it does not violate our moral rapport. As the author posits: "Although all human societies have moral rules about food and sex, none has a moral rule about atmospheric chemistry. The fact is that if climate change were caused by gay sex, or by the practice of eating kittens, millions of protesters would be massing in the streets" (2006).

[53] We are bound to react to immediate dangers, unfolding at the present time, which bear consequences to our actual well-being (Gifford 2011, 291). Studies demonstrate that temporal and spatial undervaluing of environmental risks is standard across the globe. Applying "judgmental discounting", individuals commonly presume conditions to be worse elsewhere and later (292).

deadline, requires that we create our own timeline. Not surprisingly, we do so in ways that remove the compulsion to act; we put it just too far in the future to require immediate action" (2014, 71). Within privileged circles, Susanna Moser notes, "endings can be cognitively pushed into the future. A sense of protection from the harsh consequences of threshold crossings prevails" (2019, 7). Policies that do not necessarily prompt expedited action are yet another symptom of this cognitive dissonance.[54]

This dismissive attitude is reinforced by current science communication models surrounding climate change. Contrarily to Loewenstein et al., Weber and Gilbert's findings, these tend to rely on the public's cognition and often present abstract probabilities[55] of undesired impacts that ought to befall in a more or less far, uncertain temporal horizon[56] at a global, non-local and impersonal level. In short, science resorts to mentally stimulating adverse consequences that fail to convene worry and drive risk management decisions effectively. The critical implication of the interplay between emotional arousal and behaviour is that making risks experienced/personally salient increases the proclivity to act positively to avert them – as Ellen Peters and Paul Slovic (2000) found, affect, especially negative affect, is the "spring of action". To render concrete the possibility of disastrous climate change, making it vivid and thus triggering visceral responses, rather than debating probable outcomes, might be a more appropriate strategy to counter pervasive inertia.

However, appealing to fear, when associated with existential threats – as is the case with climate change – calls for other unintended psychological sequels: those of denial and scepticism (Wolfe and Tubi 2018, 2). Within existentialist psychologies' scholarship (Langford 2002), climate denial has often been viewed through the lens of bereavement studies, namely Kübler-Ross's "Five Stages of Grief" (Kübler-Ross 1969; Kübler-Ross and

[54] Apparently pro-active responses such as environmental policy-goals set for a 40 to 50-year horizon may be a distancing strategy. By postponing the issue, we feel morally exonerated – as intentions reflect values – while still not acting consistently with the arduous task of practicing these values (Hamilton 2010, 123).

[55] As Loewenstein contends, providing evidence to the ineffectiveness of discussing probabilities, "feelings of fear or worry in the face of decisions under risk or uncertainty have and all-or-none characteristic; they may be sensitive to the possibility rather than the probability of negative consequences" (2001, 276). As such, insisting on seemingly arbitrary, abstract tipping points such as "Paris Agreement"'s 1.5ºC to 2ºC warming after which dangerous climate change purportedly takes place, fails to prompt concern and, hence, massive action.

[56] A clear example of unprecise probabilities stretching far into the future are IPCC's five Representative Concentration Pathways (RPC). These scenarios explore different trajectories that could take place over the 21st century, relating carbon dioxide emissions and its resulting atmospheric concentration to five reference narratives describing possible social, economic, political and technological developments (Vailles 2021). In IPCC's Reports, the materialisation of different RPCs is furthermore complicated by degrees of probability (expressed in percentages), fundamentally demurring emotional affect.

Kessler 2007): denial, anger, bargaining, depression, and acceptance. Albeit unfolding gradually and experienced as diffuse – admittedly differing from death's undeniably definite nature – climate change is a shocking, disruptive event. It is, thus, positioned to be firstly met with disbelief, refusal, and resistance, before eventually leading to catharsis – a mixture of emotions including anger, anxiety, longing, depression, and emptiness (where environmental grief and eco-anxiety might come into play), then resignation, and finally (possibly) positive engagement/reintegration. Confronting the facts and emotional significance of climate change necessarily entails contemplating death[57] – not only the death of what came before but the loss of a future: "the "immortality project" that compensates our own deaths has been taken away from us" (Marshall 2014, 222). The despair-suppressing coping strategies employed in grief processes are very much akin to those observed by movements dismissing or denying climate science or pushing the agenda for individual action (Hamilton 2010, 96; 121-131):

- Numbness, apathy;
- Distraction and evasion (pleasure-seeking);
- Pretence that the loss has not occurred or other forms of benign fiction, adjusting beliefs to accommodate the facts, or de-problematising it (hopefulness as a self-delusion strategy) – both consisting of expressions of cognitive dissonance;
- Self-blame (an expression of the "all-powerful human" paradigm), blame-shifting (higher, natural, or religious powers are liable – the matter lies beyond our control) or aggression directed at those seen as responsible – mechanisms of moral disengagement.

Moreover, in line with bereavement studies' findings, climate change-laden "death" having no attributable cause or responsible party makes it all the harder to accept (Hamilton 2010, 212). Given the widespread prevalence of these manifestations of denial, it could be argued that we are still, on a societal level, going through the first steps of a long grieving process, one whose natural unfolding might be too slow to allow finding a way forward to liveable futures.

Death studies offer valuable input to understand further the reasons for climate denial, namely Terror Management Theory's (TMT) death-thought accessibility and mortality salience hypothesis (Pyszczynski, Solomon and Greenberg 1991; 2015), expanding Becker's

[57] Cf. Sec. 1.2.1., Pt. I.

(1973) inquiry on the drivers of human behaviour. When reminded of mortality, humans resort to psychological resources to buffer death anxiety. For cognitively inaccessible death thoughts as those conjured by the rational consideration of the existential threats offered by climate change, these resources activate "distal defenses" (Wolfe and Tubi 2018, 3).[58] "Distal defenses" are evidenced in an exacerbated need to rely on cultural beliefs and worldviews (i.e. a shared set of meanings and values), which offer a standard to orient one's behaviours. Meeting this standard serves two relevant purposes: it increases self-esteem[59] (Arndt and Vess 2008, 1377) and the sense of belonging to a group, which extends individuals in space and time beyond their biological existence, granting collective immortality – a legacy. As such, facing mortality tends to "intensify preferences for information consistent with one's worldview" (Ibid.), fostering antagonism against worldview-threatening others. In Western societies, this means validating human supremacy through exploiting natural resources, decreasing our perceived connection to the nonhuman world (detaching from our frail, mortal nature), and ascribing further importance to material wealth, image, and status (Sheldon and Kasser 2008). As previously discussed, growth fetishism lies at the core of Modern (economic and otherwise), nonenvironmental worldviews – it is both its baseline and social expectation. Western sense of self builds upon growth and consumerism (Hamilton 2010, 64-70), values intrinsically linked to rejecting alternative, post-anthropocentric means of identity construal. Mortality salience hence sustains our likelihood of denial of climate change (Dickinson 2009).

Ian Langford (2002) identifies four major existential concerns – death, freedom and responsibility, isolation, and meaninglessness –, discerning common coping mechanisms to deflect these arenas of anxiety in relation to climate change. Climate change is a particularly telling case study as it compels us to consider fears of the *unknown* – uncertainties over the future – and the *unknowable* – the complex and enmeshed nature of environmental risks

[58] On the other hand, more immediate encounters with the inevitability of death – or accessible (more salient) death thoughts – activate "proximal defenses". These manifest in suppressive behaviours such as "distraction or rationalization, pushing the problem into the distant future and denying one's vulnerability" (Wolfe and Tubi 2018, 3), as notably found in climate change denialism trends. This psychological reaction partly explains why fear-mongering campaigns might produce the unwitting effect of increasing apathy or resistance. Two interesting examples, whose reception analysis lies beyond the scope of this research, are WWF's campaign "Stop Climate Change Before it Changes You" (*Adds of the World* 2008), depicting a future human mutated into a fish assumedly as a result of sea-level rise – a stark case of the "Extreme Consequence Template" technique's employment (Mazursky and Solomon 1999) –, or the recent campaign by UNDP "Don't Choose Extinction" (UNDP 2021), in which a dinosaur delivers a speech warning humans of their imminent extinction.
[59] Self-esteem is how we reassure ourselves that we are "a valuable contributor to a meaningful universe" (Solomon et al. 1991, 94).

(Langford 2002, 117, emphasis added). The ascertained contention strategies fall into four quadrants – similar categories to those found by Leiserowitz et al.'s "Six Americas" (2009; 2021) –, which frame the degree of concern, importance, and impact attributed to the issue by individuals: *denial*, *doubt, disinterest*, and *engagement* (where *willing* and *keen* inclinations are placed). Using the two extremes as examples, it is worth noting that those on the *denial* spectrum "showed strong individualist and/or hierarchist tendencies […] placing their reason at the center of their worlds […]" (Langford 2002, 109). Furthermore, "[t]heir defense against uncertainty and the possibility of disaster lay in the realm of personal specialness" (109).[60] Contrarily, *engaged*, *willing and keen* responses were more affective than cognitive (which supports Loewenstein et al.'s "risk as feelings" hypothesis), linking "human actions and environmental impacts" and believing that "freedom creates responsibility" (110).[61] This group was mostly pessimistic and fearful about the future, suffering from uncertainty anxiety, but still believed in "communal efficacy linked to the possibility of social change based on education and political pressure" (111) – an interesting instance of how visceral responses to existential threats might trigger action to mitigate dread.

A worldview trend is made apparent in Langford's study: whereas *deniers* could be classified as *individualist and hierarchical*, the *engaged*, expressing a sense of social connectedness, show *egalitarian* features. As discussed in the previous Section (1.2.), cultural predispositions weigh a high toll on both levels of concern towards climate change and propensity to social change. According to cultural theory predictions, differences in risk perception between different cultures – classified as hierarchical, individualist, egalitarian, fatalist, and hermitic (Langford 2002, 113-114) – can also be explained by their contribution to maintaining (or rather, opposing) the current way of life (Weber 2006, 111). This idea ties in with Goffman's (1974) schemata of interpretation, or "frames", by which, based on our

[60] As has been formerly argued, belief in "personal specialness" – a death avoidant trait (Langford 2002, 104) – sustains the human exceptionalism thesis, and reinforces the human-nature divide that roots our current predicament.

[61] To the extent that we are free to see through personal meaning and responsible for creating meaning for ourselves, these two seemingly positive features could conduce to seeking structured rules or authoritarian leadership that exempts individuals from sheer accountability for their actions (Langford 2002, 106). These struggles can be identified with regards to climate change, both in tendencies to rely in some form of "ultimate rescuer" (105) – be it of supernatural or techno-salvation provenance, the sort Ecomodernists place their faith into – or supporting ecofascist regimes. On the other hand, safeguarding one's freedom could also result in some form of climate denial: mistrust in the honesty of intentions of both scientists and government officials may spur reactance to their potential undermining of one's thought and action autonomy (Gifford 2011, 296).

values, life experience, and social cues from those around us, we build neurological frames, made more robust by the consistency of use, where to place what is "relevant, important, familiar, or rewarding to know" (Marshall 2014, 87). The problem with climate change is that it does not (yet) consist of a frame of its own but rather triggers other frames that are likely to cause resistance, which we thus chose to ignore, such as responsibility, individual rights, pollution, consumption, or waste (Ibid.). Insofar as climate change remains entangled with multiple frames with specific associations, it is, as has been argued before, prone to polarisation.

Even though these have been already tangentially discussed, environmental psychology's contributions (Gifford 2011; Albrecht 2007; Cunsolo and Ellis 2018; Andrews and Hoggett 2019) are likewise noteworthy. Expanding on the socio-psychological factors that limit our ability to act, Robert Gifford (2011) notably summarises the many psychological barriers, or "Dragons of Inaction", towards climate change mitigation and adaptation (cf. Fig. 8, below): limited cognition about the problem; ideological worldviews that tend to preclude pro-environmental attitudes and behaviour; comparisons with key other people; sunk costs and behavioural momentum; disbelief toward experts and authorities; perceived risks of change, and positive but inadequate behaviour change.

Psychological Barriers to Climate Change Mitigation and Adaptation	
General psychological barrier	**Specific manifestation**
Limited cognition	Ancient brain
	Ignorance
	Environmental numbness
	Uncertainty
	Judgmental discounting
	Optimism bias
	Perceived behavioral control and self-efficacy
Ideologies	Worldviews
	Suprahuman powers
	Technosalvation
	System justification
Comparison with other people	Social comparison
	Social norms and networks
	Perceived inequity
Sunk costs	Financial investment
	Behavioral momentum
	Conflicting values, goals, and aspirations
	(Lack of) place attachment
Discredence	Mistrust
	Perceived program inadequacy
	Denial
	Reactance
Perceived risks	Functional risk
	Physical risk
	Financial risk
	Social risk
	Psychological risk
	Temporal risk
Limited behaviour	Tokenism
	Rebound effect

Fig. 8. Psychological barriers to climate change mitigation and adaptation.
Source: Gifford 2011, 292 – Table 1.

The arguments for coping mechanisms laid out in this section have mainly focused on systems of denial or dismissiveness. However, considering the results of the Survey carried out for this research – *Forum of shared concerns* (Pt. II, 1.2.) –, let us briefly consider the effects of Gifford's "perceived self-[in]efficacy" (Gifford 2011, 293, listed under "Limited cognition" in Fig. 8, preceding page), or how the sequels of powerlessness end in climate action lethargy.

Being a global, multivalent, uncertain, *wicked problem* (Rittel and Webber 1973) to which individual action offers minimal impact – "self-efficacy" thus heeded as null –, climate change can easily lead to a sense of powerlessness and fatalism. Powerlessness stems from the cognitive awareness of an unsurmountable split between desired ends and available means, surfacing as a feeling of helplessness. According to Martin Seligman (1975), powerlessness relates to "learned helplessness", which states that unless people feel able to exert some control over their lives, they will cease making an effort to try to do so (Hammell 2006, 120) – that is, passivity ensues. It is also identified as the essence of "subjective alienation" (Seeman 1959), i.e., a "sense of detachment or separation from oneself and society" (Ross and Mirowsky 2015, 544), leading to a demoralising effect, by which "psychological or emotional symptoms such as depression, anxiety, and anger" arise (Ibid.). Perceived powerlessness is, in fact, the most salient of all aspects affecting anguish (546).

Following Jerry Tew's (2006) literature review on power, when it comes to personal and collective emancipation to tackling the climate emergency, taking a structuralist ("power to") or a poststructuralist ("power over") approach will hardly work, as the external forces conjured by this crisis are indeed both multiple and untamable – they consist on a confusingly perfect example of an "external locus of control" (Rotter 1954).[62] Tew's response points to "power-together", or co-operative power, as wielding "a more effective strategy for bringing about opportunities for change and development" (2006, 38). The question is how to turn powerlessness and helplessness into the self-transformation processes that might lead to Tew's promising results.

[62] An "external locus of control" means those conditions (such as fate or chance) that lie beyond individual purpose, but according to which one's personal and social outcomes are determined. Climate change is a puzzling example of an "external locus of control" because it simultaneously results from our collective deeds and affects/limits one's decision-ability.

1.3.1. Facing the climate kaleidoscope

As posited by David Wallace-Wells, "[w]hen it comes to contemplating real-world warming dangers, we suffer from an incredible failure of imagination. This is climate's kaleidoscope: we can be mesmerized by the threat directly in front of us without ever perceiving it clearly" (2019, 143). The effects of uncertainty and time-distention impact affect engagement and blur the objective qualities of the risk we are facing. The fact that climate change does not (for now) materialise in systemic ruptures generates a problematic cognitive dissonance: that of "being confronted with an ending and yet being given another day" (Moser 2019, 6). However, as Marshall nudges the reader to contemplate: "[d]o we find climate change hard to accept because it lies in the future, or have we chosen to place it in the future to make it hard to accept? Is climate change really uncertain, or do we just tell it that way?" (2014, 104-105). If one of humans' unique abilities is to prospect and plan for the future (Seligman et al. 2017),[63] anticipating threats lying therein should be within our reach. We may, however, be lacking a cultural form for this future-otherwise.

Succinctly, the motivations underpinning our societal and cultural resistance to accepting the reality of the climate emergency are a strong desire to avoid the (death) anxiety it generates, escape feelings of powerlessness, and circumvent the profound adjustments it calls upon, eventually entailing to reconfigure our cultural identities. Inasmuch as the radical changes to the *status quo* required to tackle this crisis inevitably challenge Western, individualist worldviews to reassess where their interests lie, an adequate perception of climate change's risks may support values' redirection. Letting go of "independent self-construal" towards higher levels of environmental identification, or "metapersonal self-construal" associated with biospheric values – an expansion of the self to encompass the environment as a whole (Hamilton 2010, 153-154) – could, thus, be equated to adaptive risk aversion behaviour. As material progress may not be possible any longer, real resilience could mean "the process of adapting well in the face of adversity, trauma, tragedy, threats or significant sources of stress" (American Psychological Association 2012), that is, the course through which reinterpreting identities and priorities (Bendell 2020, 22) may lead to personal – and societal – growth.

[63] For an outline of Seligman et al.'s arguments on "prospection", cf. Sec. 1.2.8., Pt. II, p. 99.

Should triggering visceral reactions prove successful, accompanied by an increase in salience towards the threat of climate change within the public awareness, other consequences may ensue: humans' "finite pool of worry" (Weber 2006, 114) – the fact that we have a limited capacity for worrying (Linville and Fischer 1991) – entails that as one type of risk gathers significant levels of worry, concern on other risks drops. Another matter to contend with is decision-makers "single action bias" (Weber 1997) or individual "tokenism" (Gifford 2011, 296),[64] by which so long as one action is taken to deter worrisome risks and reduce feelings of vulnerability, it becomes less likely that additional, arguably more meaningful or complicated to implement measures will be adopted. The challenge might lie in making climate change a wider pool of worry, enmeshing it with the ecological crisis, and considering the need to address climate and interspecies justice, decolonisation, and stark inequity as part of the same risk aversion gesture – one that calls for far more than individual tokens. The required political leadership, Moser posits, shall be courageous enough to "name endings and frame the transformational imperative and arc" (2019, 5). This gesture does not mean to "offer easy answers […], but to inspire a search for them, explore them and create them together" (Ibid.). Moser's fundamental transformation could credibly rise from "alter-politics" (Hage 2015), "a politics that grows not from opposition to or critique of our current systems but one that grows from attention to another way of being, one here that involves other kinds of living beings" (Kohn 2013, 16), rendering human/nonhuman ethics central to the discussion.[65]

The human tendency to act in consonance to in-group values and worldview variability, as the TMT mortality salience hypothesis asserts, may bear motives to hope: research has shown that should pro-environmental norms be made conspicuous and socially appraised – in other words, if climate action can be made *part of the system* –, thus consisting on a source from which to derive self-worth, environmentally-engaged conduct could increase,[66] as it is made an existentially relevant behaviour, taming death-vulnerability

[64] Individual "tokenism" has been widely adopted by green capitalism, offering eco-friendly, emission-curbing choices to the environmentally concerned consumer, who thus feels as if "doing their part", absolved of any further action responsibility. The media, as well as some eco-pragmatist movements (cf., for example, Meade n.d.) have also enthusiastically adopted "tokenism", with an epidemic of articles promising a finite number of easy ways to fight climate change. Even if individual efforts should not be neglected, paying attention to its potentially paralysing outcomes in favour of collective mobilisation is of accrued importance.

[65] An apology to a culture change towards "sumbiocracy" (Albrecht 2016, 15) shall be further expanded in the following Sec., 1.4., pp. 47-48.

[66] On another, related note, nurturing nature-based place attachment may similarly spur pro-environmental behaviour (Gifford 2011, 295).

anxieties (Arndt and Vess 2008, 1380). Furthermore, reinforcing collective identity "might be an effective way to decrease antagonism, especially when people are faced with the vulnerability of their group" (Fa and Kugihara 2020, 5). This consideration suggests that bringing attention to humans' shared destiny, while expanding the boundaries of what is understood to be our in-group, might promote tolerance (5-6). On the other hand, mortality salience may also be harnessed to foster positive collective rallying. Group-based emotion, such as fear or moral outrage about the fate of an out-group or other species, could be particularly motivational, as it instigates the willingness to commit to culturally validated "hero projects" that confer social recognition (Wolfe and Tubi 2018, 4, 8). Should these "hero projects" tie in with tackling the climate emergency and be scalable to a societal scope, they could admissibly conduce to long-term, transformative action (9), amounting to a coping strategy to Langford's fourth existential concern – meaninglessness –, a sort of "*crusadism*: dedication to dramatic and important causes" (Langford 2002, 107 after Maddi 1967). One such cause, and a possible way forward from this conundrum, is that of making apparent the hardships and underlying existential threat augured by climate change for future generations (Weber 2006, 113-114) – exemplified by the worldwide movement "Fridays for Future"[67] –, animating one of humans' strongest instincts: to protect the interests of our descendants and social group (Marshall 2014, 244). This motion, however, entails a shift towards pro-social, altruistic behaviour. Believing in communal efficacy towards future-making, or *power-together* (Tew 2006) – as the *engaged* group in Langford's (2002) study expressed –, could bear the personal reward of contributing to a shared project that gives substance to our immortality aims.

Another possible path to remaking meaning and reviewing identity's foundations – argued above as a possible path to risk avoidance – is that of Post-Traumatic Growth (PTG) (Tedeschi and Calhoun 2004; Lykins et al. 2007). PTG's findings suggest that confronting one's mortality in the long term (which for climate change extends from individual to cultural/societal level) – i.e., a more sustained and considered reflection on death, the kind that climate change calls for – can lead to positive psychological change. This change warrants transcending immobility and defensiveness, finding meaning, and reappraising our goal-structure, namely "a shift toward intrinsic goals, which are oriented [to] building

[67] Initiated by the then fifteen-year-old Greta Thunberg in Stockholm, in August 2018, "Fridays for Future" is now a global school strike movement demanding urgent political action on the climate crisis for the sake of future generations (Fridays for Future n.d.).

meaningful and lasting resources […]" – such as close relationships or personal growth – "and away from extrinsic goals" (Lykins et al. 2007, 2) – as the material wealth, image or status mentioned earlier (part of the "distal defences" triggered by TMT's mortality salience hypothesis). Intrinsically-oriented individuals have also shown an increase in well-being, adjustment, and self-actualisation, as well as lesser degrees of anxiety (10). To undertake this inner work of self-transformation and "positive disintegration" (Dabrowski 1964) requires being able, and provided a safe context, to navigate intense emotional experiences, recognising feelings of grief, anger, anxiety, guilt, and giving voice to despair – taking an "expressor", rather than a pain-avoidant "repressor" approach (Kieft and Bendell 2021, 30):[68] standing up for climate depression.[69] As Per Stoknes notes, "[o]urs is a heroic can-do culture, where there is a more or less permanent, hubristic denial of the depressed side of the soul" (2015, 201). However, what depression teaches us is that:

> [r]ather than being masters in control […] we are fully dependent. We're vulnerable, depending on well-functioning air, oceans, and fertile soils to nourish our own bodies and our feverishly growing but fragile civilizations. Maybe depression can slow down the rush so we can re-search for less destructive ways of coexisting with the Earth's ecosystems. (Stoknes 2015, 200)

Beyond *learned helplessness* and apathy, anguish might enclose the possibility to jointly practice democratising survivability, consisting of an adaptive response to the existential dread and ensuing trauma we face. It is empirically admissible that, in all arenas of life, handling crisis included, "[a]cceptance, compassion, cooperation, and empathy will produce very different outcomes than aggression, competition, blame, and denial" (Marshall 2014, 254). Existential anxiety, Langford advances, is a common trait of being human (and, may we add, possibly to all living beings), transcending cultures and histories (2002, 116). This commonality makes it admissible that it may harbinger personal and political change (102) and afford a purpose to life (107). As outlined before (Sec. 1.2.), acknowledging collapse while valuing what remains acumens to fathoming the climate kaleidoscope (or, as

[68] Expressing afflicting dispositions is associated with amplifying one's understanding of ourselves and others and making meaning of personal trauma, while repressing leads to feeling overwhelmed and responding reactively (Kieft and Bendell 2021, 30). Furthermore, acknowledging pain is an adaptive – i.e., psychologically positive – behaviour, as opposed to psychopathological emotional suppression, termed by Neharika Chawla and Brian Ostafin as "Experiential Avoidance" (2007). According to the authors, bypassing difficult emotions is correlated with increased mental issues such as depression, panic attacks, aggression, and delusion (of which clinging to false hopes is a symptom).

[69] This stance is grounded on the "Deep Adaptation Agenda" (Bendell 2020), among other authors' recommendations, such as Kieft and Bendell 2021; Marshall 2014; Hamilton 2010; Servigne and Stevens 2020; and Stoknes 2015.

Latour 2017 suggests, *Facing Gaia*), transmuting vulnerability into prosocial ways of thinking and acting (Kieft and Bendell 2021, 4).

Climate change's projected futures shall yoke all earthlings in experience. If cultural values are transformed towards a greater appreciation of empathy, as well as an increased sense of interdependence with nonhuman worlds – expanding the notion of one's in-group to a broader community of agents and co-operatively producing new *power-together* relations –, then perhaps cultural polarisation, existential dread, and climate change-related feelings of powerlessness (that predicate denial, dismissal, and apathy) could be transformed into purposeful meaning-making and *eco-centric* future prospecting. It might be about offering new insight to "Homo Faber"'s (Scheler 2009 in Goettlich 2011, 494) doing: it is no longer about the *Anthropos* standing at the centre, both as a perpetrator and a victim of its own acts, and appropriating its environment, but rather coping with all-pervasive "ends", building a meaningful legacy that extends our individual and collective existence into the unknown.

1.4. Calling for a culture change

> The emerging 'global nature' and its subjective complement, 'humanity', were the two entangled outcomes of a dystopian future: the potential of total disaster and subsequent impossibility for human life on the planet forcefully unites us subjectively and objectively: morally as a trans-national community which bears the responsibility of preserving the life of the planet; physically as a single species inhabiting a common land upon which our existence is dependant. (Tavares 2017)

Climate change is a systemic issue rooted in global economic, social, and cultural systems. Its visible originator is an unprecedented increase in anthropogenic greenhouse gas emissions, but the essential motivations lie in value systems locking in unsustainable consumption – fed by unfettered extractivism –, inequality, and a disconnection from nature. Climate change is, thus, a cultural challenge. In preceding Sections, it has been consistently implied that the climate crisis is a cultural crisis, and suggestions have been presented that point to a radical shift in culture to deflect the current trajectory of collapse. As Naomi Klein reminds us, crises are a terrible thing to waste, as they offer "a catalyzing force for positive

change" (2015, 7).[70] In the following pages, we shall inquire how to conceive of a culture change, what change is required, what would this different culture look like, and which might be culture's contribution to future-making.

Conceiving change

In his influential work *The Interpretation of Cultures*, the anthropologist Clifford Geertz discusses "The impact of the Concept of Culture on the Concept of Man". The author contends that culture is best seen as "a set of control mechanisms-plans, recipes, rules, instructions" upon which "man is desperately dependent […] for ordering his behavior" (1973, 44), a notion that somehow narrows down the possible accomplishments of human's intrinsic abilities. Underlying this view of culture as a control mechanism is that thinking is "both social and public" and that meaning is ascribed to experience through exchanges of systems of symbols materialised in cultural products (45). The fact that our ideas, values, acts, and emotions are shaped by culture is, for Geertz, what is intrinsically common to all beings. Humans are, thus, "cultural artifacts" (51). Culture is part of becoming human and inherent to purposeful living: "Culture, the accumulated totality of such patterns, is not just an ornament of human existence but – the principal basis of its specificity – an essential condition for it" (46). The question thence lies in how much individuals' agency may reshape the very culture within which they are embedded.

We shall ally with Raymond Williams' idea of culture as ordinary in every human society. That is, both "the known [common] meanings and directions, which its members are trained to" (1989[1958], 4) – in a word, tradition –, but also the dynamic creative effort of "testing these [meanings] in experience, the making of new observations, comparisons, and meanings" (Ibid.), which is, for the author, where art might come into play in the active remaking of culture. Cultural growth – not in an incremental sense, but rather of transition – is a slow and uneven process whereby individual meanings are continuedly offered "for common acceptance" (16) until they can soak the land and consist of familiar ground. What should be offered, we do not know, but we must "let all the offerings be made, taking care to give the difficult full space, the original full time, so that it is a real growth, and not just a wider confirmation of old rules" (Ibid.).

[70] It might be important to detach this notion from its negative realisation: that of "disaster capitalism" (Klein 2008) that arises from societal and economic shocks.

Williams's take on culture as ordinary also speaks of a reciprocal idea of scale, or how what emerges out of individual creativity is developed and tested at an interpersonal level, eventually shaping society (and vice versa) – that is, it breaches personal practices and collective workings, ultimately hinting to how change comes about. Adrienne Brown names the process of intentional change-making, welding small actions to complex systems, "emergent strategies", or "ways for humans to practice complexity and grow the future through relatively simple interactions" (2017, 20).[71] The concept of "emergence" refers to not only rationally conceiving of transformation but how we might "grow our capacity to embody the just and liberated worlds we long for" (7), a capacity that is indissociably linked with the critical connections between all patterns of existence, be it ecosystems or societies.

Karen O'Brien and Linda Sygna build upon Sharma's model of "Personal to Planetary Transformation" (cf. Fig. 9, next page) to expand on the notion of "emergence" toward transformation: a process that relies upon an interdependent and indissociable change in individuals, institutions, and responses. Rather than focusing on tackling proximate causes (inner sphere), to which practical solutions, such as the techno-fixes advocated by current trends of green capitalism[72] are suited to respond, climate change is a predicament requiring systemic change. It thus calls upon rethinking the political, social, and cultural structures (middle sphere) under which actions may be enacted and, more consequently so, operating changes in personal beliefs, values, and worldviews (outer sphere) that "often result in 'seeing' systems and structures in new ways […] and influence the types of actions and strategies considered possible in the practical sphere" (O'Brien and Sygna 2013, 6). This inner/practical, middle/political, and outer/personal three spheres framework resonates, moreover, with Félix Guattari's "three ecologies" (2008[1989]): the interrelated environmental, social, and mental ecologies. Expanding on his idea of Ecosophy, Guattari understands that "[n]ow, more than ever, nature cannot be separated from culture", and if we are to "comprehend the interactions between ecosystems, the mechanosphere and the social and individual universes of reference, we must learn to think 'transversally'" (29).

[71] Even though the author refers to interactions at interpersonal and interspecies levels, it might be interesting to scale this idea to the realm of civil resistance, where it also appears to find resonance. As Chenoweth and Stephan (2008) found, researching the success rate of nonviolent campaigns – following an analysis of 323 violent and nonviolent resistance campaigns from 1900 to 2006 –, it takes only 3.5% of the population actively engaging in nonviolent protests to cause political change. Governments either accommodate the movements' struggles or disintegrate (Chenoweth 2013).

[72] Of which the set of proposals heralded by Bill Gates in his most recent book *How to Avoid a Climate Disaster: The Solutions We Have and the Breakthroughs We Need* (2021) are a sheer illustration.

Accordingly, the author dedicates lengthy considerations to the modes of production of a nascent subjectivity through "knowledge, culture, sensibility and sociability" (33) (outer sphere), which frees itself from the criteria of profit, subscribing to "an incorporeal value system" (Ibid.), and becoming enmeshed in "the realms of the environment, in the major social and institutional assemblages, and symmetrically in the landscapes and fantasies of the most intimate spheres of the individual" (45). Hence, transforming individuals' beliefs, or mental ecologies, while acknowledging the embedded systems of provision within which they develop lies at the core of achieving systemic change.[73]

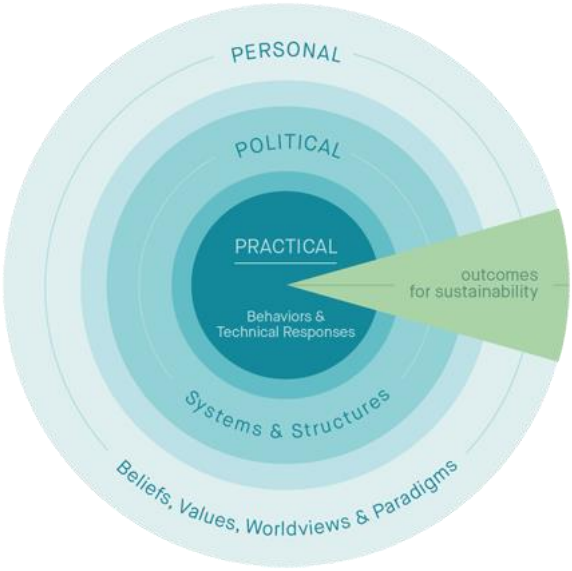


Fig. 9. The "Three Spheres of Transformation" (O'Brien and Sygna 2013, 5 after Sharma 2007).
Source: cCHANGE n.d.

One of the ways we are now obliged to do so is to enact change in the social field, collectively re-envisioning the future course of human development. According to Otto Scharmer's *Theory U*, an attempt at delineating a social technology of transformation, change ought to be anchored not in "muddling through" or "fighting back" strategies, both of which either strive to maintain or combat the past, but in bringing to reality alternative social structures, or what Peter Senge, in Scharmer's foreword, depicts as "seeing into the

[73] This framework furthermore echoes Mark Pelling's take on systems' resilience. For the author, addressing immediate causes – which could be framed within a positivist, mechanistic vein – is not what transformation is concerned with, but rather "the wider and less easily visible root causes of vulnerability. These lie in social, cultural, economic and political spheres, often overlapping and interacting" (2010, 86). The author thus emphasises the need for an ecological, interconnected response to crises (environmental and otherwise).

future" (Senge 2009, xii-xvi).[74] The current crisis reveals "the dying of an old social structure and way of thinking, an old way of institutionalizing and enacting collective social forms" (Scharmer 2009, 2). To steer clear from flawed past models, or to "act from the future as it emerges", implies deepening levels of attention (while recognising current "structures of attention" biases) and going beyond traditional modes of operating through "presencing", a blend of "presence" and "sensing" (8). Being *present* to see the visible matter of the current social fields – the actions, or what may be immediately tackled –, but above all *sensing* its invisible dimensions, the interior conditions that motivate individuals to act. Leveraging change is, thus, a self-reflective process requiring holistic implication of our minds and will.

Enacting change

> Think about the strangeness of today's situation. Thirty, forty years ago, we were still debating about what the future will be: communist, fascist, capitalist, whatever. Today, nobody even debates these issues. We all silently accept global capitalism is here to stay. On the other hand, we are obsessed with cosmic catastrophes: the whole life on Earth disintegrating, because of some virus, because of an asteroid hitting the Earth, and so on. So, the paradox is, that it is much easier to imagine the end of all life on Earth than a much more modest radical change in capitalism. (Žižek in Taylor 2005)

Slavoj Žižek speaks of drained ideation, following Frederic Jameson's stances.[75] In *Living in the End Times*, referring to the virtual impossibility of an ice-free Arctic sea which was turned real by global warming in the Summer of 2010, the author ponders on how seemingly impossible change swiftly becomes "perceived as part of the normal run of things" (Žižek 2010, 328).[76] Žižek believes that the "gap which makes these paradoxes possible is that between knowledge and belief: we *know* the (ecological) catastrophe is possible, probable even, yet we do not *believe* it will really happen" (Ibid.). This stance points to hardships not solely of humans' ability to conceive of change but mostly to believe

[74] This standpoint is confirmed by "The Three Horizons" agenda, as presented by Fazey et al. (2020) in their study "Transforming Knowledge Systems for Life on Earth: Visions of Future Systems and How to Get There." The authors have found "[r]elying on knowledge from the past to envision a new transformed future" to be a faulty strategy "because it can constrain imaginations of what is thought to be possible, analogous of driving forwards while looking through a rearview mirror" (7-8). Instead, the experience conducted accounts for how "providing inspiration, aspiration, and values-based notions about what transformations might look like" (8) proved critical for shaping change.

[75] The original quote, in line with the previously cited sense of "no alternative" (Sec. 1.2., Pt. I, p. 14), reads: "It seems to be easier for us today to imagine the thoroughgoing deterioration of the Earth and of nature than the breakdown of late capitalism; perhaps that is due to some weakness in our imaginations" (Jameson 1994, xii).

[76] Žižek makes a clear case of how getting accustomed to "ethical disasters which could 'never really happen'" (2010, 329) is observable throughout history, recalling the Sarajevo siege's prompt acceptance as natural.

it is looming. It appears as though a void in imagination, paired with a faint belief in the real prospect of radical change, is installed.

Concomitantly, and even though readily assimilating change may not be necessarily beneficial for future, more favourable outcomes,[77] its roots may lie precisely in the chance offered by the current, arguably fake, stability. As Alexei Yurchak contends when inquiring about the late Soviet socialism in his influential work *Everything was Forever, Until it Was No More*, the collapse of ideological systems – conceivably even those as all-encompassing as capitalism – can be as *unimaginable* as it is *unsurprising* (2006, 1). Strikingly, a system experienced as eternal may hold within itself an anticipation of its disintegration. In a poetical outlook, the author posits: "Many discovered that, unbeknownst to themselves, they had always been ready for it, they had always known that life in socialism was shaped through a curious paradox, that the system was always felt to be both stagnating and immutable, fragile and vigorous, bleak and full of promise" (4). Even though Yurchak's main motivations rested upon analysing the nuances in Soviet citizens' values with regards to them being considered "conforming" or "non-conforming", and ultimately do justice to a system whose complexities stretch beyond compliance, his reasoning on "hypernormalization"[78] proves to be of help to tackle the current crisis. Ironically, in what is described as the "performative shift", the hypernormalised authoritative discourse persisted being "powerfully constitutive of Soviet reality but no longer necessarily described that reality", leading to a discontinuity that ultimately enables "creative innovation, unpredictable meaning, and reinterpretation of socialist life" (286). The performative dimension of discourse was, hence, instrumental in reimagining what it meant to be a Soviet. In other words, as contended by the director Adam Curtis in his similarly titled documentary *HyperNormalisation* (2016), referring to neoliberalism, it is the disparity between lived experience and the political discourse attempting to maintain a pretence of a functioning society that may open room for cognitive dissonance and alternatives to emerge (often

[77] Normalising change can also somehow lead to preserving business-as-usual, given the profitable way that "state powers and big capital relate to ecological threats like the melting ice caps", which, "far from undermining capitalism, will serve as its greatest boost" (Žižek 2010, 329). As a tangible example, an ice-free Artic opens an eased passage for the transcontinental shipping industry.

[78] "Hypernormalization", as described by Yurchak, mainly refers to the performative acts of practising ideological rituals and, most importantly, reproducing the authoritative use of language in both visual, spoken, and written mediums, which was primarily determined to be right or wrong by the Party's leader, Stalin, and later deployed of meaning as he deceased and his imposed cult of personality became outdated. "Hypernormalization" portends the hegemony of form over content, shaping the formulation of official discourses and conveying an unquestionable state of affairs (Yurchak 2006, 36-76).

through revolution). Contrarily to the apparent self-evidence of narratives surrounding the issue – be it anticipating collapse or trusting technosalvation to bring about auspicious unfoldings –,[79] climate change could be taken as a "precipitating event" (Labov 1967 in Bruner 1991, 11), which renders familiar plots "problematical, challenging a reader into fresh interpretive activity" (Bruner 1991, 12-13).

Similarly, for T. J. Demos, reclaiming a relation to futurity that breaks free from the endless extension of present paradigms necessarily requires rupture, or what he terms "radical revolution" (2020). The author compellingly advocates for creative imagination as a pathway to see "Beyond the End of the World", stating: "once we have overturned the seeming invincibility of the logic of 'there is no alternative' we have to ask ourselves: 'how can we imagine new worlds?'" (Ibid.). When conjuring alternative potential worlds and futures has been corroded, T. J. Demos posits, "it becomes profoundly political to challenge this debilitating fatalism and to insist against all odds that change is conceivable, that nature is not immutable and that another world is possible" (Ibid.). As Christiana Figueres and Tom Rivett-Carnac assert, imagination and aspiration are part of a doing by which "[w]e must all embrace a strong vision of a better future" (2020, 111).

In a time when most current climate science projections point to a dystopian future, enacting utopias may be pertinent. Utopians are chiefly taken for a trope dreaming of future remedies to current critically approached structural *malaises*, resulting in perfected (or presumedly perfect) social and political systems that foster harmonious living. Advanced by Merjin Oudenampsen, the concept of utopia as a lens – an "unstable and unrealizable image of the future that serves to critique the present" (2016, 43) – could be of service to the emergence of *hypernormalisation*-bound alternatives stemming from renewed interpretive acts.[80] Analysing Thomas More's *Utopia* (1516) and the conflicting tensions between the author's reformism *vis a vis* the commonly asserted totalitarian danger of utopias (when and if understood as a master plan for an ideal future), Oudenampsen proposes that by putting forth a radically different reality into fiction, More enveloped sharp critique in artistic form.

[79] Jerome Bruner's essay on "The Narrative Construction of Reality" (1991) necessarily comes to mind, namely when thinking of the "narrative banalization" that has been credited to climate change and its ensuing "automatized interpretation": "an economical, time – and effort – saving way of dealing with knowledge – or, as it has been called, a form of 'mind-lessness'" (10).

[80] Recalling Fazey et al.'s study on transforming knowledge (fn. 74, p. 43), "contrasts between current and future systems help orientate the development of actions best suited to facilitating a pattern shift" (2020, 8). That is, identifying appropriate actions is enabled by this very dissonance Oudenampsen refers to, the contrast between *what could be* – what the desired future looks like –, and the current system, *what is*.

Thomas More is, thus, a "critic-turned-artist [that] invents a radically new world where the coordinates of right and wrong are rearranged, a world that can be experienced by the audience as convincing", making a compelling case for the fact that what people "hold to be true – the dominant narrative – is actually wrong" (Oudenampsen 2016, 52). *Utopia*'s value, hence, and according to the author, lies in it being "an open space for imagination and reflection upon possible changes to society" (54), a democratic exercise of reformism and conceiving of alternative realities that can help change the present. As such, the aim of utopia, as posited by Terry Eagleton, "is not to go elsewhere, but to use elsewhere as a reflection on where you are" (2000, 33), as "the only authentic image of the future is, in the end, the failure of the present" (34). It is this unsatisfactory actuality that should nurture ground for prospecting diversely.

The ideal is hardly at stake within these conceptions of utopia, but rather the contending of a politics of lesser evil: "What you cannot turn to good, you may at least make as little bad as possible. For it is impossible to make everything good unless all men are good" (More 2014[1516], 35). Karl Popper depicts "Utopian [social] engineering" as "a radically historicist approach which implies that we cannot alter the course of history" principles that, "if applied to the realm of political activity, demand that we must determine our ultimate political aim, or the Ideal State, before taking any practical action" (2013[1945], 147-148). Instead, and in line with More's suggestion, the author debates the advantages of "piecemeal engineering", whose method entails "searching for, and fighting against, the greatest and most urgent evils of society, rather than searching for, and fighting for, its greatest ultimate good" (148). Popper's politics of trial and error should perhaps be taken seriously, as the possibility of building other futures may lie in enacting, at present, small-scale experiments, assuming "that perfection, if at all attainable, is far distant, and that […] the living, have a claim […] not to be made unhappy, where it can be avoided" (Ibid.).

What this sequence of allusions tells us is that aspiring for change entails attempting to imprint it at present, having in mind what ought to be transformed, and knowing there to be no irreproachable answers, nor a future other than that which our present, necessarily flawed actions, and genuine creative abilities may materialise. Perhaps then, and following these authors' claims, instead of directly combating the system, a more subtle approach could be gestured, one that can draw from the established *status quo* and instil rupture by means of prospecting otherwise, using as a fundamental tool the performance of imagination, which

may work upon affecting, and ultimately transforming beliefs. For, as Amitav Ghosh invites us to consider, climate change is "a crisis of culture, and thus of imagination" (2016, 9).

What change?

A paradigm shift towards resonant "sumbiocracy"

When it comes to the climate crisis, a process of "offering alternative values and meanings" (Williams 1989[1958]) over material accumulation is already underway. The task is to discern and *attune* (Morton 2013, 171) to those leading to transformation. Let us assume that critical connection, or relationality, is the basis of ecological thinking (T. J. Demos 2017, 97). As current precarious economies of survival render our vulnerability towards the nonhuman evident, [81] acknowledging human-nonhuman intricate interdependence, enmeshment or *interbeing* (Thich Nhat Hanh 2005[1988]) – that is, mutual reliability – emerges as a strategy. The encouraging outcome of converging with life as a whole is that nature and life, as it so appears (biomimicry tells us), always create conditions conducive to life (Benyus 2002). Letting an ethics of *interbeing* manifest may entail nurturing a sense of humility towards our material conditions, or, as Donna Haraway illuminates:

> I love the fact that human genomes can be found in only about 10 percent of all the cells that occupy the mundane space I call my body; the other 90 percent of the cells are filled with the genomes of bacteria, fungi, protists, and such, some of which play in the symphony necessary to my being alive at all. […] I become an adult human being in company with these tiny messmates. To *be* one is always to *become with* many. (Haraway 2008, 3-4, emphasis added)

Haraway's notion of "becoming-with" encloses a sense of ontological intertwining (2016, 12-13) and companionship that ultimately inspires a new politics of care extending *beyond-within* oneself – which, as the author demonstrates, are one and the same domain of existence. Realising that nonhuman symbionts are part of how we are humans implies that the only genuinely humanistic ethics is that which extends to our planetary coexistences. Different terms have been coined that (re)visit the ethics of human-nonhuman interactions,[82] all of which could be relevant to the discussion. Following Haraway's lead, we shall, however, highlight Glenn Albrecht's notion of "sumbiophilia" (Albrecht 2016, 16) – itself

[81] Their augmented presence made as close as our nostrils: air – or its altered composition, pervaded with greenhouse gases – is changing our existence and that of many generations to come (Stoknes 2015, 189-191).
[82] Cf. fn. 17, p. 12, for an overview.

evocative of Edward O. Wilson's *Biophilia* (1984)[83] – or the love of living together.[84] *Sumbiophilia*'s model of governance, "sumbiocracy", is "committed to the types and totality of mutually beneficial or benign relationships in a given socio-biological system at all scales (mutualism)" (Albrecht 2016, 15). An "ecocentric" (Curry 2006) radical reform of politics of care – displacing the centrality of humans from ethical decision-making[85] – could admissibly counter the ethical pathology underlying the current ecological crisis, one that "leads us to ignore the consequences of our collective behaviour patterns, aspirations and lifestyles on planetary resources and other species" (Gosling and Case 2013, 709). An especially apt example of *alter-politics* opposing anthropocentrism can be found in indigenous cosmologies, namely in Amerindian perspectivism of animist, anthropomorphic outlook. In their work, *The Ends of the World*, Déborah Danowski and Eduardo Viveiros de Castro (2017) argue that the anticipated "end of the world" or "world without us" – a condition that implies a deterministic account, seeing humankind as the entity "whose world the world is" (20) – might be countered by the possibility of the existence of an "us before the world" (21). By "us", they mean "the ontocosmological pre-existence of the human vis-a-vis the world" (21), according to which "[e]very existing being in the cosmos […] sees itself as human, but does not see other species in the same way. […] "Humanity" is therefore at once a universal condition and a strictly deictic, self-referential perspective" (70). In a world where hybrid monsters proliferate,[86] Bruno Latour suggests, it might be advisable to represent their existence officially, extending democracy to things (1993, 12, 142) – meaning both to assume *naturecultures continuum* (Haraway 2003) and to acknowledge our common issues (Latour 2005b).

Inspired by a musical analogy, Anna Tsing refers to this same quality of interspecies entanglements, or modes of practising collaborative survival, as "polyphonic assemblage" (2015a, 23-24). Superseded by modern unified rhythms and melodies, the idea of polyphony is relevant for ecological thinking because it summons the "arts of noticing" (17), or deep observation/listening/sensing, revealing both harmony and dissonance, diverse, complex

[83] Cf. fn. 12, p. 10, for a definition.
[84] This "love" aligns with Charles Eisenstein's *interbeing*-inspired impression, understood as "the expansion of self to include another. In love, your well-being is inseparable from my own" (2018, 21).
[85] Such withdrawal could mean, in an extreme disposition – not the sort that is contended here – a modality of surrender, letting go of dreams of human immortality in favour of Earth's survival: "Putting Life before yours" (Haapoja 2019).
[86] Briefly recalling Latour's notion of "hybrid" (cf. Sec. 1.2., Pt. I, p. 16) – a useful concept to behold climate change –, it is a "thing" of neither natural, nor human constituency.

trajectories intertwined, contaminated. Assemblages, or diverse alliances, show how more-than-human relationships "might be mobilized in common cause", which Tsing names "latent commons" (135). Humans' role in this other, nonmodern cosmology would cease to be that of the modernist producer (*Homo Fabers*) to take the more subtle, sensible task of mediating commons: to be a "weaver of morphisms" (Latour 1993, 137).

While practising *alter-politics* must surely gather active personal, political, and societal engagement, a first set of (quiet) movements to envision a possible cultural shift is perhaps still in order: to *withdraw* and rehearse *resonance*. Echoing deep ecology's stances, Paul Kingsnorth advises on five courses of action appropriate in a collapsing world, the first of which is withdrawal: "Withdraw to examine your worldview: the cosmology, the paradigm, the assumptions, the direction of travel. All real change starts with withdrawal" (2012, 212). In concrete terms, withdrawal from a social logic of consumerism might mean coming to terms with reduced material circumstances: to slow/drawdown,[87] appreciate moderation, and fathom "prosperity without growth" (Gosling and Case 2013, 710). In an inner transition vein, to *withdraw* means working the *arts of noticing*, or awareness – deep attention to our delicate planetary inter-existences.[88] Perhaps we should contemplate the possibility of allowing room for *withdrawal* as part of a gesture of *resting*, or *attunement* to the nonhuman (Morton 2013, 198).[89]

For Hartmut Rosa, an alternative way of relating and being in the world is that of "resonance" (2019), the ultimate individual's motivational energy that dictates how experience is constituted. "Resonance" features four qualities: "af←fection"[90] – feeling moved by something we encounter; "e→motion" – reacting to this encounter with body and mind; "co-productive transformation" – what stems out of this meeting, and "elusiveness" – the fact that the former three may not take place, which makes the process of "resonance" an unpredictable one (Rosa 2020, 3). The author believes practising "resonance" may indeed

[87] On the other hand, the opposite movement – extreme acceleration – could also be weirdly effective in overdriving the capitalist machine: "to maximize the creative destruction that moves it until it finishes by destroying itself and creating for us a radically new world" (Danowski and Viveiros de Castro 2017, 51).
[88] A concrete example of how the *arts of noticing* might translate into practice is one of the actions resulting of Maria Lucia Cruz Correia's "Garden Talks", in which the artist invites a community of neighbours, through a letter, to observe the possible relations between trees and private space (Correia 2016).
[89] Yet coming back to the need to acclimatise to vaster expanses of time than those humans can conceive – *attuning* to *deep time*, or *timefulness* – it is relevant to legitimate multiple spatiotemporal scales when conceiving of ecologically democratic futures (Morton 2021, 32).
[90] As Bjørn Schiermer explains, the arrows in Rosa's work stand for the direction that is driven by each quality (Rosa 2020, 3), moving inward (in "affection") our outward (in "emotion").

reconfigure what good life looks like,[91] much against capitalist society's "mode of competition, optimization, and speed, […], which creates permanent time-pressure and stress, enforc[ing] a non-resonant, instrumental, reified mode of approaching the world" (4). *Resonance* is, then, a recourse to *degrowth*'s urging for slowness – what we may need is not simply to decelerate but to revise the current meaning of *Dasein* (Heidegger 1962[1927]).[92]

As Brown notes, "[w]e are living in the ancestral imagination of others, with their longing for safety and abundance, a longing that didn't include us" (2017, 21). A radically diverse allied imaginary encompassing human and nonhuman constituencies in tandem, compellingly envisioning systemic change and life beyond collapse, may "give birth to collective identities, thus forming communities that share common destinies" (Servigne and Stevens 2020, 168); in short, it may reiterate a culture of "Enlivement" (Weber 2013).[93] Progressive imagination, the ability to imagine a *resonant* world-instead, has been made dormant and needs urgent reawakening.

The future as a cultural fact

Let us now delve into how culture connects to future-making. The concept of culture is, in Arjun Appadurai's view, much "shaped by the lens of pastness", referring to "the variety of ways in which human beings absorb newness into frames that they always carry with them before the fact" (2013, 285). The author advocates for a different perspective: that of humans as "future-makers, and of futures as cultural facts" (Ibid.). According to the author, the future as a cultural fact is a form of difference shaped by three drives – cultural capacities stemming from collective practices: imagination, anticipation, and aspiration (286). Appadurai furthermore underlines hope as a quality through which "any society or group can envisage a journey to desirable change in the state of things" (293). Fundamentally bound to the ability to aspire, hope is consubstantiated through "ethics of possibility" – "those ways of thinking, feeling and acting that increase the horizons of hope, that expand

[91] Reframing the idea(l) that it "consists in making more of the world *available*, *attainable* and *accessible*" (Rosa 2020, 3), as contended in Sec. 1.2., Pt. I.
[92] On *Dasein*, cf. fn. 30, p. 17. Returning to the imperative acclimatisation to vaster expanses of time than those humans can conceive – *deep time*, or *timefulness* – it might be relevant to legitimate multiple spatiotemporal scales when considering ecologically democratic futures (Morton 2021, 32).
[93] Andreas Weber's proposal of a successor to the dialectics of *Enlightenment*, "Enlivement" seeks to "expand our view of what human beings are as embodied subjects" (2013, 15). It links rationality with subjectivity and sentience, ultimately meaning "getting things, people and oneself to live again – to be more full of life, to become more alive" (2013, 14) – an upgrade from the strive for survival.

the field of the imagination […] and that widen the field of informed, creative, and critical citizenship" (295). The future is not neutral but rather "a space for democratic design" (299), inevitably tied with affect, sensation, and emotion. Crafting the future as a cultural fact thus requires to "examine not just the emotions that accompany the future as a cultural form, but the sensations that it produces: awe, vertigo, excitement, disorientation" (287). What other moment than that of approaching collapse could more readily spawn such emotions?

Referring to a matter of concern that once mobilised Western society in interceding for peace – the nuclear disarmament campaigns –, Raymond Williams states: "It is then in making hope practical, rather than despair convincing, that we must resume and change and extend our campaigns" (1989[1980], 209). Against extinction-bound extractivism and infinite growth, personal and collective creativity (Hamilton 2010, 221) could be a suiting practical mythology upon which to ground alternative prospects: a gesture that creates life.

As discussed earlier, Williams (1989[1958]) speaks of the importance of sharing meaning as means to shape a collective identity (or culture). In the necessary process of a cultural shift, we long, we endure conflicting feelings, we aspire, we imagine, we create, we experiment collectively, and we embody change. Simultaneously, as has been argued, a new set of values might require that we engender means to nurture companionship, love, and the *arts of noticing* towards *ecocentric* ethics and *resonant* modes of being. These are hardly produced by rational material or social technologies. They consist of matters of intimate subjectivity, which must be spurred via sensitive, phenomenological insight – the kind that artistic, aesthetic experience is able to convey. Finally, climate change, in its quality of an *hyperobject*, lies beyond human cognition (Morton 2013). Coping with this hybrid entity is not about knowing but about how we relate to and surrender to affect towards looming collapse. What role may art play in opening room to sensing and resting-with the climate crisis, concocting and offering a *radically hopeful* imaginary? In other words, how could art enable prospecting otherwise, gesturing *apophatic futurism*?

1.5. May art enable prospecting otherwise?

> Given the complexity of the ecological crisis and its multiple causes, we need to realize that the solutions will not emerge from just one way of interpreting and transforming reality. Respect must also be shown for the various cultural riches of different peoples, their art and poetry, their interior life and spirituality. If we are truly concerned to

> develop an ecology capable of remedying the damage we have done, no branch of the sciences and no form of wisdom can be left out. (Francis 2015, 63)

Throughout the preceding sections, a strong case has been made for the climate emergency and current environmental crisis being the result of cultural conditions and psychological responses, both of which sponsor a generalised rejection of our current predicament, resulting in gut resistance to change. Could art, then, employ its imaginative, emotion-triggering abilities and expand beyond the precinct of purposive consciousness to conceive of alternative futurities that may enable prospecting otherwise?

Attunement

Following Pope Francis's stance, "no form of wisdom can be left out" if we are to mitigate – as remedying a *wicked problem* (Rittel and Webber 1973), we have learned, may lie beyond its propositional abilities –, the already felt consequences of climate change and adjust to the idea of a future that is not a (debatably) improved version of the present. We ought to find tools that foster ecological thinking and doing, resisting the nature-constructivist approach and the mind/body dualism, which favours the primacy of a narrow view of meaning as purely cognitive. One such tool rests in object-oriented ontology (OOO), the notion of embodied meaning, and their intertwining with aesthetic experience – where art comes into play. OOO, following Timothy Morton's simplified introduction, postulates that "nothing can be grasped, or accessed, all at once in its entirety [and] that thought is by no means the top access mode" to meaning (2021, 10) because things are, in fact, mysterious, unspeakable; they lie beyond understanding. There exists an unsurmountable *rift*, a "fissure between how we appear and what we are" (2013, 196). Meaning – not in its traditional concept of wholly making sense of, but as an embodied, experienced attribute – is rather conveyed through awareness of the sensuous existence and non-violent coexistence with other life-forms, an ever "weird" – that is, strange, foreign –, acausal and charismatic relation (2015) that is devoid of reason, or what Morton calls "attunement", or "tuning" (2013, 198; 2021, 39). A synchronous *attunement* to a thing is precisely what happens when experiencing beauty (2021, 54-55), allowing a "fantastic, 'impossible' access to the inaccessible, to the withdrawn, open qualities of things, their mysterious reality" (4), a sense of *spectral intimacy*, which is "ecological being-with" (2013, 193-194). The object-oriented approach to the aesthetic event is one of *resting*, coexisting with the spectrality of the nonhuman, in a

way that is not detached or retreated: on the contrary, it is fully engaged, amounting to "a deep acceptance of coexistence" (198).

As has been argued, the *hyperobject* of climate change defies human cognition and renders clear there is a *lameness* (Morton 2013, 197) or immanent inadequacy when trying to make sense of it – it outstands human spatio-temporal scales.[94] Accordingly, *tuning* into ecological awareness may be an operation of the sensitive domain, instead of one we may purposively comprehend via factoids and statistics or master through geoconstructivist attempts. This appeal points to a potentially transformative value derived from a sense of embodied learning and meaning-making, deep wisdom grounded in art's phenomenological experience, or sense-ability.

Morton's *attunement* resounds with the Kantian notion of "Stimmung" in the aesthetic contemplation of Art (Kant 1987[1790], 445-446). However, in Kant's view, this *attunement* entails suspending one's ethical engagement and cognitive understanding (Johnson 2007, 226) and is a one-directional gesture of the subject towards the object (an instance of mechanical causation). Judgement arises from the disinterested apprehension of the object, a premise that complies with the body/mind faculty psychology, which excludes feeling from knowledge. For Morton, the beauty experience works, much like *hyperobjects*, as a process of viscous contamination, a telepathic "mind-meld" between oneself and the artwork – a nonhuman being –, in a way makes it unfeasible to discern what is exerting power over what (2021, 59), a sort of demonic enchantment that points to nothing else other than itself. Object-oriented art "sticks to us and flows over us" (2013, 189). The aesthetic experience is not about *transcendence* but about being charmed and ultimately left speechless[95] by *immanence* – experiencing the qualities of whatever one is apprehending, coexisting in solidarity: "I magically see the unseeable aspects of a thing, including the thing I call Tim Morton [i.e. oneself]. I grasp the ungraspability of a thing. Which is another way of saying, I see the future, not the predictable one, but the unpredictable one. I see the possibility of having a future at all, I see *futurality*" (2021, 61).

[94] Confronting the temporal distension of an *hyperobject* such as climate change could furthermore be a case of "mathematical sublime", which calls upon realising infinity as a mesmerising vastitude beyond cognition, as well as producing the overwhelming effect of the "dynamic sublime" (Hitt 1999, 610), through the sheer physical presence of its locally manifesting disasters.

[95] In a different, complementary perspective, Donna Haraway states that "[g]ood thinking always happens in a moment of speechlessness" (2016b). Evoking Catholic tradition, within which those who recite the names of Gods are idolaters, the author points out that naming – or language, seen as an exclusively human cognitive function – drives us further away from the truth.

Morton's arguments on how the experience of art may deliver a model for ecological ethics are concerned with what art *is* – and, as the title of the philosopher's latest essay illustrates, *All Art is Ecological* –, which, in line with the author's exposition, equates to what it *does* ecologically, as it is causal: "it sprays out charismatic causality despite us" (2021, 88). Thus portraying his encounter with an artwork, Morton points to several occurrences relevant to the current project. First, the fact that we allow art – ultimately a non-sentient being – to do something to us (67) challenges the idea of man as a "Homo Faber" (Scheler 2009), whose agency is both exclusive and indisputable. Art, in this sense, is grief-work, akin to letting go of a fantasy (Morton 2013, 196). We concede art to affect us. This *attunement* – or the "dance between completely becoming a thing […] (one kind of death) and perpetually warding off that thing" (2021, 82), or wonderment, tells us that we too are objects and may be manipulated by other fellow objects. Still, resting-with artworks – or *presencing* (Scharmer 2009, 8) – enables the experience of *nowness* and collapses the atomized present moment (Morton 2021, 71): art, as *hyperobjects*, is *futural*; it "scoop[s] out the objectified now of the present moment into a shifting uncertainty" (2013, 122). And future-making, as we have argued, is not a matter of progressive construal but of *imagination*, *anticipation*, and *aspiration* (Appadurai 2013, 286). Finally, being enamoured by art is not about reason: it is about letting feeling construe meaning, caring, and opening up a space for significant others to affect our ethical decisions (Morton 2021, 96) – which is much of what Albrecht's (2016) *sumbiocracy* or Hage's (2015) *alter-politics* are about.

A parenthesis is due to credit one of phenomenology's harbingers, which underlies OOO's bearings: Merleau-Ponty.[96] Based on the assumption that "[w]e see things, we agree about them; we are anchored in them" (Merleau-Ponty 1993[1945], 64), phenomenology's world is one where perceptual accord underlies the generation of cultural objects, that is, meaning's ontology can be found in originary perception (letting go of idealism and preconception). Art is, as with Morton, a prime locus where the impossibility of distinguishing nature from culture or appearance from reality is revealed, and the ungraspability of things is somewhat made ephemerally meaningful through *spectral intimacy*: "We, forgetting the viscous, equivocal appearances, go through them straight to

[96] For reasons of space economy, the citations chosen to illustrate Merleau-Ponty's phenomenological approach to art are redeemed from his seminal essay "Cézanne's Doubt", which encapsulates the author's views on perceptual experience, or the lived perspective, as expanded in his work *Phenomenology of Perception* (1945). A more lengthened outline of phenomenology's precepts can be found in Sec. 2.3., Pt. II.

the things they present. The painter recaptures and converts into visible objects what would, without him, remain walled up in the separate life of each consciousness: the vibration of appearances which is the cradle of things" (Merleau-Ponty 1993[1945], 68).

A less-than-conscious experience

The notion of *attunement* furthermore resonates with Anton Ehrenzweig's (1961) theory on *The Hidden Order of Art*, according to which the apprehension of art operates at both an analytical and a syncretistic level – the latter being its indivisible experience. For the author, the focus of conscious attention is too narrow to purport the complexity of artistic creativeness. Instead, it requires undertaking an unconscious perception process through techniques of "diffuse attention" (122): a "seemingly empty daydream-like [yet full] stare" (130),[97] allowing "our eye to drift without sense of time or direction, living always in the present moment" (128). The repercussion of allowing rational focusing and "conscious control to lapse" when relating to art would be akin to that accomplished by the artist him/herself: "as if from nowhere, sometimes by what seems to be a miraculous accident, new ideas will emerge" (123) [and] "we shall feel that we have grasped some hidden all-over structure" (128). This less-than-conscious experience of art thus facilitates, in line with Morton's thought, the emergence of inarticulable knowledge and a sense of alternative possibilities – what Peter De Bolla would call differing "ways of knowing" (2002).[98] The disclosed unknown is, nonetheless, of ever indeterminate nature, of the type probed by the artist Matthew Buckingham: "the unknown is more than an occasion for possibilities, it is a provocation that propels us on a journey, a route of unknowing, in which we experience many of the ways that we do not know something" (Buckingham in Hlavajova 2008, 10). In this regard, it is, again, about upsetting a positivistic approach to knowledge,[99] meaning

[97] One might argue that the experience of performing arts in theatrical venues often requests Ehrenzweig's "diffuse attention": low lightning, comfortable seats, and the fact that spectators are rarely asked to face one another instils a soft focus that is favourable to reverie states.

[98] De Bolla attends to "the distinct experiences occasioned by artworks" as purporting "the cause for our experiencing different ways of knowing", or what the author names "the materiality of aesthetic judgement" (2002, 34). Submitting to the experience of art, is "something [that] seems to happen […] not *to* us, not as part of a continuum of our senses of being, but *through* us, as if the work itself marks us, touches us". Furthermore, this encounter is "what prompts the lure or seduction of art, since it holds out the prospect of knowing otherwise" (35).

[99] For Morton, offering oneself to the possibility of deception is part of art's charm, and its shaking of deeply ingrained certainties, a means to foresight: "The more we are OK with being lied to, the wiser we might become" (2021, 85).

construal, and ultimately future-making. Likewise, enduring climate change calls for accepting unknowing – as predicated by Roy Scranton (2020) – and finding purpose despite uncertainty.

It may be worth asking: "might our disenchanted societies be disregarding resources of mind – collective and individual unconscious – which could be mobilised to assist, in whatever modest way, at a moment of crisis?" (Gosling and Case 2013, 714). Whereas Jonathan Gosling and Peter Case make a case for *social dreaming* as a wellspring of non-rational insight towards *ecocentric* ethics, and our focus lies on the aesthetic experience, we might invite questioning on whether the unconscious experience of art, if expanded to a societal, psychological phenomenon, might acumen to a shared dream. Something we can learn from dreams is that, while revealing the cultural context of dreaming, they do so shamelessly, showing no allegiance to cultural standards (715) – that is, they are a prime field of reinterpretation. Could aesthetic-induced *social dreaming* then configure "creative sources to inform an embedded ecocrisis imaginary that exceeds the boundaries of individual conscious rationality" (716)?

The aesthetic experience as embodied meaning and connective worldmaking

Albeit somewhat abstractly formulated, both Morton and Ehrenzweig's inclination toward the affective powers of art are grounded upon a notion of humans as embodied, symbiotic beings. Ehrenzweig's syncretistic psycho-aesthetic experience is highly subjectivised, implying an external reception and internal, quasi-visceral processing. It moreover points to a different type of knowing – arguably emotional, holistic, and intuitive – which opposes the propositional reasoning advocated by the analytic philosophy of Western tradition. Within this convention, the "subjectivization of the aesthetic" (Gadamer 1975[1960]),[100] or the fact that it cannot be translated in terms of conceptual knowledge, has led to an array of misconceptions, according to philosopher Mark Johnson: "(1) the mind is disembodied, (2) thinking transcends feeling, (3) feelings are not part of meaning and

[100] Whereas in Kantian critique, the "subjectivization of the aesthetic" equates to an understanding of art as carrying feeble conceptual knowledge and reflective judgement, Hans-Georg Gadamer argues in favour of complexifying this notion. The author sees the aesthetic experience as a way of knowing *per se*, spurred by the affective experience that results from encountering art, as "[i]n the experience of art there is present a fullness of meaning which belongs not only to this particular content or object but rather stands for the meaningful whole of life" (1975[1960], 63). Artistic experience and the unique knowledge it induces is, for Gadamer, a "mode of self-understanding" (86).

knowledge, (4) aesthetics concerns matters of mere subjective taste, and (5) the arts are a luxury (rather than being conditions of full human flourishing)" (2007, 9). Instead, and primarily based on findings from cognitive sciences, Johnson argues that it is through our "bodily perceptions, emotions, and feelings" that meaning comes to be, given that we are "creatures of the flesh" (7), phenomenal beings. Meaning actualises as firstly *immanent* (*embodied*), and only then propositional (rational), i.e., we wake to know by agency of our "body-minds" (25).[101] The idea of a pure reason – Kant occurs – and the implications that it "entails rising above one's bodily nature" (20) is, thus, a fallacy.[102]

As organisms engaging with an environment, meaning cannot be other than relational. It is "about how one thing relates to or connects with other things", another way of saying that "the meaning of a thing is its consequences for experience" (Johnson 2007, 24). The paragon of *embodied meaning*, or *immanent meaning*, is, to Johnson, the aesthetic experience as understood by pragmatist John Dewey in his *Art as Experience* (1980[1934]), providing "heightened, intensified, and highly integrated experiences of meaning" (Johnson 2007, 223). Aesthetics encapsulate all things that spawn meaning: "form, expression, communication, qualities, emotion, feeling, value, [and] purpose" (227), only to name a few.[103] Art's importance does not derive from its representation abilities[104] – it simply *is* (and its being, as Morton postulates, is ungraspable) – but rather upon the enactment of meaningful, because felt, experience (253). The emotional flow of sensory judgement – our ability to be drawn and moved by art's "vitality affects" (Stern 1985)[105] – hence, introduces a "pre-reflective level of awareness" (Johnson 2007, 254), the basis for cognitive (re)appraisal, knowledge-construction, meaning-making and, ultimately, imagination.

[101] Term coined by Johnson to oppose the body vs. mind antithesis.
[102] An interesting inference of this realisation, bearing theological significance, lies in seeing the body not as something that ought to be transcended but rather as a source of meaning in itself. As such, a spiritual being would be coincidentally ecological, horizontally grounded to its finite worldliness and that of its fellow other-than-human critters (Johnson 2007, 28).
[103] It might be worth reminding the etymology of the word "aesthetics", which assents to this argument: it derives from Greek *aisthetikos*, signifying "of or for perception by the senses"; "to perceive (by the senses or by the mind); to feel" (*Online Etymology Dictionary* n.d.-a).
[104] Moreover, representation, according to John Zerzan, entails the loss of immediacy, which is part of how phenomenology sees the origins of thinking (cf. Sec. 2.3., Pt. II, p. 132). As such, it in some way opposes, or diminishes consciousness (Zerzan 2015, 114-115).
[105] Even though we will not be resorting to the original source, of marginal relevance within the scope of this research, Daniel Stern's concept of "vitality affects", as summarised in Johnson 2007, is uncannily sharp in describing what aesthetic experience might feel like in the "live", performing arts: "those dynamic, kinetic qualities of feeling that distinguish animate from inanimate and that correspond to the momentary changes in feeling states involved in the organic processes of being alive" (Stern 1985, 156 in Johnson 2007, 253). It is, in brief, about enabling "Enlivement" (Weber 2013, cf. fn. 93, p. 50 for a definition).

Feeling-thinking[106] (111) responses are elicited. Dewey moreover speaks of aesthetic, receptive experience as creative in itself; for "to perceive, a beholder must *create* his own experience. And his creation must include relations comparable to those which the original producer underwent. […] Without an act of recreation, the object is not perceived as a work of art" (1980[1934], 54). Insofar as imagination is indissociable from bodily processes, so is the transformative agency of experience (13). Returning to Merleau-Ponty, "it is not enough for […] an artist to create or express an idea; they must also awaken the experiences which will make their idea take root in the consciousness of others" (1993[1945], 70).

The experience of art carries real consequences in the neuronal connections of our *body-minds*, thus, reworking their materiality may "help us grasp, criticize, and transform meanings and values" (Johnson 2007, 11). For Dewey, too, the artistic experience is not only material – again, countering Kant's disembodied idealism – but also potentially ethical. According to the author, experience is what maintains Man, providing a sense of realisation, and also how we get to better ourselves, as it is through experience that reflective thinking is enacted (Dewey 1980[1934], 15).[107] The visceral emotions originating in artistic experience are the ultimate model for ethical problem-solving, as they "reground humans in the realities of their bodies" (McConachie in Arons and May 2012, 97). Dewey's understanding of problem-solving is not, however, that of arriving at a definite meaning or settling solutions, but rather a dynamic encounter that recalls Morton's *attunement*, where struggling "continues until a mutual adaptation of the self and the object emerges and that particular experience comes to a close" (1980[1934], 44), which then institutes a sense of harmony. It is more about entering into an *aesthetic* (because lived, experienced) *resonance* with the object of struggle than imposing one's subjectivity onto it. Ethical problem-solving is a connective practice, and the arts are, in line with pragmatic thinking, means of *resonant* worldmaking: "instruction in the arts of life […] is a matter of communication and participation in values of life by means of the imagination, and works of art are the most

[106] Another word contraction suggested by the author as a more fitting way to describe human thinking as indissociable from one's body (perhaps as an expansion on the "body-mind" conjuncture). This notion reverberates strongly with Morton's recount of aesthetic experience: "I'm experiencing *thinkfeel*, or better, since I can't tell whether it's about thinking or feeling but I know it's real and it's happening, it's *truthfeel* that I'm experiencing" (2021, 61).

[107] Noteworthy to this discussion is that the problems generated when interacting with the environment are key to perceiving events as "experiences", where dissonance might lead to accrued meaning-making (Dewey 1980[1934], 15). This idea ties in with Pelowski and Akiba's (2011) proposal of disruptive events as facilitators of self-reflection and transformation, discussed in the following pages (pp. 61-62).

intimate and energetic means of aiding individuals to share in the arts of living" (201) – where the connectedness of aesthetic experience (provided by a sense of indistinction between self and object), would offer grounds for a meaningful life.

Dewey's hypothesis is akin to Gregory Bateson's, who introduces the notion of connection to the very concept of aesthetics, which he defines as what is "responsive to the *pattern which connects*" (Bateson 2002[1979], 8). Assuming human properties are not exceptional but expressions of the transversal operation of living systems, the anthropologist takes an interest in the pattern, or meta-patterns, shared by all animate creatures (7). Mind's "aesthetic preference" is, then, the ability to "recognise characteristics similar to their own in other systems they might encounter" (118). Seeking aesthetic unity, in other words, is discerning connections before differences for the sake of kindred coexistence. Being on the lookout for connective patterns is another name for empathy, or "the process through which feelings transfer between one *thing* and a body" (Pestana 2021). This empathic connective ability, one might argue, is of paramount importance for *ecocentric* ethics.

Aesthetic experience, boredom, and presencing

As has been contended in previous sections, an alternative understanding of linear time, which may forebode *timefulness* (Sec. 1.2.1.) and *resonance* as the flipside of accelerationism (Sec. 1.4.), predicates any chances for a culture change. "Decelerated" theatre of postdramatic disposition (Lehmann 2006, 152-162), or "durational aesthetic", which places "*time as such* [as] the object of aesthetic experience" (156), may indeed meddle with current voracious temporal regimes. As Carl Lavery notes, by stressing the experience of *nowness*, in coevality with what is unfolding – instilling a "climate of attention" (2016b, 233) –, theatre and performance can "subject spectators to time as opposed to [being] subjects of time […], a form of radical temporality that troubles human sovereignty" (2016a, 5): "time is now something that happens to us […], cutting off from both the past and future" (13). These forms of temporality can either be excessive, complex and chaotic, or extremely distended, that is, slow. The latter is likely to result in boredom, "a non-productive form of temporality" (12) – an effect to which the current argument is sensitive – conveying an awareness of being imprisoned in time, a seeming infinitude of the dull, present moment, from which only death can salvage (Svendsen 2008, 40). Considering that "[a]s a modern crisis of meaning, boredom at its most basic is a problem of relating self to world, which

results in an increasingly subjective sense of one's existence" (Haladyn 2015, 39), it could admittedly imply another perspective onto finitude.

In *A Philosophy of Boredom*, Lars Svendsen elaborates on "existential boredom",[108] a specific typology of boredom that cannot be willingly overcome, "where the soul is without content and the world is in neutral" (2008, 41), as a fundamental mood that "leads us directly into the very problem complex of being and time" (116). Thus, following Heidegger's conceptual framework of *Dasein* (1962[1927]), it pushes us to the very meaning of being. The growth potential in existential boredom stems from the fact that it bounds the experience to a dilated present time that becomes emptied of meaning, an abyssal temporality, thence opening room to "a new configuration of things, and therefore also for a new meaning […]. Boredom, because of its negativity, contains the possibility of a positive turnaround" (Svendsen 2008, 142). It is also an opportunity for self-insight, as a lonely encounter with meaninglessness calls for a conscious judgement on our actions – no one but ourselves can elapse boredom – reminding that self-reflection is a time-consuming assignment which we seldom allow ourselves to undertake (146). Much like what is required of us to counter modernist progress fetishism in favour of deceleration and admittance of limits to growth, embracing boredom means becoming mature and accepting "that life cannot remain in the enchanted realm of childhood, that life to a certain extent is boring, but at the same time to realize that this does not make life unliveable" (152). Apart from its self-reflexivity significance, we would like to highlight how *decelerated*, ultimately boring art may concur to slowing us down and *attune* to the *timeful* pace of Earth,[109] expanding the present until it becomes "an enveloping field of *presence*" (or *presencing*), in which space and time are no longer isolated entities and one experiences being meaningfully "immersed in the world" (Abram 1997, 124).

[108] Existential boredom can be understood as a magnified "situative" boredom – fleeting boredom that concerns a specific circumstance one cannot evade, which might be closer to that potentially experienced in attending art. Even if the following arguments support existential boredom's affect, it might be possible to expand the situative boredom's mood beyond the context of cultural fruition by allowing oneself not to submerge boredom in alienated distraction or overwhelming productive activity.

[109] Timothy Morton, too, acknowledges how "boredom and anxiety are intrinsic to the scalar shift required to think about *hyperobjects*" (2013, 192, emphasis added) – a notion that we have associated, throughout this project and in line with the author's stances, to climate change.

A brief eulogy to vulnerability and failure

Beyond the (potentially ecological) faculty of engendering temporality, Lavery furthermore contends that theatre and performance's immanent ecocritical qualities lie in its medium – an expansion of Morton's OOO approach: "the inherent relationality of theatre" – provoking "autopoïetic" feedback loops (Maturana 1981; Lhumann 1995; Fischer-Lichte 2008, 39);[110] the physical presence of the performer – him/herself a material manifestation of a nature/culture hybrid –, whose vulnerability evidences human mortality; and the "'networked quality' of the stage, in which the human being is always part of a larger assemblage of objects, technologies, and processes" (Lavery 2016b, 231). By the same token, the author makes a eulogy of Theatre's *weakness*, asserting that its "power" may paradoxically reside in its factual limitations to impact the climate and ecological crisis, for the acknowledgement of failure, or the modest acceptance of art's non-almightiness, equates to yielding the pretence of control. It thus "holds out the possibility of an alternative kind of eco-practice, rooted in a recognition of limits and capacities" (232). Of course, art's weakness may disappoint those of us looking for solace and expecting ready responses therein. Nevertheless, Deidre Heddon emphasises how disappointment's "sticky affect" (2016, 327) may spur critical thought, mobilise imagination, and activate one's agency: "since the work cannot possibly do all that is required, and since that work remains undone, what is it that we must actively do?" (331). Unlike success, which leaves no room for amelioration, failure and ensuing disappointment may be a "generative and political act" (335).

Disruption against uncritical anaesthesia

Rather contrary to Bateson's notion of connected "patterns" is the idea of disruption – or difference perception – as warranting self-reflexivity. In their "Model of Art Perception, Evaluation and Emotion in Transformative Aesthetic Experience", Matthew Pelowski and

[110] "Autopoïesis" is a concept originating in biology, referring to how a system reproduces itself through its different elements' interplay. Humberto Maturana defines *autopoïetic* systems as "networks of components that recursively, through their interactions, generate and realize the network that produces them and constitute, in the space in which they exist, the boundaries of the network […]" (1981, 21). Niklas Luhmann expands this conceptual framework to social research, namely to psychic and social systems (Luhmann 1995) and organisations (Luhmann 2018[2000]). Understanding the performing arts experience as an *autopoïetic*, enclosed system means considering the spectator's self-referential (unique) operations and self-organisation of the elements it purports, initiating a process of producing and changing one's own structures in successive feedback loops (Fischer-Lichte 2008, 39).

Fuminori Akiba, similarly grounded in Dewey's "aesthetic experience", contend that "it is *disruption* in viewer interaction with art, and subsequently viewer response to disruption, which both provides a mechanism for substantial change in the experience of art, and a means of organizing this experience" (2011, 84, emphasis added). This stance opposes the idea of art-philosophy, whereby a unified and harmonious perception of art entails assimilation, providing an evasion from self-awareness, "peak experience" (Maslow 1959), or a detached state of consciousness, such as "flow state" (Csikszentmihalyi 1990). It similarly contradicts art-psychology's model of "cognitive mastery" (Leder et al. 2004), or recognition, by which artworks' assessment is operated via "matching of perceptual schema to the object of perception", eliminating discrepancy and reaffirming "existing conceptions and identity" (Pelowski and Akiba 2011, 82). Arriving at new insight and ensuing transformation through art is, hence, according to Pelowski and Akiba, enabled via perceptual conflict instead of assimilation or recognition. When failing to match the artwork with his/her own schema – that is, when experiencing dissonance – the viewer is forced "out of informational mastery" and into a "meta-cognitive mode of self-reflection and self-change" (84), where preconceptions and worldviews are questioned, and self-transformation can occur. This process will, in turn, re-engage the viewer with designing a "new set of schema/expectations" and reassess his/her relationship with the world (90). Correspondingly, the depth of transformation is a direct function of the magnitude of dissonance. The key to arousing this process lies as much in perceptual conflict and cognitive dissonance as in aesthetic harmony, pleasure, and emotion, which are signs that a transformative aesthetic experience is underway (90). However, the authors' findings convey that artworks providing comfortable aesthetic satisfaction may not suffice if one aspires to contravene uncritical anaesthesia.

Underlying the several models outlined in the preceding pages is the notion that interactions with art *do* "something" and that aesthetic experience immanently sponsors a paradigm shift towards careful attentiveness and connectedness. That "something" might be linked to convoying an expanded experience of reality, enacting self-pondering, as well as heralding alternative "ways of knowing" (De Bolla 2002). It is not about asking what the thing means, or even what it is trying to say – which would be art that acts as a "PR for climate change", as per Morton (2013, 196) –, but how we connect and what it knows, and

how that affects one's own knowledge structures (Giddens 1990), or "frames" (Goffman 1974). In this sense, it does not concern its effect but how it generates a shared arena of affect. As formerly argued (Sec. 1.4.) – and in line with Giddens's structuration theory –, the significance of individual affect to changing societal structures is that "when a sufficient amount of people change their practices over a sufficient amount of time, they change the structures" (Dieleman 2008, 23).

Transform-active intents: the role of imagination, relatedness, and affect

Representing or thematising ecology in terms of textual content in the hopes of effecting behaviour change and catalysing social transformation processes, broadly named "ecodramaturgy", is yet a different scholarship, prominently advanced by Theresa J. May (2005, 2007, 2021), Suzi Gablik (1991, 1992) or Una Chaudhuri (1994), and supported by authors and practitioners such as Herman Prigann, Heike Strelow, and Vera David (2004) or Sacha Kagan (2010, 2011, 2012, 2014). Aiming at concretely "transform-active artistic practice" (Kagan 2011, 224), "ecodramaturgy" advocates for "theatre and performance making that puts ecological reciprocity at the centre of its theatrical and thematic intent" (Arons and May 2012, 4) as means to reframe human relationships with the more-than-human world.[111] It endorses the idea of theatre "as a site wherein the collective imagination is engaged (and strengthened) through collaborative and transnational lucid dreaming" (5). Beyond rhetorical and metaphoric purposes, "ecodramaturgy" is also concerned with the material-ecological implications of theatrical production, seeking coherence "between the story told and the means of production" (6). Succinctly, artists working along these lines understand the *aesthetic* "as the opposite of *anaesthetic* numbness" (Sacks n.d., emphasis added). This is a strand of thinking and acting that sees in art's narrative and imagination-spurring abilities its most valuable contribution in both acknowledging collapse, collectively enabling emotional catharsis and telling other "'go stories'; some kind of grand stories about where we want to go that give us a sense of common purpose" (Stoknes 2015, 174). Within this research, we understand both standpoints to be equally valid and complementary. As much as *attuning* to art and accessing mysterious embodied meaning through emotion may foster (or already have to do with) ecological being, the importance of narrative's role in

[111] "Ecodramaturgy" is not to be confounded with "ecomimesis", as criticised in Morton's *Ecology Without Nature*: first-person situatedness involving a poetics of ambience of the (outside) world, again placing humans as foreign to nature (2007, 33), and calling for "restoration of a balance that never existed on Earth" (194).

supporting imagination – a cognitive function – cannot be downplayed. Structural, systemic change across all *spheres of transformation* (O'Brien and Sygna 2013)[112] requires a substantial degree of consensus. Art's narrative qualities afford to "labor in common together", which, as proposed by Walter Terence Stace, is "the only recourse we have against solipsism" (Stace in Bruner 1991, 20).

Art's potential to prompt reflexivity, which, as was argued above, is pivotal to enacting change, is discussed by Hans Dieleman across much of his literature (e.g. 2008 and 2012). Dieleman sees critical reflexivity as a "more-than-rational" competency – again, a different kind of knowledge – which requires "imaginating", "intuitive searching", and "transcending existing boundaries" (2008, 7). The author distinguishes four types of reflexivity, which he contends to be relevant for sustainability: "aesthetic" (concurring to creating symbolic meaning); "hermeneutic [interpretation]" (enabling critical inquiry towards established practices, as well as experimentation); "ontological" (connected to a holistic apprehension of reality prevailing over a purely cognitive approach); and "professional", a form of transdisciplinary "artful doing" that ought to be expanded to society as a whole (through which the ability to cope with ambiguity or to be surprised is enacted) (23). Dieleman sees in the experience of art a significant role in unleashing reflexivity across all spheres, furthermore initiating processes of instilling suspicion upon conventions, in parallel to reinforcing conviction towards alternatives through its multiple dimensions of doing, as encapsulated by Sacha Kagan:[113]

> *Enchantment*: providing an immediate experience of a desired state of reality;
> *Detachment*: confronting the participant to persisting routines […];
> *Empowerment*: changing one's self-image and perceived capacities to exercise influence and make a change […];
> *Subversive imagination:* unleashing imaginative powers that both envision the present state of the world as a critical reflection and remind the participant of desires that have been buried by his/her current conventions;
> *Healing*: reducing fear and stress induced by the social context.
> (Kagan 2011, 417-418, emphasis added)

The ecological importance of these springs of action can be posited to stand in the "ecopoïesis" they plausibly enable – an extension of the *autopoïetic* (Maturana 1981) bearings of the performing arts experience (Fischer-Lichte 2008) –, i.e., "tendencies of

[112] Cf. Sec. 1.4., Pt. I, pp. 41-42.
[113] The source of art's dimensions of doing, as followingly listed, is attributed to an unpublished lecture by Dieleman entitled "Art & Sustainability", delivered at the Erasmus Universiteit Rotterdam in 2002 (cf. Kagan 2011).

psychic systems and social systems to construct themselves in open communications with their environments (implying a co-determination and co-evolution of both the system and its environment through the emergence of properties" stemming from these exchanges, which anticipate "a system's ability to participate in its own (re-)construction" (Kagan 2010, 1097). In short, understanding the interconnectedness of living systems constitutes the basis for alternative prospection. These stances echo Sacha Kagan's assumption that art should be "understood as a verb, rather than a noun" (2012, 31), requiring certain rhetorical abilities whose potential for *subversive imagination* opens "spaces of experimentation" (Dieleman 2012) – in other words, spaces of possibility (giving substance to Appadurai's *ethics of possibility*) –, engaging our minds and bodies in new scenarios of change.[114]

An operational realisation of Bateson's aesthetics as *patterns which connect*, as previously outlined, might be what Suzi Gablik calls "connective aesthetics" and the need to "cultivate the connective, relational self" (1992a, 2) as a post-Cartesian worldview that celebrated artists' autonomy and self-determination.[115] In this alternative paradigm for artistic production, art is a *listening* motion "grounded in the realization of our interconnectedness and intersubjectivity […], a quality of relatedness", fostering open conversations (3). The artists who harbour *connective aesthetics* are concerned with what Gablik designates as "the ecological imperative", that is, with "restoring awareness of our symbiotic relationship with nature" as a critical political project (1992b, 49). The political implication of *connective aesthetics* is that of a shared understanding of ecologies of interdependence and the need to build co-productive communities. Under this political-aesthetic regime, art is not a mirror, nor a protest, a decorative candy, or even a self-expressive instance; it is a gesture towards questioning rigid dualisms (nature vs. culture, reason vs. emotion) and cultivating intimacy with the world (51). Enacting *subversive*

[114] Kagan debates the artist's role as an "entrepreneur in conventions", proposing five rhetorical components which may aid its powers: the ability to catch attention, to break the rules, to facilitate "exaptation" (the shaping of a common purpose where no *a priori* function is prescribed, as is the case with artistic experience), and to live up to the societal expectations regarding his/her role as a creator of different realities (Kagan 2011, 415-416).

[115] It might be worth referencing that even for a socially engaged art of the sort Gablik is defending, a certain degree of autonomy from social order should be prescribed, as per Herbert Marcuse: "Inasmuch as man and nature are constituted by an unfree society, their repressed and distorted potentialities can be represented only in an *estranging* form. The world of art is that of another *Reality Principle*, of estrangement – and only as estrangement does art fulfil a *cognitive* function: it communicates truths not communicable in any other language; *it contradicts*" (1978, 9-10). This statement does not question art's role as an agent of critical re-envisioning, but rather stresses how "the first duty of the artist is to be free" (Williams 1989[1978], 88), precisely as a condition for transcending a given social determination.

imagination in reinventing worlds "towards an aesthetically grounded understanding and respect for life in all its human and other-than-human complexity" (Kagan in IETM 2015, 29) – through processes of *ecopoïesis* – should, then, be instituted as an urgent cultural project. Art's *response-ability* lies in reshaping, via aesthetic experience, systems of meanings that open and propose alternative symbolic universes. As condensed by Nina Vurdelja,

> [t]he role of an artist is to navigate discontinuities of the societal order and dead ends of the actual climate discourse; to unlock the impossible forms of environmental learning (feeling, sensing, letting go); to enable necessary transfers of knowledge, in order to empower individuals and communities for facing and acting upon the urgency of the burning climate agenda. (Vurdelja 2019, 46)

Following what was formerly argued (Sec. 1.3.), climate change's facts tend not to be experienced as such but rather emotionally appropriated and re-signified according to one's schemata of beliefs and psychological defence mechanisms. It is as much experientially accessible (through its *viscous* quality – cf. Morton 2013, 27) as it is cognitively distant. As Bill McKibben (2005) posits, "though we know about it, we don't *know* about it. It hasn't registered in our gut; it isn't part of our culture". Thus, as the preceding pages have debated, changing the personal meaning attributed to the fact (i.e., our relation to it) might be better attained via an aesthetic, experiential, and non-cognitive approach. Processing emotional responses to an abstract, hyper concept such as climate change requires not only intellectual engagement and dissemination of climate science hard data but including "ethical, affective, and aesthetic knowledge, which affect how we interpret and assign value to certain aspects of our life" (Castree et al. 2014 in Bentz 2020, 1599). It could be contended that art is uniquely placed to affect personal worldviews, as it ascribes personal meaning to otherwise merely theoretically apprehended matters. Moreover, the key to changing attitudes could be argued to lie in emotions – a subject that art is chiefly concerned with –, as "without emotion, you would not know what you want, since like and not like would be meaningless to you" (Lakoff and Young 2017, 10 in Cox and Gilbert 2019, 10). Svendsen makes an intriguing case for moods – which the author defines as an amplified experience of emotions – as worldmaking agents. Since moods are a "basic characteristic of our being-in-the-world [from which there is no un-attuning, as being attuned is an ontological determination of humans], a change in mood must therefore also be taken as a change in the world" (2008, 110).

Therefore, if art can purport specific emotions, instilling wider societal moods, these could admittedly come to tailor reality. What emotions, exactly? Fear, guilt, mourn, jolt, hope? Or, as Mariana Pestana (2021) advances, cultivating empathy through care and kinship? All that may nudge us from simply paying witness, we shall argue. Supposing the *future* to be a *cultural fact* (Appadurai 2013), artistic experience plays a central role in conveying means to embody the emotions that accompany aspiring for and rendering factual, emergent, plural, and alternative *ethics of possibility* (Ibid.), fostering a culture of *enlivement* (Weber 2013).[116] To "make room for others" (Pignarre and Stengers 2011, 63) and shift from *me wanting more* to *us building together* may be subtly channelled through arts' excitement of collective *resonance* in favour of empathic, regenerative common futures, sensitively turning audiences into agents of radical change.

Whether we may or not be able to grasp it, accept it, and act on it, climate change is here. "The Intrusion of Gaia" (Stengers 2015, 43-50) means that the Earth System, once friendly and providing conditions conducive to life, has gained agency, taking the "menacing form of a historical subject, a political agent, a moral person" (Danowski and Viveiros de Castro 2017, 14). In Part II, the current research will attempt to measure the temperature, from an individual standpoint, of how the climate crisis is being experienced in Portugal and the concerns it may (or not) summon. Through a concrete cultural programming practice named *Prospecting Otherwise* (*PO*), it then proceeds to discuss how artistic experiences convening the several dimensions of affect explored in this section might engender differing *ethics of possibility*. The Project's title – *Prospecting Otherwise* – points to anticipating and proposing alternative modes of being in the world.[117] The body of research probed thus far provides relevant evidence on mechanisms to bring about transformation: *PO*'s selected artworks should be capable of triggering processes of *attunement*, unconscious assimilation – perhaps even enabling social dreaming –, and embodied meaning-making, but also disruption, self-reflexivity, and meta-cognitive change, while calling upon emotion, thus constituting means to practice imagination as a form of *radical hope* (even if their *weakness* only succeeds at disappointing).

[116] Cf. fn. 93, p. 50. "Enlivement" is arguably what the live arts are about, empirically placed as an opposing force to Anthropocene-bound eschatologies.
[117] Naming similarities with BAK's programmes entitled "Instituting Otherwise" (BAK n.d.-a) and "Prospections" (BAK n.d.-b) are coincidental, even if all proposals share akin grounding assumptions.

PART II

1. LAYING THE GROUNDS: CULTURAL PROGRAMMING AS A PRACTICE OF DEEP LISTENING

1.1. Preamble: deep listening as practice

Laying the grounds to develop *Prospecting Otherwise*, while envisioning to concur to a paradigm shift towards *resonant* (Rosa 2019) *sumbiocracy* (Albrecht 2016), as discussed in Section 1.4., we would like to start by thickening Anna Tsing's appeal to the *arts of noticing* (2015a, 17). We ally with composer Pauline Oliveros's notion of "deep listening" as a matter of attention, an exercise of encountering the psychological complexities of perception (beyond and including acoustic hearing), "discerning the effects on my *body-mind* continuum, from listening to others, to art and to life" (2005, xxiv). *Deep listening* is a praxis of relational, active listening – including the expanded perception of one's surrounding environment (xxiii) but also of one's thoughts. It requires *presencing* (Scharmer 2009, 8): the active involvement of both bodily senses and mind. When applied to civic and collective practice – and to forms of assembly as those enacted by cultural programming – these are arguably premises enabling "mutual understanding, […] and *being together otherwise*" (Van Heeswijk, Hlavajova, and Rakes 2021, 138).

One significant aspect of *deep listening* is that it too must originate from quiet *withdrawal* (Kingsnorth 2012) and nurturing a mode of *resonant* (as opposed to reactive) being, as to listen, one shall "stop making sound for a second in order to understand what sound it is exactly that one wants to utter […], [entailing] to relocate oneself within the body, individually and in common" (Balaguer 2021, 141), in other words, to exist in still awareness – both inward and outward – as a mode that precedes *attunement* (Morton 2013, 2021). Another relevant trait of *deep listening* as practice lies in the fact that it is not (only) about understanding the other position but rather "to commit to amplifying it" (Balaguer 2021, 146), to "listen in order to project something back" (147), thus implying an action *forward*. *Deep listening*, in this sense, affiliates with two types of listening that further the limits of cognition, as advanced by Otto Scharmer: it is both *empathic listening*, demanding that we "activate and tune a special instrument: the open heart, that is, the empathic capacity to connect directly with another person or living system […] and begin to see how the world

unfolds through someone else's eyes" (2009, 12), and *generative listening*, "our capacity to connect to the highest future possibility that wants to emerge, […] open[ing] a space, a clearing, that allows for a different sense of presence to manifest" (13). *Generative listening* requires an open will to deter "from a dialogic-reflective conversation to a presencing-based group conversation that connects a community to its deeper sources of inspiration and purpose" (361).

This preamble aims at situating the following sections' endeavours within a practice of *deep*, *empathic*, and *generative* listening, where the action *forward* (or else, *otherwise*) herein referred, which shall tentatively emerge via the artistic experience of *PO*'s artworks, commits to enabling an expanded concept of communities' ethical integrity, towards *alter-politics*. Throughout this Part's first chapter, we experiment with the *arts of noticing* and *deep listening* both towards the programme's reception end (as inquired in the next Sec., 1.2.) – that is, its audiences –, and the production end – i.e., *PO*'s predecessors within arts & climate change programming (state of the art, subsequent Sec., 1.3.). With a view of instiling, through *PO*, a self-aware resting-with the trouble of climate emergency and impending collapse, we commence by *attuning* to this process, listening to societal concerns.

1.2. Listening to the reception end: societal concerns regarding climate change in Portugal: survey *Forum of shared concerns*

1.2.1. Climate change in Portugal: a shared matter of concern?

In his work *Making Things Public – Atmospheres of Democracy*, Bruno Latour (2005b) contends for a shift in how public matters are considered, calling for a "realist", "object-oriented democracy".[118] For the author, our political passions lie not in discursive endeavours but are very concretely associated with "issues" (*Ding*, in German), whereby we are "more connected to each other by our worries, our *matters of concern*, the issues we care for, than by any other set of values, opinions, attitudes or principles" (2005b, 14, emphasis added).

[118] It might be fitting to remind that climate change, as per Morton (2013), is an *hyperobject* (cf. Sec. 1.2, Pt. I, pp. 16-17), thus meriting a placement within the centre of our democracies.

Latour's understanding of shared *matters of concern* as pivotal for political engagement (hence, change) has relevant implications for the present discussion. As we learned, even though there exists sufficient scientific – as well as civic and governmental – [119] consensus to placing climate change as such a matter, there are substantial cultural (Sec. 1.2., Pt. I) and psychological (Sec. 1.3., Pt. I) barriers in place. One of the dominant concrete setbacks to acknowledging worrisome facts sustaining the terminology "climate emergency" is that it remains chiefly immaterial to Western dwellers. Images of floods, torrential rain, landslides, and hurricanes occurring in the far East or the Global South, or the occasional abnormal events affecting us – heatwaves and wildfires being the most common –[120] grant it intermittent real meaning.

However, material reasons abound to maintain climate change to be a *matter of concern* within the specific context of Portugal, as trends in drought, water scarcity and sea-level rise projections show relevant impacts to burden the country shortly. According to estimates from the World Resources Institute (2019), Portugal will expectedly be subject to a "high baseline water stress", ranking 41st worldwide (above most European countries). An average of 40% of the country's available water supply is withdrawn each year to cater for irrigated agriculture, industries and municipalities, making it vulnerable to water scarcity and drought. Over 30% of Portugal's mainland area is, furthermore, at "very high" or "high" risk of desertification (ECA 2018, Annex I), which entails "diminished food production, soil infertility, decreases in the land's natural resilience, and reduced water quality" (Id., Executive Summary I). Soil health and biodiversity degradation is yet another issue, considering the increasing growth in intensive farming and monocultures.[121]

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[119] A total of 34 countries, amounting to 1.948 jurisdictions/local governments and over 844 million citizens, have declared a "Climate Emergency" (Cedamia n.d.) following United Kingdom's advancement, announced on May 1st, 2019 (*BBC* 2019). This motion resulted from bottom-up demands in a series of protests by the activist group Extinction Rebellion, held in London from April 15th to 29th, 2019 (Extinction Rebellion n.d.) and replicated worldwide. Portugal followed UK's suit on July 5th, 2019 (*Observador* 2019), much in advance of the EU, with the European Parliament subscribing to it on November 28th, 2019 (European Parliament 2019). This declaration is accompanied by concrete signs of political will at a supra-governmental level, with the proposal of the "European Green Deal" on December 11th, 2019, determining to make Europe a carbon-neutral continent by 2050 (European Commission 2019) – an agenda that has since then known meaningful progress (Id. n.d.).

[120] A recent example of a perplexing heatwave was that of British Columbia, Canada, which suffered an unprecedented heat dome in June 2021, with the city of Lytton reaching 49.6ºC in temperature and becoming obliterated by wildfires (Cecco for *The Guardian* 2021). A recurrent happening in Portugal during the summer, wildfires have warranted increased societal concern since 2017's Pedrógão Grande's devastation, bearing high human and infrastructure tolls (Alberti for *BBC*, 2018).

[121] Epitomised by the nationwide spread of eucalyptus, latterly followed by olive groves that dramatically narrow naturally rich ecosystems, as well as the water-intensive avocado and almond plantations, spreading throughout hydro-strained regions in the south of Portugal. Anti-mining groups, upsurging against lithium open

Moreover, global warming carries consequences for public health. A recent study concluded that a sharp increase in temperature-attributable deaths is anticipated to occur until the end of the century, with Mediterranean countries being particularly susceptible to summer temperature rises (Martínez-Solanas et al. 2021, e447). With an up to 3.78ºC projected shoot, Portugal ranks 5th within a sample of sixteen European countries regarding the risk of heat-related deaths (Ibid.).

According to the IPCC, global mean sea-level rise, "caused by thermal expansion, melting of glaciers and ice sheets and land water storage changes […] is projected to be faster under all [RCP] scenarios", with predicted rises between 0.43m and 0.84m by 2100 (IPCC 2019, 324). Portugal's long and relatively low coast makes it prone to frequent flooding, afflicting areas such as Aveiro, Figueira da Foz, Faro, the Eastern coast of the Algarve, or the Tagus River estuary (cf. Fig. 10, below), often submerged as early as 2050.

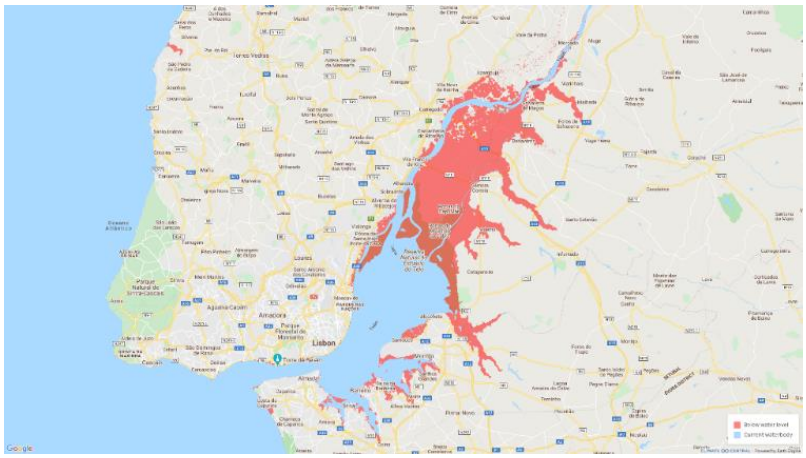


Fig. 10. Land located in the estuary of Tagus River projected to be below the flood level in 2050. Image retrieved from *Coastal Climate Center* n.d.

The climate change-related risks ahead, as briefly outlined, call for urgent public recognition. Plus, its consolidation as a *matter of shared concern* is arguably decisive to future developments of *alter-politics*, which shall collectively conceive of planetary entanglements as "matters of care" (Puig de la Bellacasa 2017). The survey *Forum of shared concerns*, a prototype of what *Prospecting Otherwise* sets itself to achieve, yearns to counter dismissive trends, attempting to ascertain whether climate change may already be one such *matter* while nudging its admission.

pit exploration concessions planned for Serra da Estrela and Serra de Arga, are leading similar struggles towards preserving biodiversity and soil vitality (Mining Watch Portugal n.d.).

1.2.2. Objectives, structure, and methodology

The objectives of the Survey *Forum of shared concerns* (Fsc) were two-fold: on the one hand, to account for Portuguese society's – including both nationals and residents – concerns around climate change, as well as the current imaginaries surrounding the futures anticipated by climate science, and human/nonhuman relationships upon which these futures rely. Respondents' impressions were expected to provide grounds for *Prospecting Otherwise*'s programme curatorial choices. Secondly, the Survey was itself a project of awareness-building and collective knowledge production, triggering positive action toward climate change. It was conceived as an experimental survey summoning reflexive engagement, based upon a relational, co-productionist perspective (Chilvers and Kearnes 2016), mainly aiming "to attend to and account for the multiple and diverse ecologies of collective public articulations and commitments that constitute the issue in question and shape trajectories of socio-material change" (268), while minding affect as a central to engagement. Thus, it was expected to engender (self-)learning, eventually leading to action and overcoming the so-called 'value-action' gap (265). Beyond concrete aftereffects, the Survey's experimental participatory practices may have purview a reframing of the very nature of the problem – climate change.

The Survey's structure encompassed five parts:[122] Personal details (name; age; occupation; nationality; country of residence; contacts); own relation to climate change (knowledge degree and willingness to know more; concern degree and awareness); Section I – "Environmental grief and mourning" (comprising three open questions); Section II – "Sensuous living and beyond the human entanglements" (including two open questions), and Section III – "Imagining futures" (counting two open questions) – the latter two non-mandatory. Furthermore, respondents were encouraged to consent to the publication of their contributions to Section I, in view of futurely enlarging the Survey's scope by sharing results in a similarly entitled public online repository (*Forum of shared concerns*). This platform, yet to be launched, shall foster exchanges regarding climate change-related concerns among a more comprehensive *forum* of participants. Taking into account the considerable number

[122] Cf. Annex D.1. for print screens of the Survey's English version and Annex D.2. for bilingual transcripts of the videos presented therein and links to additional documents supplied, such as GDPR compliance terms and a list of references.

of foreign residents in Portugal,[123] as well as the expected reach of dissemination (namely within The Lisbon Consortium's international M.A. in Culture Studies), the *Fsc* was offered both in English and in Portuguese.

Aspiring to enact a *deep listening* (Oliveros 2005) process and mustering reflexive engagement, the Survey convened respondents' first, most genuine thoughts when relating to the topics addressed. This process was intuited to be more effectively channelled through listening/voicing as alternatives to reading/writing. As such, and following a decidedly experimental approach, the *Fsc* encouraged responses' submission in both audio and written formats. To this end, a suitable platform was found and successfully tested, *Phonic*, furthermore allowing the possibility to integrate video and audio questions meant to induce affective engagement.[124]

While this hypothesis was empirical at the stage of the Survey's construction, there is ample evidence of speech production's benefits (known as "the production effect") for memory forging and problem-solving performance. Speaking confers distinctive depths of processing, leading to superior memory. As found by Noah D. Forrin and Collin M. MacLeod – following a long tradition in the field of knowledge and memory constitution via recognition – "the production is memorable in part because it includes a distinctive, self-referential component" (2017, 5). Even though the correlation between memory development and knowledge increase is not the object of this research, it could be argued that providing an indelible experience – enabled through "the production effect" – may render information more meaningful, thus spurring participants to seek to further their pondering on the matter at hand. Moreover, "A Study of The Effects of Verbalization on Problem Solving" suggests that requiring verbalisation when performing a task leads to significantly superior achievements in problem-solving. Articulating thoughts aloud appears to have the "effect of making them [the individuals] think of new reasons for their moves and thus facilitates both the discovery of general principles and their employment in solving successive problems" (Gagné and Smith 1962, 18). Even if climate change cannot be handled as a problem to which a solution is readily available – as it is a *wicked problem*, not

[123] In June 2020, there were over 590 thousand legal immigrants in Portugal – the highest number since 1976 –, a quarter of which of Brazilian nationality (Gorjão Henriques in *Público* 2020). Resident immigrants' response was notorious in prevalence (cf. Fig. 105, p. 398), accompanying present demographic trends.

[124] Cf. https://www.phonic.ai/. *Phonic* supplies an A.I.-run analysis of the prevailing sentiment felt by respondents in audio submissions. This analysis's coherence with the content expressed will be further discussed in Sec. 1.2.7., Pt. II, and corresponding Annexes (D.8.).

a *tame* one (Rittel and Webber 1973) –, it is certainly helpful to acknowledge and attempt to diverge one's schemes of thinking, if alternative approaches are to be found. Withal, when it comes to exploring emotional tribulations, Olga M. Slavin-Spenny et al. learnt that "spoken disclosure" – i.e., talking out loud about stressful experiences – is the method that most conduces to Post-Traumatic Growth,[125] including "seeing new possibilities, relating to others, personal strength, and [greater] appreciation of life" (2010, 1003), with privately spoken disclosure bearing added improvements in psychological symptoms.

The instrumental and learning benefits of audio responding could also be raised. Offering this option has also possibly increased willingness to participate: 47% of respondents chose to respond orally, and an additional 6% used both audio and written means (cf. Annex D.5., Fig. 110). Even though audio or written formats were evenly utilised, there was an evident prevalence of audio answers' relevance (a fact observable in the content analysis, Sec. 1.2.7., Pt. II), with an average of 73% highlights selected out of audio submissions (cf. Annex D.10.). This appears to reiterate, as anticipated, that the most authentic/less considerate responses are, indeed, the most useful for research.[126]

The *Fsc* was construed as a guided cogitation, in which contents such as spoken scripts accompanying still-frame videos, images, and authors' citations, invited participants to experience restfulness and reflexive engagement. The choice of images might have been especially prominent in triggering shared *matters of concern*, as these postulate various dimensions of critical human/nonhuman relations, whose perception is mediated through different technologies and degrees of proximity. In the open-pit mines registered by Curioso Photography (cf. Annex D.1., pp. 375 and 378), the geological impact of Man on the Earth System's balance is clearly – albeit poetically – portrayed, whereas in the satellite imagery delivered by the United States Geological Survey (USGS),[127] this same vision, due to the distance and colour codes proper to the apparatus employed, is rendered an intangible, formally aesthetic object. Again proposed by the USGS, the enlarged pictures of rocks (cf. Ibid., pp. 380 and 381), as well as the photographs of plants seen under Carrie Norin's

[125] Cf. Sec. 1.3.1., Pt. I, pp. 37-38.
[126] To support its product development, *Phonic* undertook a study demonstrating that the quantity and quality of the information provided in open-ended questions through oral responses vastly surpass their written counterparts. As shown in the results presented, voice responses allow for "a substantial increase in descriptive language [+46%], utterance length [+181%] and lexical complexity [93%]" (*Phonic* 2020, 6). The platform deems these results to indicate participants to be more engaged and responses' authenticity more observable, which could, in turn, provide better deductible insight to researchers.
[127] Cf. Survey's final video, "Last food for enduring thought": https://youtu.be/T-5SAdlgNU4.

microscope,[128] translate akin unintelligibility of the matter depicted: it is made an abstract texture, identifiable with patterns associated to other, wide extension images. The parallel between these macro/micro perspectives and those in Adrien Converse's work (cf. Ibid., pp. 380 and 382) is unexpected: the artist photographs his paintings up close, while in process, in such a way that they offer the possibility of therein reading a nature/culture relationship (nature as the artist's brushes elicit organic, fractal imaging, culture as that is the actual artefact we are presented with) – unspeakable, inexplicable, and yet sensitively perceived.[129] In a similar spirit to *deep time* (Chakrabarty 2009), the all-encompassing gaze (through aerial or satellite rendering – in Curioso or USGC) or that which, on the other hand, intends to examine a micro-world (through microscopes or camera zooming – in Norin and Converse), is equivalently made ungraspable to human experience. Stemming from the learnings in Section 1.5., we intended to probe the possibility that the artistic experience of an ineffable encounter with these images – working on the abstract plane and through the sensitive – may instigate a new set of experiential relationships between their multiple perspectives, supporting the institution of human/nonhuman entanglements as *matters of care* (Puig de la Bellacasa 2017).[130]

Responding to the *Fsc* has proved to yield a meaningful venture for many of the participants, as stated in comments such as "I have just finished this wonderful experience, a sound survey about climate change and the future. I have never done anything like this: it is simultaneously a survey, and a work of art. Try it out!" (Mateus 2021). Acknowledging gratitude for the experience, as well as highlighting the beauty and inspiring qualities of the provided reflection material and spoken guidance – the Survey being recurrently referred to as a "journey" – was a common trait to over a third of the optional feedback (gathering 76 comments), yet another confirmation of engagement. Significantly, 45% of the comments considered the Survey to be an important trigger to ponder upon one's environmental awareness and responsibility, posited feeling impelled to act or change own behaviour, recognised the need for collective mobilisation, or urged effective political action to prevent climate collapse.[131] This input suggests that the Survey has indeed, as intended, spurred respondents' considerations regarding their relation to climate change.

[128] Cf. Survey's Section II's introductory video: https://youtu.be/PU1hDLbSxxc (starting from 1:30).
[129] Cf. id. (preceding fn.): https://youtu.be/PU1hDLbSxxc (until 1:30).
[130] This reasoning furthermore grounds inspiration for the visual identity of *PO* (cf. Sec. 2.5.1., Pt. II).
[131] Cf. Annex D.8.8. for an overview of concluding comments' contents.

The *Fsc* has offered a voice to citizens, enabling and empowering participants to engage in a practice of listening and knowledge co-production: it was an exercise of "citizen science", an approach that, as attested by Loreta Tauginiené et al., could provide means to better understand the "socio-technical character of challenges, such as climate change or the loss of biodiversity" (2020, 9). Following an analysis of citizen science's methods, purposes and benefits within multiple disciplinary and interdisciplinary studies, Tauginiené et al. favour the increase of participatory methods of inquiry in social sciences and the humanities, given that "[i]n terms of the learning gained, the citizens acknowledged increased awareness of the topic they engaged with [which] led them to feelings of satisfaction and a sense of empowerment [that] served as inspiration and innovation for personal life" (6). These results seem to echo *Fsc*'s, facilitating as it has respondents' involvement with issues of individual and collective concern.

Inquiring participants, through open questions, on such diffuse and thought-provoking areas of their relation to the environment, supported by an experimental methodology as described above, could easily lead to a non-conclusive discussion of results – which has proven to be an accurate expectation. Moreover, the notably narrow socio-demographic features of the sample (cf. Sec. 1.2.4., next page) can hardly be taken to represent Portuguese society. Therefore, beyond concrete outcomes, the analysis drawn on the following pages refers to findings within two distinct breaths deemed of equal relevance: participants' commitment to the survey as a reflexive engagement practice and responses' content analysis, providing relevant notions that are to ground the development of *PO*'s artistic programme.

1.2.3. Dissemination history

The Survey was conceived in the early stages of this project's research: it was disclosed on December 31st, 2020 and collected responses until January 27th, 2021 – a sufficient period to gather substantial contributions. However, its dissemination was held mainly throughout the first seven days of inception, which explains why 75% of the responses were gathered until January 7th, with varying yet consistently lower results obtained in subsequent days (cf. Annex D.3., Fig. 100).

Fsc's transmission relied exclusively on the researcher's digital and social media platforms, posting via private profile,[132] and sharing in four cultural and academic networking groups, as well as in two groups dedicated to the diffusion of academic surveys. The most efficient method for dissemination proved to be private correspondence, including a total of 743 personal messages sent via *Facebook* and *WhatsApp* and 226 bulk emails issued to specific mailing lists (comprising work colleagues – culture professionals – and fellow M.A. and PhD students). Furthermore, by January 14th, The Lisbon Consortium called for contributions by the academic community, with no observed results. Given the methods of diffusion employed, 73% of the sample was directly acquainted with the proponent,[133] which explains the specificity of its demographic profile, as laid out hereafter – and, admittedly, the fact that concern and awareness levels were proven substantial.

1.2.4. Sample's demographic profile

Respondents' occupation is chiefly located within the cultural, artistic, research, architecture/urban planning, and creative industries domains – representing 60% of the total sample if combined (cf. Annex D.4., Fig. 102). These results are notably not in line with the Portuguese working population's statistics, which estimate an average of 2,7% (INE in *LUSA* 2020) to 3,3% (GEPAC 2020, 4) of employed individuals in the cultural realm. Moreover, the rate of higher education for cultural workers – summing 37 individuals within the sample – rounds 63,1% (*LUSA* 2020), strikingly contrasting the 26,1% national quota (*PORDATA* 2019).

According to results from a World Values Survey (WVS) study encompassing 47 countries (2005-2008), more years of schooling translate into increased pro-environmental concerns and political action (WVS in *UNESCO* 2016, v). Indeed, 46% of those with tertiary education – against 12% with less than secondary education, rising to 26% with secondary education – had taken environment-related actions such as signing petitions, offering donations, or participating in protests (WVS in *GEM Report* 2015). While this fact does not necessarily imply the collected data's bias, as socio-demographic implications in

[132] Cf. *Facebook* post, Annex D.3., Fig. 101, counting eighteen shares.
[133] The author of the Survey being an environmentally-engaged 33-year-old Portuguese female, with a background in architecture studies and working as cultural producer and manager within the performing arts field for the past twelve years.

respondents' assertions would require further study, it should be considered when reading through the content analysis. Nonetheless, however fortuitous, the observed respondents' occupation profile has led to a preliminary conclusion apropos the favoured target audiences of *PO*: those whose socio-demographic features may anticipate keenness to engage in ecologically-friendly endeavours.

The outreach efforts attempted to balance the representativity of diverse sex and age groups. However, there still was an expressive predominance of female respondents (69%, cf. Annex D.4., Fig. 103). Regarding age groups, respondents are mainly within working age groups (30-39; 40-50; 51-63), with the highest percentage aged 30 to 39 (42%, cf. Annex D.4., Fig. 104). With reference to nationalities (cf. Annex D.4., Fig. 105), even though the broad majority were Portuguese – either nationals or holding double nationality (87% combined) –, there was also a significant turnover of Europeans (9%). Finally, both Portuguese and foreign respondents stated to be primarily based in Portugal (96%, cf. Annex D.4., Fig. 106), which does not allow for nuanced, context-based analysis.

1.2.5. Respondents' engagement with the Survey

The *Fsc* collected 232 responses, with a dropout rate of 19% (incomplete submissions considering all mandatory fields). The affluence of participants largely surpassed expectations – which gauged 50 to be an advisable sample – and seems to indicate a commonly felt need to reflect upon and talk about climate change. The data analysis encompasses 210 eligible respondents to section "Own relation to climate change" and 164 surveyees concluding Sections I, II and/or III – 91 finalising the entire inquiry (cf. Annex D.5., Fig. 107). As expected, and given that Section I was the only mandatory, engagement throughout the Survey was disparate, with a quitting percentage of 25,7% from Section I to Section II and another 11,5% from II to III (cf. Annex D.5., Fig. 108). These figures evidence that once committed to the Survey, most respondents were keen to complete it. With 82% of the sample consenting to publish their responses to Section I in the upcoming public repository *Forum of shared concerns*, it is also apparent that participants would be willing to contribute to the enlarging of the public discussion around this *matter of concern*.

Responding to the *Fsc* demanded an average of circa (ca.) 54'. The time spent answering each question solicits further scrutiny: question III.1 ("How do you prospect human and more-than-human futures") accounted for an average response time of 23', nearly

three times as much as that devoted to questions II.2 (“Do you consider yourself to be entangled in beyond-human relations? Can you provide one example on how you relate to other beings, describing your relationship?”) – 8’, and I.1 (“When you think of climate change, what do you feel?”) – 7’, which followed III.1 in commitment timings (cf. Annex D.5., Fig. 109). This varying engagement leads to two possible conclusions: (1) the one hundred individuals who replied to III.1 were still substantially reflexively bound to the Survey after at least ca. 30’ dedication; (2) questions inviting respondents’ imaginative abilities (as is the case with III.1), as well as those requesting intellectual processing of emotions (either own emotions – I.1 – or empathic relations to others – II.2), appear to take longer to address. Regarding the latter, and considering the content analysis – followingly presented –, we would tend to posit that respondents were essentially cooperative and enthusiastic when it came to imaginative tasks as those conjured when prospecting distant futures (III.1), whereas wrestling with feelings’ description (I.1 and II.2), very often tending to vest them in thoughts. This is illustrated in multiple stances to question I.1, which relate to examining the climate emergency’s reasons for being instead of one’s emotional relation to it. The apparent struggle connecting to feelings of environmental grief suggests a need to address this subject further.

It is also interesting to observe the variance of response formats – audio or written – among those opting for differing from question to question (6% of the sample, corresponding to 9 individuals). The most expressive contrasts in choice were patent in questions I.1 – where audio was prevalent by a divergence of five respondents –, and II.1 or I.3 – where the written form was chosen by six, as opposed to two and three audio submissions respectively (cf. Annex D.5., Fig. 111). These three queries elicit diverse participation: while I.1 calls for probing feelings, II.1 points to an analysis of frequency (“how often”), which an exercise of recollection helps determine, and I.3 requests self-reflection on one’s actions, with memory again playing a relevant role in the ability to assemble concrete responses (as was made clear by respondents’ recurrent return to this question, mentioning aspects deemed to be missing). While conclusive remarks are hardly to be made, it is intriguing to note how there may be a connection between the type of engagement that is called for and the preferred medium of expression, where elaboration on feelings would be facilitated when speaking aloud.

Phonic’s sentiment analysis – provided by A.I. (Artificial Intelligence) reading of respondents’ emotions in voiced answers (86 individuals, totalling 489 responses) – groups

the sentiment expressed into categories of "negative", "neutral", "mixed", or "positive". Global feelings' analysis proved ambiguous, with surveyees showing "neutral" (32%), "positive" (27%) or "negative" (19%) sentiment (cf. Annex D.6., Figs. 112 and 113) in similar distribution. However, the scrutiny of results concerning sentiment arousal by specific questions shows stark differences, indicating how various reflection proposals trigger diverse emotional reactions.

1.2.6. Respondents' degrees of knowledge and concern regarding climate change

In more concrete terms and preceding open-ended questions, respondents were asked to appraise their relation to climate change in two regards: knowledge and concern degrees. Slightly over half of the sample assessed their knowledge degree as "average" and 31% as "above average" (cf. Annex D.7., Fig. 114). A substantial sum of respondents was thus cognizant of climate change, in coherence with informed stances on its expected impacts, as later articulated. Additionally, the majority – 24 out of 26 – of those asserting to know "little" (13%) affirmed their willingness to know more (cf. Ibid., Fig. 115). Participants' concern degree is significantly higher than their self-assessed knowledge: 69% stated to be "very concerned", followed by a much lower percentage of "concerned" – 21%. In short, 95% of the sample expressed moderate to extreme concern levels (cf. Ibid., Fig. 116). Confirming PRC's "Global Attitudes Surveys"'s trends,[134] the data ascertained provides sound motives for addressing climate change as a shared *matter of concern*.

Comparing these two variables (cf. Annex D.7., Fig. 117) bears compelling outcomes: there is, indeed, a correlation between how much one knows about climate change (or deems to know, which may be objectively different) and how concerned one is. Those with "above average" sapience are most tellingly "very concerned" (76%), while those expressing "average" knowledge are either "very concerned" (74%) or "concerned" (21%). Likewise, climate change notably seems to consist of a "main concern" for respondents declaring to have "above average" wisdom (73%). On the other side of the spectrum, and even if numbers are marginal, it is revealing to observe how those who are "a little concerned" (7 individuals) consider having either "little" (57%) or "average" knowledge (43%). The only odd case

[134] Cf. Sec. 1.3., Pt. I, pp. 24-25.

comes with a "not concerned" respondent who reckons to hold "above average" knowledge. Unfortunately, this participant has not responded to any other Survey section, precluding further analysis of his rationale. Nevertheless, overall results indicate that increasing knowledge on climate change – an endeavour that *PO* shall set itself to fulfil (not necessarily via rational means) – will likely augment concern while, conversely, those concerned seek to widen their insight.

1.2.7. Content analysis[135]

Section I | Environmental grief and mourning

Question I.1: "When you think of climate change, what do you feel?"

Responses to this question were assembled into eight broad categories (cf. Annex D.8.1., Fig. 119):[136] A – Negative feelings towards the future (29%); B – Negative feelings towards oneself or others (24%); C – Feeling of urgency to act (14%); D – Empathy towards the environment (11%); E – Dismissiveness and denial (9%); F – Blaming or hoping for top-down change (5%); G – Hoping for personal and collective change (4%); and H – Empathy towards other humans (3%).

Besides question I.3 (for reasons to be tackled later), I.1 has resulted in the highest number of remarks (608, against 427 noted under I.2, coming next in number). It so ensues that climate change sparks multiple and often conflicting feelings, which require a lengthy use of words and a myriad of ideas to express, as respondent Maria Lemos's narration illustrates:

> I feel that it is not to climate change that I have the greatest emotional response because it seems to me that when we talk about climate change and reduce the issue to climate, this does not express the proper dimension of the problem. And so, I think it would be more helpful to talk about the degradation of the Earth, the environment, and life, where climate change is also included. When I think about the destruction we are doing to life and the Earth, I feel an enormous sadness, sometimes some revolt, and a massive perplexity about how we are doing this collectively when none of us, individually, want

[135] For reasons of space economy, the following analysis is partial in its remarks. We advise readers interested in expanding their insight into surveyees' contributions and content subcategorisation to consult Annexes D.8. and D.10.

[136] Ordered by relevance, according to the number of times each topic was mentioned. The percentages herein presented refer to a total 608 individual utterances by 159 respondents. As with all remaining content analyses in this Survey, ideas could have been diversely clustered. The intent was not to generate faux stable categories but rather to systematise thoughts, catering for an easier overview of the wide array of views presented.

this. So, how did we create this system that collectively makes us all do this? (R26-PT, Annex D.10.)[137]

Based on the content analysis, the most evident conclusion to be asserted refers to the overwhelming number of negative feelings expressed, which are made clear in categories A and B, but cut across nearly all other – a trend confirmed by *Phonic*'s A.I.-run sentiment analysis, following which 42% of audio responders (81 individuals) experienced adverse emotions (cf. Annex D.8.1., Fig. 118).

Concerns about the future (A) gathered a relevant number of mentions (a tendency to be confirmed in answers to questions I.2 and III.1): prospecting seems to be an essential propensity when relating to climate change. Furthermore, feelings of powerlessness (B) before a problem perceived as overwhelming were repeatedly acknowledged (67 times, the most revealing reiteration achieved throughout all answers). These do not, however, and for the most part, translate into inaction: they are coupled with a sense of urgency to act (C), a recurrent expression of empathy towards the nonhuman (D) – aiming to counter the established human-centred approach –, and nurturing hope for change (G) (even if the actors sustaining hope vary significantly). As a concluding remark, dismissiveness (E) to the matters put forward by the Survey was transversely residual, except for this question, where it harvested 53 mentions. Recognising the limitations of the forthcoming interpretation, we would argue that there are two possible reasons for this incidence of scepticism. Firstly, and as noted in other responses, there appears to be a lack of reliable information regarding climate change's responsible agents and foreseen impacts. The issue may lie in climate science's projections being sensed as unsure or, more importantly, how science is (or is not) communicated to laypeople. Secondly, the inability to deal with the lack of control in diverting from anticipated doomed futures (feeble "self-efficacy", as per Gifford 2011), and the soaring emotions stemming therein, leads to adopting coping mechanisms that result in denial.[138]

[137] Audio response, free translation.
[138] On current science communication models based on uncertain probabilities, cf. Sec. 1.3., Pt. I, p. 29. On psychological coping mechanisms leading to climate denial, cf. ibid., pp. 30-32.

Question I.2: "What is your greatest concern regarding climate change, the thought that first sparks to your mind?"

Answers to question I.2 were grouped into nine comprehensive categories (cf. Annex D.8.2., Fig. 121), closely related to those identified in the previous question:[139] A – Concerns about the future (40%); B – Human/nature relations (19%); C – Concern about current actions' consequences (11%); D – Feeling of urgency to act (8%); E – Blaming or hoping for top-down change (6%); F – Empathy towards other humans/environmental injustice (6%); G – Feelings of hopelessness (5%); H – Dismissiveness/scepticism (2%); I – Hope for adaptation/change.

Phonic's A.I. restates its efficacy in sentiment reading (comprising 82 individuals), proving to be congruent with the content expressed: negative feelings prevail (40%), adding to a fall in positive sentiment when compared to that registered in the previous question (12% to 6%) – the lowest result throughout the survey (cf. Annex D.8.2., Fig. 120).

As in question I.1, thinking of the future (A) levies significant concerns, with an interesting twist – affect is not only self-referential but relates to future generations. Nearly all comments under this category portray dreary scenarios in which human existence would be made harsh, if not impossible, for upcoming aeons. Crossing the whole Survey with differing degrees of importance, it is in this question that human/nature relations (B) achieve the highest percentage of mentions, with worrying about the loss of biodiversity and the destruction of ecosystems leading in frequency (thus providing material substance to the Survey's Section I title). Nature's destruction and unbalance are a substantial *matter of concern*, and its restoration is expressively integrated into future projections (as will be recalled in the analysis of Sec. III). Respondent Rodrigo offers a sharp depiction of the current status of this rapport:

> I think my main concern is the issue of seeing nature as something below us that we can dominate, from which we simply take things. That is, there is no listening, no dialoguing relationship. Climate change seems to be happening on another planet, not our own. (R56-PT, Annex D.10.)[140]

Answers furthermore endorsed a revision of current (mis)conduct (C) (as bearing troublesome consequences), au par with a pressing need for more individual and societal awareness (D). Countering "business as usual" is, nonetheless, felt as a hopeless endeavour (G) (hope is, in fact, very rarely mentioned), as put simply by respondent Evgenia Emets:

[139] Ordered by relevance, according to the number of times each topic was mentioned. The percentages herein presented refer to a total of 427 individual utterances by 162 respondents.
[140] Audio response, free translation.

> […] as a global society, we are running a very fast-paced machine which is very, very hard to stop right now, or even to slow down. It is like an entity. A mechanism. Something so large, massive and fast that it may be beyond us. (R23-EN, Annex D.10.)[141]

Those disregarding climate change as a worrisome matter (H) suggest that it remains an issue to be dealt with in the long run, as opposed to present problems demanding one's undivided attention. This stance could arise from surveyees' contextual conditions – not having been visibly struck by climate change's impacts. Countering the previous assumption is respondent Sarah's explication:

> I come from a part of the world [Egypt] where climate change is not even something we talk about because people cannot afford to. It is simply that they are faced with more immediate questions of survival. [...] I think that is why I always think of it in a European context. (R3-EN, Annex D.10.)[142]

Sarah presents a view of concerns' hierarchy as intrinsically related to material conditions. It would be consequential to analyse whether other individuals from similar backgrounds support this assertion and how defining are our collective imaginaries in arousing the perception of climate change as an imminent threat, *vis a vis* presently felt effects. Given the Survey's results and the forceful concerns herein announced, we would argue that imagination plays a very relevant role.

Question I.3: "How are you currently coping with the issue? What actions do you take (if any) to tackle climate change?"

Responses to question I.3 were clustered into five categories (cf. Annex D.8.3., Fig. 123) – the least in the entire Survey, presumedly due to the more objective approach proposed:[143] A – Carrying out individual actions (74%); B – Awareness building (14%); C – Blaming/claiming top-down change (5%); D – Sense of failing to do enough (5%); E – Not taking action (2%).

This interpellation was intended to provoke respondents' engagement with the need to act, suiting, first and foremost, as an opportunity for self-examination and assessing what could still be done on an individual level. The endeavour proved successful, as per the wealth of personal actions listed (A) – a total of 534 mentions, exceeding matchlessly any other

[141] Audio response.
[142] Audio response.
[143] Ordered by relevance, according to the number of times each topic was mentioned. The percentages herein presented refer to a total of 720 individual utterances from 160 respondents.

category in the Survey –, possibly stemming from respondents' urge to justify (perhaps to themselves) that they are conducting all possible efforts within their reach. In addition, further obliviated actions were often recalled throughout upcoming questions (when pertinent), a recurring fact conveying the relevance that purposive action-taking assumes. Among the most pervasive remarks were recycling, concerns with plastic usage, and ethical and sustainable dietary and consumption habits. These results should not, however, fill the purpose of ascertaining Portuguese society's pro-environmental behaviour, as the sample hardly translates societal trends – a case made evident in surveyees' meat intake habits.[144]

The plethora of individually carried out actions stands in opposition to the relatively small percentage of pronouncements enlarging the scope of responsibility towards players who are placed to implement significant change – politicians and corporations (C). Even though respondents feel remarkably powerless and largely aware of personal ineffectiveness (as per question I.1), the perception of accountability remains very much singular – and extended to a "collective" that is essentially seen as a sum of aware individuals –, therein issuing a sense of guilt, as expressed by respondent Joana Reais:

> I try to inform myself, understand, talk to my peers, and fight misinformation and inactivity, especially from my close family members, but I confess that I am not very active and struggle internally to get more involved in these issues effectively. (R13-PT, Annex D.10.)[145]

Awareness building (B), via one's "good examples", is the preferred tool to attempt to turn individual strivings into collective transformation. While respondent Federica Calvo (R10-EN, Annex D.10.) invokes human learning processes as inherently undertaken through imitation, others, such as Té, are not overly confident in fulfilling positive contamination: "We can give our example, hoping it will eventually inspire someone. [...] But that is it. It is a vague hope (R48-PT, Ibid.).[146]

Conflicted feelings towards one's own or communal achievements – tending to discontent (D) – is verified by the sentiment prevalence analysis (encompassing 80 individuals), showing a generally balanced distribution between a weightier negative (34%), neutral (31%) or positive (24%) (cf. Annex D.8.3., Fig. 122). Compared to previous

[144] A total of 43 respondents, c. 27% of the sample replying to this question, have stated to be vegetarian/vegan or flexitarian. In contrast, the percentage of vegetarians in Portugal was 1,2% in 2017 (*Nielsen* in *Centro Vegetariano* 2017), increasing to 9% in 2019 if flexitarians are included (Ribeiro after *Lantern* in *Público* 2019).
[145] Written answer, free translation.
[146] Audio response, free translation.

questions in this section, the increase in positive feelings is noteworthy, signalling that self-appeasing emotions may arise when hailing one's affirmative impact.

As a final commentary, yet another revealing trend to the purpose of this research and its outcome is how some (in a limited number) place culture and artistic practices at the core of their sensitising pursuits. Within these stances, the regeneration of human-nature relations – requiring, as noted in preceding questions, reimagining in favour of regeneration – was particularly stressed (cf., for example, R47-PT, Annex D.10.). This proposal could indeed inform *PO*'s agenda, as one purveying a tightened entanglement with nature, as is moreover contended by responses under the following Section.

Section II | Sensuous living and beyond the human entanglements

Question II.1: "How often do you experience the environment through sensuous relations, letting go of a sense of chronology, pragmatic demands, or other rational endeavours? Could this sensuous approach help you become aware of and connect to your surroundings?"

Question II.1 convened intricate and often poetical responses – perchance in harmony with the pensive tone of the introductory video supplied –[147] hardly represented in categories. With objectivity in mind, three stands of replies originated the following groups (cf. Annex D.8.4., Fig. 125):[148] A – Relate to the approach/experience frequently (41%); B – Reasons for low frequency of this experience (13%), and C – Do not relate to the approach/do not frequently experience (5%). Most replies additionally offered a narrative description of moments purveying this impression,[149] listed under D – Specific situations that enact the experience (42%), namely: [150] D.1 – Through meditative practices/contemplation (31%); D.2 – When relating to nature (21%); D.3 – When still/calm (15%); D.4 – When in motion (14%); D.5 – Through artistic production/experience (12%);

[147] Cf. Annex D.2., p. 387.
[148] Ordered by type of experience, according to the number of times each was expressed. The percentages herein presented refer to a total of 326 individual utterances from 119 respondents.
[149] A beautiful example is respondent Manuel Botelho's account: "Feeling the world has always been very important to me. From the storm to the breeze that caresses us on a spring morning. Today I had lunch by the sea. It was cold, and a soft light filtered through vague clouds. I came across a black cat. I approached it without touching it. We exchanged a gaze. I smiled at the African girl who served us soup. She smiled back at me, and we laughed together briefly" (R109-PT, Annex D.10.) [written response, free translation].
[150] Percentages indicated from D.1 to D.8 refer to category D's share in the overall number of utterances.

D.6 – Through sensuous experiences (4%); D.7 – Through interaction (1%); D.8 – Through immersion in the unknown (1%).

The first relevant observation arises from the enthusiasm with which this pondering proposal was received, with a significant number of respondents (60, one of the highest among all questions) positively approving of the importance of cultivating sensuous relations as means to nurture awareness towards the environment and one's place within it (A). It appears that the opportunity to evade time and meld with the environment in an embodied manner is highly appreciated and yearned. Many have moreover stated to do it very often, which implies it may be a common, albeit ephemeral, circumstance in daily life (D), as described by respondent André:

> I am not oblivious that I am on my way to work, but I do not inhibit myself from inhaling the cold air or enjoying the sun hitting my face, the smell of dew, and other sensations. These brief moments of awareness of what surrounds me appear integrated into my routine, naturally, like a gentle flinch. (R39-PT, Annex D.10.)[151]

There is, nonetheless, a shared sense of struggling to deliver oneself to the possibility of noting and connecting (B), owing to constraints stemming from own mind's demands and the fast pace of life – specifically city life, as opposed to a widespread nostalgia for countryside dwelling. Conversely, quietude – achieved through meditative practices, contemplation (D.1.) or stillness (D.3.) – conjures a positive sensuous approach. Moreover, contexts providing a closer relation to nature are often described as beneficial to this end (D.2.), as vividly stated by respondent Nithya:

> A few times a year, I find myself in solitude within what we know as the 'natural' environment – forests, water formations – whereby my ordinary sense of time and space disorients (or re-orients). In this state, my sensuous relation to that environment creates a greater physical sense of grounding, weight and solidity. My mind is able to focus on one notion – or hold emptiness – with ease and clarity, and I co-regulate with these surroundings as a means of finding a rhythm of breathing, of speaking, of walking. This sensuous approach does not make me aware of my surroundings but rather entrains me to those surroundings so that there is less separation between our 'bodies' and instead a liquidity and enmeshment in the quality of being. There is only an awareness of being alive, of opening an eye within and of the edge of the valley. I am not certain that this state of being could be sustained in a city. (R24-EN, Annex D.10.)[152]

Particularly opportune to this research are mentions made to artistic production and experience (D.5.) as endowing new means to see and call for alternate consciousness,

[151] Written answer, free translation.
[152] Written response.

causing a "cinematic metaphor" (cf. R25-PT Eduardo Prado Cardoso, Annex D.10.), as one's full attention and immersion are requested (cf. R111-PT Susana Ayres, Ibid.). Respondent Alix furthermore links the mindfulness of the natural milieu, as his senses deliver, to John Dewey's aesthetic experience (cf. R44-PT, Ibid.).

The preponderance of positive sentiment – 60% – in audio responses' analysis (contemplating 65 individuals) inverts the negative feelings' dominance verified in Section I, reiterating the abovementioned perception: the experience instigated by question II.1 was sensed as pleasant by a majority of respondents. Reciprocally, negative feelings (6%) show the lowest percentage across all Survey (cf. Annex D.8.4., Fig. 124).

Given these results, it should be acceptable to contend that enhancing sensuous relations could help one become cognizant of and coalesce to the environment, along with affording well-being. Nonetheless, we ought to heed the potential danger of eluding rationality: as mentioned by two participants, detaching from reality is indeed the opposite of what is required to take action. We would argue that eliciting a sense of embeddedness could effectively counter detachment and spur empathy towards the nonhuman – which consists of an action per se. As respondent Sofia posits, "more and more I think it is important that we feel things rather than learn things. With climate change and our relationship with nature, even more so […]. We do not need to know much – we need to feel" (R87-PT, Annex D.10.).[153]

Question II.2: "Do you consider yourself to be entangled in beyond-human relations? Can you provide one example of how you relate to other beings, describing your relationship?"[154]

Following the trend observed in the preceding question, answers to II.2 extensively described beyond-human contacts, their conditions, features, and experienced rewards, intersecting one or several of the following lines of reasoning within their narrative thread,

[153] Audio response, free translation.

[154] The terms "beyond-human" (employed in this question) and "more-than-human" (question III.1.) are used interchangeably within the Survey, speaking "in one breath of nonhumans and other than humans such as things, objects, other animals, living beings, organisms, physical forces, spiritual entities, and humans" (Puig de la Bellacasa 2017, 1). Sensible to respondents' unlikely understanding of the nuances among these concepts originating in the environmental humanities and posthuman studies, we purposedly intended to introduce multiple possible perspectives on how to perceive lives other than human, while remaining aware that might generate disparate interpretations. Most respondents placed these notions under the broad umbrella of "nature", with slightly differing variations to "more-than-human" (cf. fn. 162, p. 91).

not necessarily echoing the essential stances therein evoked (cf. Annex D.8.5., Fig. 127):[155] A – Confirmation of feelings of entanglement (15%); B – Countering feelings of entanglement (7%); C – Contexts that enact nonhuman relations (8%); D – Contexts that inhibit nonhuman relations (2%); E – Examples of nonhuman relations (37%); F – Perception of nonhuman relations' positive effects (4%); G – Nature of relations to the nonhuman (15%); H – Modes of relating to the nonhuman (12%).

Paralleling the objectives set for question I.3, this query had a dual aim: firstly, to induce reflexive engagement regarding one's bond to beyond-human beings, nudging their existence and (eventual) significance to be recognised. Secondly, an assessment of the type and essence of these relations was intended to provide cues on what exactly might need restoring/reshaping. Except for those who do not significantly value human/nonhuman affinities (whose arguments are grouped under B), respondents mostly acknowledge this possibility (or lived reality), pursuing to deliver multiple examples of such exchanges (E) (totalling 120 instances).

The sentiment analysis of audio responses (covering 62 individuals) appears to correctly apprehend this orientation, with positive feelings verified in 50% of the sample, adding to a total of 81% between positive, neutral (28%) and mixed (3%) sentiment (cf. Annex D.8.5., Fig. 126). To a smaller extent than the A.I.-run analysis leads us to believe (19%), seldomly have negative feelings been expressed, arising from manifestations of guilt for humans' self-centredness and accountability for established uneven reciprocity in human/nonhuman fluxes. Commonly corroborated is the inability to experience momentous encounters due to hyper-productivity demands in urban dwellings (evened with identical setbacks identified in category B, question II.1), whose environmental shortfalls are critically pointed, as respondent Henrique illustrates:

> I believe that city life, truncated from the most direct relationship with nature (animals, plants, land cultivation, weather conditions, seasons, etc.), is a crucial factor in the refusal to see the signs of climate change. (R142-PT, Annex D.10.)[156]

The most telling remarks, as priorly noted, refer to instances of human/beyond-human rapport (E) (which implies acknowledging feelings of entanglement, under A), as well as outlining how they are processed (G and H). Unsurprisingly, topping the list are renderings

[155] Ordered by narrative nexus, according to the number of times each was articulated. The percentages herein presented refer to a total of 324 individual utterances by 109 respondents.
[156] Written answer, free translation.

of meaningful companionship with pets, often perceived as family members, closely followed by relations of conviviality and transformative practices of care towards plants, as validated by respondent Beatriz Pinharanda:

> I bought these really nice tomatoes and started planting them from scratch, and they eventually became food on my table. I spent so much time with them. It became a very mindful activity; it gave me a lot of peace. The main thing I could take out of this relationship was the huge respect I grew for them and the whole process. I just do not think after this experience I ever looked at trees or plants in the same way: it has changed the way I see food and related to her [*sic*], and also to other plant beings. (R7-EN, Annex D.10.)[157]

Trees have been mentioned the most among life forms found outside of a domestic environment, frequently paired with feelings of admiration and reverence, with many referring to their rootedness as wise and inspiring, and pointing out their importance during pandemic-enforced quarantine (cf. R26-PT Maria Lemos, Annex D.10).

A relevant number of surveyees acknowledged the nonhuman as endowed with consciousness, which becomes evident in the expressed respect and sense of self-embeddedness and interdependence within an ecosystem (G). Relations to the nonhuman are perceived as more sensory and compassionate (as opposed to human connections), deeply satisfying/plenishing, and mainly enacted through experience, appreciation or contemplation (F, G, and H), as respondent Gustavo partly summarises:

> What surrounds us is much more than what we grew up learning, this mechanistic view of nature and the world […]. There is a consciousness there that I cannot express or rationalise, but I can experience it [...], this relationship with the nonhuman that is much more intuitive and less rational. (R12-PT)[158]

Several participants problematised the notion of entanglement. Respondent Anca suggests "belonging" to be a fitting proposal (cf. R18-EN, Annex D.10.),[159] while Miriam feels "interaction" to be a more accurate statement (cf. R15-EN, Ibid.), and Joana questions whether dependence might substantiate a relationship (cf. R136-PT, Ibid.). As Vanessa Benito contends, "the human perception is always there, so it is hard to detach from that human construction of what a relationship is" (R121-PT, Ibid.).[160] Respondent Rodrigo

[157] Audio response.
[158] Audio response, free translation.
[159] Thusly stated: "If you do not genuinely consider them your partner in crime, I do not think it is the sense of entanglement you are speaking of. I think it is more a sense of *belonging*, that the animal belongs to me and I belong to the animal until I decide to not belong to them anymore" (R18-EN, Annex D.10.) [audio response, emphasis added].
[160] Audio response, free translation.

voices the anthropocentric concern as follows: “Instead of me touching a plant, [we ought to] change the perspective and try to perceive that in this encounter, it is the plant that touches me. So many things change when this happens: it is almost not a human perspective but a plant’s perspective” (R56-PT, Ibid.).[161]

The present content analysis renders the influence of human-nonhuman relations on human existence conspicuous. However, a path is yet to be paved regarding how these can go beyond mere reliance or possession and gain agency. In the vein of Amerindian tradition, we argue that providing further experiences that enhance a sense of belonging to nonhuman bodies could perhaps foster meaningful assemblies and allow for an expansion of human-nonhuman values exchanges.

Question III.1: “How do you prospect human and more-than-human futures?”[162]

Responses to question III.1 were grouped into five categories (cf. Annex D.8.6., Fig. 129):[163] A – Positive/hopeful (48%), under which are included A.1 – Evoking human transformation/adaptation, and A.2 – Evoking human-nature relations; B – Negative/fatalist (29%), encompassing subcategories B.1 – Evoking impacts on humans, and B.2 – Evoking impacts on beyond-human worlds; C – Future as a consequence of present learnings and actions (15%); D – Uncertain (8%), and E – Disengaged (1%). These streams of thought closely resonate with those emerging from questions I.1 and I.2, evidencing a direct correlation between experienced feelings and concerns regarding climate change and how futures are anticipated to unfold.

Imagining what lies ahead is an abstraction exercise, thus calling for wishful thinking – a tendency verified by the contrasting number of positive assertions (149) compared to former manifestations of distress regarding that same futurity as formulated in replies to questions I.1 (179), and I.2 (171). The preeminent conclusion is that exciting imagination summons a more hopeful attitude. Sentiment analysis of audio responses (including 59

[161] Audio response, free translation.
[162] “More-than-human” was interpreted by many to mean supernatural entities (such as God) or transcendence of humans by humans. The latter may elucidate why references to artificial intelligence, human cyborgs, or the overall mastering of human bodies by technology – massively posited as dystopian – became such a recurring topic in negative depictions of the future within replies to this question (category B.1).
[163] Ordered by relevance, according to the number of times each topic/scenario was mentioned. The percentages herein presented refer to a total 312 individual utterances by 100 respondents. This query has gathered the highest number of entries (each standing for a different idea) – 66 – which reveals that summoning the exercise of prospection/imagination results in a wide variety of responses, only matched by those conjured upon feelings’ expression (64 singular entries to question I.1).

individuals) is coherent with this impression, showing a substantially lower percentage of negative feelings (22%) when equated to those raised in Section I (averaging ca. 40%). The prevailing rate of neutral feelings (48%) might be a consequence of the rational mechanisms at play when prospection is solicited, as opposed to Sec. I's channelling of anxieties (cf. Annex D.8.6., Fig. 128).

Humans' abilities to adapt to upcoming widely recognised reform (A.1) obtains a similar number of mentions to fatalistic stances referring to human futures (B.1) – the latter being akin to those levied in Sec. I (I.1 and I.2 – A). The tie-breaker rests in the positive transformation of human-nature relations, about which respondents are significantly more hopeful (A.1) than pessimistic (B.2). There is a recurrent endorsing of the blurring of living beings' categories, as respondent 19 states: "I like to believe in a future that is not human or more-than-human, but just a future, where there is no longer such a difference" (R19-PT, Annex D.10.).[164] Sara Anjo further develops: "I am a fierce believer in symbiotic processes and mutation. […] I highly accredit this idea that life operates by infection, by indigestion, by contagion, and not really by reproduction" (R76-PT, Ibid.).[165] Others contemplate the possibility of human demise as means to reconfigure these hierarchies toward a sustainable democracy (cf. R47-PT or R24-EN Nithya, Ibid.), an idea made explicit by respondent Té: "Why do we, human beings, think that we deserve more? Why do we think our lives are worth so much? If we were truly altruistic, we would realise that the best we can do is simply to cease to exist" (R48-PT, Ibid.).[166]

The admission of human finitude allies with a perceived need for radical remodelling to ensure survival (C) (cf. R54-PT Vera Alvelos or R119-PT Maria, Annex D.10.). Respondent Ana asserts it poetically: "We need to understand what we are willing to let go. Because in this journey, there will be things that we will have to lose in order to gain space for others" (R8-EN, Ibid.).[167] Such a trend does not prospect the future as a far-off, uncertain reality but rather as a materialisation of current actions. Stances in this vein are primarily committed to humans being agents of change. Several propositions are advanced, ranging from the most salient – like altering food production systems or conveying trustworthy scientific information as means to counter apathy – to approaches involving strengthening

[164] Audio response, free translation
[165] Audio response, free translation.
[166] Audio response, free translation.
[167] Audio response.

cooperation and collective mobilisation, as suggested by respondent Catarina: "In the face of crisis, sometimes it is easier to think that micropolitics, or microorganisms, are much more resilient. This is how the world should be, or how future humans should think – in closer relationships" (R84-PT, Ibid.).[168] A group of surveyees furthermore advocates for the helpfulness of presently enacted utopias founded within these micropolitical environments. As maintained by Evgenia Emets:

> I have this idea of a community, a small town, a village, a cluster of villages, having a vision of how they want their life to be and envisioning this future together. It must be a dream. An almost impossible dream, given all the conditions we face. But a dream beautiful enough and strong enough to bring everybody together. And then you create this dream, a tangible reality that you project into the now, from the future. […] [B]y envisioning, being active and hopeful, I think it helps all of us to be together, happier, and more joyful in the now. Because at the end of the day, it is the now that matters. The future is very uncertain. But if we act together as a community today, I think many things can change. (R23-EN, Annex D.10.)[169]

Interestingly, when picturing the future, shared actions, traits and values take the leading position in pushing the agenda for change at present (C) and in more favourable scenarios' achievements (A.1), as opposed to Sec. I's largely personal perspective – be it regarding one's accountability (question I.3) or impacts to be suffered (questions I.1 and I.2). Individual implications of the matters addressed were scarcely mentioned across all answers to III.1. This leads to an encouraging denouement: the future is plural. Nevertheless, how can this *decalage* between an individual present and a plural future be addressed? As Nithya predicts, "we will inevitably enter into something worse before we get better because we are still bottoming out at the collapse of multiple utopias. […] And we must reach the apex of that collapse before we see its successor" (R24-EN, Annex D.10.).[170]

Respondent Henrique considers hoping a dangerous path to tackle climate change, for "although it helps us keep some sanity of mind, it also tends to inaction", moreover quoting Greta Thunberg in her influential statement: "I don't want your hope. I want you to panic. I want you to feel the fear I do. Every day. And want you to act. I want you to behave like our house is on fire. Because it is" (R142-PT, Ibid.). Indeed, hope may bear vagueness and a sense of personal detachment from the issue. It could be contended that assuming ongoing

[168] Audio response, free translation.
[169] Audio response.
[170] Audio response.

impacts might be a more effective action trigger to transcend entrenched faulty solutions than relying on brighter fates to materialise despite ourselves.

Imagining the future appears to convey exceptionally high levels of engagement (23' on average, cf. Annex D.5., Fig. 109) and arouse hope. Respondents' rich contributions signal a prominent effort in venturing into potential futures: albeit a tentative and arguably "useless" task,[171] it is genuinely taken seriously. As a matter of fact, as advanced by respondent Nithya, "everything that we have around us now, comes from an imaginary somewhere" (R24-EN, Annex D.10.). Following this notion, imagination might not be as abstract as one supposes, but rather a prospective bridging and actualising of temporalities.

Question III.2: "If you could name one thing or feature only, what is it from our current ways of living that you would like to keep?"[172]

Answers to question III.2 were assembled into six categories (cf. Annex D.8.7., Fig. 131):[173] A – Maintaining relations among humans (30%); B – Restoring/reimagining human/nature relations (20%); C – Maintaining lifestyle (16%); D – Preserving fundamental values (11%); E – Advocating for change (11%), and F – Preserving human features/abilities (11%).

The first consideration is owed to the high degree of consensus among respondents' aspirations. No other question has delivered such an even distribution of mentions across categories, with three obtaining identical results (D, E and F) – when living premises are at stake, individuals seem to assign importance to similar affairs. Respondents yearn for a common baseline of positive and meaningful relationships, both (and more importantly) among humans (A) and between humans and nonhumans (B) – the latter again attaining significant prominence. While the pandemic's effect as a lens for reflecting upon the topics raised was noticeable throughout the Survey's answers (with an observable repercussion in

[171] Caveats' use credits to Mark Learmonth, Andy Lockett, and Kevin Dowd's proposition that "even (what is conventionally regarded as) uselessness may sometimes turn out, in time, to have its uses" (2012, 36)."Usefulness", the authors claim, is shrouded in complexities, contingent as it is on issues of temporality and power, based on necessarily unstable values and ideologies (41).

[172] By "current ways of living", we meant respondents' present life conditions/lifestyle, knowing that this may mean different circumstances according to one's societal and cultural context. The question's formulation was left intentionally open to interpretation. However, considering that most respondents share demographic features as European, Portuguese, and employed individuals (otherwise primarily inscribed in a "WEIRD – Western, Educated, Industrialized, Rich and Democratic" society, as contended by Henrich, Heine, and Norenzayan 2010), this lifestyle could be reasoned of a high standard.

[173] Ordered by relevance, according to the number of times each topic was mentioned. The percentages herein presented refer to a total of 202 individual utterances by 105 respondents.

levels of awareness towards the surrounding environment, cf. Sec. II), it was made particularly relevant at this point. Craving for physical human contact, in-person sociability (A), and commending freedom as a vital asset (D) are clear instances of the influence of recent quarantines on respondents' urges.

Upholding fundamental values – regarded as immutable, monolithic, unchanging entities – was often considered pivotal (D). One could indeed concede that if values such as equality, solidarity and kindness are not only safeguarded but concretely implicated in realising change, better outlooks might perhaps be envisioned. Concurring to this end – even if somewhat elusively – many have affirmed to wish for a more humanistic and communal society, transcending individualism (cf. R50-PT Miguel, Annex D.10.). However, maintaining one's lifestyle (C) – a wish mustering one of the highest numbers of entries –, might consist of a direct hindrance to that endeavour, a contradiction that respondent Marta remarks:

> I value comfort very much. The comfort of having shelter, of not constantly struggling for survival. That comfort allows us, or at least allows me, to enjoy the company of others, to savour beauty. […] I do not know how we could make comfort sustainable for all people. I think that is the challenge. (R138-PT)[174]

Stressing life's most precious attributes often came hand in hand with recognising a need for change in present-day behaviours (E) – a tendency formerly observed when it came to prospecting the future (question III.1) –, as is made clear in statements such as respondent Ana Luísa's: "I would like to continue to have access to all the current resources. I would not want them to run out. But that implies handling them thoughtfully and responsibly, today" (R1-PT).[175]

As for sustaining human achievements (F), art and culture are placed in relatively high regard, seen as tokens of transcendence and means to enrich society and preserve collective memory. In a compelling reading of the Survey's terminology, participant Luís refers to the experience of live performance as one in which we become "more-than-human" (cf. R131-PT, Annex D.10.), i.e., rise above material circumstances. Moreover, empathy is once again evoked and reckoned as central, as posited by respondent Mafalda Miranda Jacinto: "Art

[174] Audio response, free translation.
[175] Written answer, free translation.

and culture make us see the imagination of others, and that is what empathy is: being able to put ourselves in another person's situation. That is essential" (R71-PT).[176]

Following an empirical impression of answers' predominant feeling, these were noticeably not negative. The A.I. sentiment analysis (covering 60 individuals) confirms this judgement, showing a prevalence of neutral feelings (45%), followed by positive (32%) (cf. Annex D.8.7., Fig. 130).

Thinking of presently cherished circumstances so as to prevent their foreseen disappearance appears to be a consequential enterprise: surveyees revealed significant reflexive engagement upon the changes that must be realised if one's aspirations are to materialise. In light of *Fsc*'s results, the ensuing question lingers: how could an artistic programme such as *Prospecting Otherwise* encourage such pondering and respond to the concerns herein levied? Could art effectively fulfil such an ambitious agenda?

1.2.8. Discussion and learnings

The *Forum of shared concerns*, an experimental, co-productionist, reflexive tool taking the form of a survey, has granted a redesign of the nature of the "concerns regarding climate change" problem: more than an issue requiring purposeful action, it foremost calls for attentive care. Its societal impacts seem to consist of a growing sense of current and projected loss, allied to high degrees of uncertainty regarding predictable futures.

> Ecological poem. In that green and generous instant, the green of the green algae increased, as the dense flora of the channel was flickeringly reflecting in the waters, and the air was warm, and there was a silence in it where birds peeped in chorus, and even the beating of wings and fish spasms could be heard in the distance. The whispering and the murmuring resounded in the warm silence. And in that green and generous instant, my being was absorbed into the landscape, and I became a branch leaning into the water, a young and refulgent aquatic turtle, and even a flock of green parrots. I offered all my heart, my corpse, to the banquet of worms, insects, and birds of prey that voraciously finished off my flesh, and I thought quietly of the empty bench that will wait here for another poet, should evolution allow for poets. (R30-PT, Nuno)[177]

Evoking an impression that pervades the *Fsc*, respondent Nuno's poem surmises a somewhat damaged human/nature interdependence and speculates humans' demise. It strongly resounds "environmental grief", a term coined by Kriss Kevorkian to designate awakening "to our own understandings of the loss that we as humans are perpetrating on this

[176] Audio response, free translation.
[177] Audio response, free translation.

planet" (2004, 9). Indeed, a prevalent sensitiveness towards *environmental grief* is arguably the most concluding stance allowed by the Survey, paired with stark powerlessness to act upon reversing the effects of established natural, social, cultural and political contingencies.[178]

Ashlee Cunsolo and Neville Ellis furthermore construe "ecological grief"[179] as one "felt in relation to experienced or anticipated ecological losses, including the loss of species, ecosystems and meaningful landscapes due to acute or chronic environmental change" (2018, 275). Within this framework, it not only responds to past, verified ecological degradation or extinction but also to the disruption of rootedness – a notion that correlates to Glenn Albrecht's "Solastalgia", "a form of homesickness one gets when one is still at 'home'" (2007, 45). Thus, *ecological grief* implies a sense of identity precarity and ensuing feelings of distress and desolation stemming from the destruction of territories to which personal attachment and meaning are ascribed. Forbye, emphasising "anticipated ecological losses", Cunsolo and Ellis's definition postulates time as a dimension of grief processes: it equates to a presage, a sort of preemptive coping mechanism. The emotional reaction to events prior to their emergence has otherwise been designated "eco-anxiety" and may explain the high levels of apprehension towards the future observed across the Survey. As contended by Hanna Comtesse et al.:

> The perception of the slow-moving impacts of climate change can evoke feelings of helplessness, hopelessness and uncertainty. Anxiety is an adaptive response to future-oriented, possible threats that encompasses such aversive emotion states, cognitive worrying and physiological arousal and apprehension. (Comtesse et al. 2021, 4)

Advocating for a systematic, measurable review within future research of *ecological grief*, the authors note conspicuous linkages to the bereavement field of studies, namely in common manifestations of PGD – Prolonged Grief Disorder, whose prominent trait is a persisting resistance to loss and its implicit emotional turmoil. Indeed, revisiting the Survey's results reveals a close affiliation between the expressed emotions and the five stages of grief advanced by the Kübler-Ross model (1969).[180] Under this scheme, we may argue that even those denying climate change could be undertaking the first steps of an unacknowledged grievance process. On the other hand, well-succeeded mourning requires

[178] On powerlessness, cf. Sec. 1.3., Pt. I, p. 34.
[179] The authors have not developed the rationale for replacing "environmental grief" with "ecological grief", even if their definition strongly resonates with that of Kervokian. We thus understand both terms as identical.
[180] Cf. Sec. 1.3., Pt. I, p. 30.

acquiescing to the reality of loss and naming the emotions issuing therein – in this case, elicited by climate change – as means to harbour acceptance, healing, and agency.

On naming, Panu Pihkala (2020) states: "[W]hen things have a name, they can be more easily encountered, and experiences about them can be more easily shared". Moreover, the author advocates for expanding vocabulary and studies on the wide range of emotions felt throughout the stages of *ecological grief*, such as "eco-anger" or "climate burnout" – which the variety of emotions articulated by the Survey's respondents, from desperation to outrage or anxiety, would advise. Pihkala exhorts recognising turbulent affect and sharing it in a safe environment as a possibly fruitful endeavour. This stance is further echoed by both Comtesse et al., stressing the role of social support in the "cognitive restructuring of excessive feelings of guilt/responsibility for the loss" (2021, 7) and Jasmine Kieft and Jem Bendell, to whom it is vital to foster a conviction of belonging and community in which to work on intentional meaning-making of negative emotions arising from climate change-laden powerlessness (2021, 35). Retracing the adaptive features of *ecological grief*, inasmuch "as emotional states motivate behavior tendencies, feelings associated with ecological grief (e.g., yearning, bitterness) could motivate environmental behavior" (Comtesse et al. 2021, 6).

Even though our psychological resistances commend diversely, "[w]e can no longer afford the indulgence of feeling powerless" (Figueres and Rivett-Carnac 2020, 99). Found similarities between *ecological grief* and bereavement theories permit inspiration to be drawn from the latter, as mourning's critical function, Pihkala (2020) suggests, lies in "relearning the world" (the ultimate existential challenge, one might argue). Profound changes demand adjustment, and a fulfilled grievance process does just that – it conceives of tools to grapple with a reality that does not match imbued expectations. Could resurging in full acceptance of *environmental grief* provide a means to spark consistent climate action?

As the Survey confirmed, climate change carries very significant levels of concern, accompanied by a salient sense of restlessness and urge to act – albeit vague regarding the object that motion should tackle. This indefiniteness could be attributed to its extended temporality (given its nature as a *hyperobject*, per Morton 2013), diluted responsibilities, and consequential imprecise accountability.[181] Responding to question I.1, Federica Calvo interweaves some of the dimensions at play in *environmental grief* and asks for the constitution of social support networks:

[181] Cf. Sec. 1.3., Pt. I, pp. 28-29.

> It is a triple sensation of Chaos, Anger and Extinction if we do not initiate change, little by little. But it is also hope enclosed in the sensation of urgency, awareness, lifestyle change and collective effort. […] I think that most people do not want to manage [climate change] because it remains in our imagination as something invisible and possible to procrastinate. […] The vaccine for Climate Change cannot be produced in a laboratory. It is something that everybody can create daily with awareness and much more consistent help from governments and states. (R10-EN)[182]

Awareness building, partnered with added political intervention, arise as possible routes to make practical sense of ongoing mourning processes. Nevertheless, how shall one grieve over such prolonged loss, to which no closure is foreseeable?

This is where prospection, following positive psychology's leanings, might come into play. To Martin Seligman et al., the distinguishing trait of our species is predicting the future. The authors propose an alternative category to "Homo sapiens sapiens" to describe humans' evolutionary status, that of "Homo Prospectus". While wisdom is aspired for and not necessarily owned, projecting "temporally distant hypothetical situations" (Seligman et al. 2017, 195) – and planning for them – is a fundamental part of human meaning-making. Grounded in a broad array of studies and trials, the authors state that humans think about the yet-to-come pragmatically, insofar as they feel free to construe it: "The very point of thinking about the future is that there are different possible futures. By anticipating them and adjusting one's actions, one can try to produce the more desirable ones and avoid calamities and disasters" (159). As a social and cultural construction, futurity is built upon collective understanding and planning. The most pragmatically useful prospection – thus most likely to foster support – is, thence, that which engages in a positive vision of the future. Conceiving this shared, alternative vision is culture's role.

The *Fsc* wrought two main threads of results: on the status of concern regarding climate change, a generally experienced *environmental grief* and powerlessness; on possible ways forward, the assertion of the power of *prospection* in hoping and realising futures-otherwise, coupled with beseeching rapid, far-reaching and unprecedented change (deriving from radically reviewing established cultures/attitudes). Respondents' engagement with the Survey – as per the astounding number of responses (considering the short collection period and modest dissemination means employed), time commitment, and qualitative nature of the feedback – evidences a yearning to speak about one's apprehension towards climate change. *Prospecting Otherwise*, as well as upcoming developments of the *Forum of shared concerns*,

[182] Written answer.

may thus generate a community to sustain existing, hardly ever *named* and *shared*, feelings of hopelessness, while concomitantly amplifying awareness. Fostering a supportive context within the public forum to welcome environmental concerns shall render the issue visible and tackle dismissiveness and denial trends.

Within the following sections, we shall proceed to ground *PO* in several learnings uncovered through the Survey's analysis. *PO* sets to probe how art might be singularly placed to assert the climate emergency as a shared *matter of concern*, shake entrenched modes of being and materialise (personal and cultural) change. It shall respond to *environmental grief* by playing arts' imaginative capacity into "relearning the world" and envisioning what can still be achieved: *The More Beautiful World Our Hearts Know Is Possible* (Eisenstein 2013).

1.3. Listening to the production end: arts & climate change programming in Portugal – state of the art

Prospecting Otherwise (*PO*) lays its grounds within a specific cultural landscape, that of Portugal. Therefore, a brief review of previous nationally-located attempts where climate change's cultural and artistic dimensions are operated through cultural programming is in order. While findings show that no other efforts made to date were significantly analogous to *PO*'s aims, a substantial body of work is noteworthy. A general disposition to addressing climate change within cultural programming was made prominent throughout the last four years – one might speculate if informed by the IPCC's crucial Special Report "Global Warming of 1.5ºC" (2018), which renders the planetary and social impacts of temperature increase conspicuous and indissociably linked to greenhouse gas emissions.

A relevant symptom of the recent attention given to the issue within the cultural and artistic realms is proven by Asia-Europe Foundation (ASEF) culture360's Guides "Creative Responses to Sustainability" (2015-, comprising eight editions thus far). Written in collaboration with Ci.CLO Biennale, its 6th volume (2019) targeted Portugal and was highly inspirational for this state of the art's layout. The Guide's selection criteria for the sixteen projects therein refer to sustainability as a central pillar of their conceptual rationale and implementation while also considering durability and frequency.

Ranging festivals, forums and meetings, regional development organisations, and site-specific artistic projects, most initiatives in ASEF's Guide are deeply rooted in local,

predominantly rural particularities, responding to environmental and social features found in their areas of intervention and fostering positive human/nature relations. This is the case with "PES – Projecto Entre Serras" [Project Between Mountains, free translation] (2017-2021),[183] "Projecto Pontes – Luzlinar" [Project Bridges, free translation] (Fundão and Belmonte, 2015-),[184] "Residência Artística EcoArte" [EcoArt Artistic Residency, free translation] (Póvoa do Lanhoso, 2016, 2018),[185] or "Binaural Nodar" (Vouzela, 2004-).[186] Additionally, the freshly announced "CÔA – Corredor das Artes" [Arts Corridor] (Vale do Côa, 2023)[187] resonates with the preceding pursuits, maintaining a focus on land art. Yet to be noted, within a strand of environmental programming that caters to territorial embeddedness is "BoCA – Biennial of Contemporary Arts"'s recent participatory 10-year project "A Defesa da Natureza" [The Defense of Nature, free translation] (Lisbon, Almada, and Faro, 2021-)[188] – an experiment in joining natural and artistic creation over regenerative actions, paying homage to Joseph Beuys.[189]

Within this trend, "Lavrar o Mar – As Artes no Alto da Serra e na Costa Vicentina" (LoM) [Plowing the Sea – The Arts in the Highlands and the Costa Vicentina, free

[183] "PES" is a transnational cultural, social and scientific network set in mountain ranges connecting Portugal and Spain, as well as Spain and France. Based on the assumption that art can be a tool to counter the human vs. nature duality, the Project reflects on the interactions between transdisciplinary contemporary art and the environment – centred on agriculture and biodiversity –, inviting artists to create new artworks inspired by natural places (in situ), local communities and media documentation (in visu) (PES n.d.).

[184] Similarly to "PES", "Project Bridges" sponsors a science-based creative convergence with forgotten natural sites in predominantly rural territories in Portugal's deep interior, where it fosters cross-disciplinary research and artistic creation, training, and public programmes gathering local inhabitants, artists, scientists, and visitors (Luzlinar n.d.). In 2021, Luzlinar furthermore launched the international cooperation project ARS – Art and Science Research Structure (ARS 2021).

[185] Devised by Centro de Interpretação do Carvalho de Calvos [Oak Interpretation Centre], "EcoArt" aimed at incentivising the creation of sculptural works made of organic materials, offering 5-day residencies to applicant artists (BC – Fundação Bienal de Cerveira n.d.; Póvoa de Lanhoso Município 2018).

[186] Established in the region of Viseu-Dão Lafões, "Binaural Nodar" works within the fields of sound and media arts (primarily producing soundscapes), audiovisual ethnographic documentation and other related activities, mainly focusing on nonurban contexts and local dwellers, with whom practices of mediation are essayed (Binaural Nodar n.d.).

[187] Promoted by the organisation "Rewilding Portugal", "CÔA" settles in the endangered landscape of the Côa Valley and is part of the efforts to support the area's rewilding. This cultural initiative will host artists in residency, resulting in six to ten site-specific artworks on display in the Valley, which are to be visited in walks led by astronomers, biologists and geologists. An outdoors performing arts programme and farmers' markets in the surrounding municipalities are equally foreseen (CÔA n.d.).

[188] BoCA summons artists and local audiences to act creatively by generating life, planting trees – and naming them, as one would do to a work of art – in several locations throughout Portugal while making these collectively raised forests sites of artistic experience, educational activities and debate (BoCA n.d.-a). The Project's cultural programme initiates in September 2022 with dance workshops by Mariana Tengner Barros, Gustavo Ciríaco and Pedro Ramos in Monsanto, one of the first locations that have been cultivated (BoCA n.d.-b).

[189] Namely to the artist's work *7000 Oak Trees* (1982), in which Beuys envisioned to plant seven thousand oaks all over the city of Kassel (TATE 2015).

translation] (Aljezur and Monchique, 2016-) is possibly the most consistent, as well as an inspiring case for *PO*, given its curatorial stances and ecologically-ingrained values. LoM is anchored within two natural parks and promotes a programme of contemporary performing arts in deep connection to its surroundings – made prime presentation spaces and a source of stimulus for hosted resident artists (Lavrar o Mar n.d.). As asserted by its artistic directors, Madalena Victorino and Giacomo Scalisi:

> We nurture the conviction and militancy that there is a potential for transformation and a positive impact on society in the arts. […] We want to measure the pulse of the present; to reflect on issues that are to us all, and nowadays, unavoidable, through the immersion in unique experiences that may be disconcerting and, hopefully, significant. (Victorino in ASEF 2019, 28)

Examples of artistic proposals shown include the itinerant performance and installation "Quando" [When][190] – requiring the audience to embark on a 9km walk in Monchique starting at sunset and extending into the night –, "Caminhadas com Arte" [Walks with Art][191] – hikes through the range and along the shore, guided by intellectuals and artists of various fields –, or the theatrical series of seven episodes conceived for and at the "Medronho" distilleries (2017-2021), inviting Portuguese writers to create scripts inspirited by the mountain and the native firewater tradition.[192] Highly successful in terms of audience participation, LoM has proven effective in nurturing a sense of embeddedness in the environment, offered to apprehension via artistic experience.

Retracing the trends in ASEF's Guide, the yearly frequency and short span of a considerable part of the alluded projects were apparent. As examples, and albeit providing spaces for meaningful exchange when in place, "CineEco – Serra da Estrela Environmental Film Festival" (Seia, 1995-; 7-8 days/year),[193] "Safira – Festival de Artes na Paisagem" [Arts

[190] "When" is a cocreation of an artistic collective led by Madalena Victorino, integrating dancers, performers, clowns, musicians, farmers, and cowherds, performed in October 2020 and May 2021 (Lavrar o Mar 2021).
[191] "Walks with Art" was held in September 2020 (for two weekends), and repeated in May and June 2021 (two days in total) (Lavrar o Mar 2020).
[192] "Medronho" stands for Aguardente de Medronho, a potent spirit similar to brandy made from an autochthonous wild fruit, whose customary modes of production rely on local, rudimentary harvest and distillery methods.
[193] "CineEco" is the most persistent endeavour within ecologically-oriented cinema in Portugal. It includes an international competition of documentaries and parallel activities such as film cycles, exhibitions, workshops, conferences and concerts (Cine Eco Seia n.d.). There are, however, other examples within the audiovisual domain, such as "CineClima", an event promoted since 2018 by the artivist collective "Art for Change" (formerly "2degrees Artivism"), aspiring to draw attention to and act upon the climate crisis. The initiative's first two editions were held simultaneously in nine to ten cities across the country, with a smaller run in 2020, settled solely in Lisbon (Art for Change n.d.).

in the Landscape Festival, free translation] (Montemor-o-Novo, 2010-; 1-3 days/year),[194] or "Encontros do Devir" [Encounters of the Yet-to-come, free translation] (Faro, 2015-; 4-9 days/year), [195] promoted by DeVIR CAPa, supply no continued public programmes throughout the year.

Another trait common to several environmentally-engaged cultural projects refers to sustainable governance and supply and waste disposal practices. Cases include "Andanças" (Reguengos de Monsaraz, 1996-; 4 days/year),[196] "Eco Festival Azores Burning Summer" (Porto Formoso, 2015-; 3-4 days/year),[197] or "Waking Life" (Crato, 2017-; 6 days/year),[198] to which many others could be added. Pivotal is the renowned "Boom Festival" (Idanha-a-Nova, 1997-; 8 days/biennial), whose eco-regeneration principles, meriting ample recognition, include support to local industries and farmers, a reforestation programme and the development of a water treatment system currently underway in what has been nicknamed the "Boomland".[199] Other examples in this vein – of more discreet dimensions –

[194] "Safira" is hosted in a deserted village (named Safira) near Montemor-o-Novo. The Festival was born out of the personal impetus of the landscape architect Miguel Carrelo and the geographer Joana Coelho – who wished to put their land to a use other than agricultural and "take advantage of the landscape, in the heart of the Alentejo's cork oak forest, to put on performances" (Carrelo in *LUSA* 2015) –, joined by "O Espaço do Tempo", led by the choreographer Rui Horta, since 2012. This reasonably small Festival of familiar ambience caters an unusually tranquil setting to the performing arts, making a vehement case for natural surroundings' ability to convey an added value to the artistic experience.

[195] "Encontros do Devir" does not approach environmental issues on a steady basis. It has, however, promoted several artistic projects that stem from reading transformations imposed on the local territory, largely related to intensive monoculture perils and climate change's impacts on water availability. Its 2021 edition planned a Colloquium and Atelier on "The era of the Anthropocene, pathways for transformation and planetary rescue" (DeVIR CAPa n.d.-a) – cancelled due to COVID-19 –, and 2022's (March to April) – encompassing performances, activism, urban art, photography, and music – was entirely focused on the idea of "art for the future" (DeVIR CAPa n.d.-b). DeVIR CAPa also develops a regular performing arts programme unrelated to the matters at hand.

[196] One of Portugal's most established festivals asserting a Zero Waste policy, "Andanças" primarily heeds traditional and contemporary world dances and music, including as well a performing, visual arts and cinema programme delivered in natural sites (Andanças n.d.), with changing locations throughout its long history, ranging the districts of Évora, Viseu and Guarda (Wikipedia 2004).

[197] The Festival mostly features concerts, adjoined by activities such as land art, eco-markets, cinema sessions and eco-talks. Its 2021 edition was granted the "Green Spirit – Circular, Green and Blue Economy" award by the Azores Regional Government, and in 2022 it was the National winner of the Iberian Festival Awards' "Contribution to Sustainability" (Eco Festival Azores Burning Summer n.d.).

[198] Grounded on a conviction in immersive artistic performances' ability to move, "Waking Life" is a "communitarian, multidimensional project which is accompanied by cultural, counter-cultural and agricultural initiatives", proposing to collectively imagine another society diverging from current predefined models (Walking Life n.d.).

[199] "Boom Festival" has been attributed by the UK-based not-for-profit AGF – A Greener Festival, the "Outstanding Greener Festival" award in 2008, 2010, 2012, 2014, 2016, and 2018 (*Ambiente Magazine* 2019), as well as the "AGF Greener Creative Award" in 2019 for its creative take on "dissolving the restricted barriers that the modern thinking imposes, through promoting a wonderful connection with nature and with each other" (*DN/LUSA* 2019).

include “Fair Saturday Lisboa” (Lisbon, 2018-2019; 1 day/year),[200] primarily focusing on circular economy principles over artistic content, the citizen-led “UmunduLX – Festival Coletivo para a Transformação Sustentável” [Collective Festival for Sustainable Transformation, free translation] (Lisbon, 2020-; 6 to 9 days/year),[201] and the smaller “Festival.Eco” (Parede, 2016-2019; 2 to 3 days/year), steered by the community-run organisation Cultura no Muro, chiefly approaching hands-on sustainability and self-sufficiency through DYI workshops. Another settled event to be mentioned is “GreenFest” (2008-; 3 days/year),[202] arguably a case of coopting environmental issues for corporative purposes masked as a cultural event. The Festival presents a high-profile, essentially political and business-inclined agenda, convening theme-based lectures and a parallel cultural programme, voluntarily coproduced by applicant artists and organisations working within sustainability.

A further line of programming emerges echoing global political events.[203] This is the case with “Bienal do Ambiente” [Environment Biennial] (Lisbon, 2020),[204] associated with Lisboa Green Capital 2020,[205] and researcher Julia Bentz’s curatorial collaboration with the

[200] “Fair Saturday” is a worldwide cultural movement taking place on the Saturday following Black Friday, aiming to counter consumerism and raise funds for social causes through cultural and artistic renderings, as well as to trigger reflection upon “people’s need to be responsible for the creation of a better world” (Fair Saturday Festival n.d.). Artistic performances are freely delivered in exchange for supporting a social cause.

[201] Born within Lisboa Green Capital 2020, “UmunduLX” intends to encourage participants to be agents for change towards a sustainable, resilient and regenerative paradigm through a programme of debates, films, exhibitions, and guided tours, relying on the voluntary participation of numerous associations and citizen-driven initiatives (UmunduLX n.d.). The Festival’s accomplishment depends entirely on crowdfunding, with a modest budget ranging from ca. 4.500€ (2021) to 6.500€ (2020), which may vaticinate low resilience to financial strain and a limited lifespan.

[202] “GreenFest” declares to be “the largest sustainability event in Portugal” (Greenfest n.d.), even if it fails to circumscribe how sustainability is effectively addressed. The marketised language employed – spanning terms such as “Green Food”, “Green Entrepreneurs”, and “Green Destinations”, among others – and sponsors’ affiliations to the banking sector or fuel companies (e.g. Santander or Prio), are strong indicators of its commercial aims. Multiple cities have hosted the Festival, namely Estoril, Carcavelos, Braga, and Valongo.

[203] A telling international example of how political conventions may impact cultural production was the “ArtCOP21 – A Global Festival of Cultural Activity on Climate Change” (ArtCOP21 2015), happening worldwide from September to December 2015, preceding the COP 21 in Paris (which became notable for the achievement of the “Paris Agreement”, cf. fn. 9, p. 7).

[204] The Biennial’s rather timid first edition expanded on “water and the art of scientific communication”, purporting the interaction of contemporary artistic practices with scholarly scientific discourse as means to engage broader audiences in “the urgent preservation of the planet” (Bienal do Ambiente n.d.). The programme included a conference, a masterclass, and three online exhibitions.

[205] Lisbon’s distinction as European Green Capital 2020 has occasioned the surfacing of a wide set of environmentally-concerned initiatives and triggered institutions and organisations to adjust their agendas to the City’s year motto (within and beyond arts and culture). The pandemic certainly took a toll on the Green Capital’s programme ambitions, with most events getting cancelled due to successive mandatory quarantines (CML n.d.). However, if a brief note of criticism is allowed, the award was unable to coherently mobilise society, for which purpose specific lines of funding should have been granted.

4th European Climate Change Adaptation Conference (ECCA), as part of the project "Art for Adaptation – Creative Approaches for Integrated Responses to Climate Change" (Lisbon, 2019; 3 days).[206]

Academia is often called upon to collaborate with the cultural arena. Occurrences comprehend several major institutions such as Culturgest's "Anthropocene Campus Lisbon: Parallax" (Lisbon, January 6th to 11th, 2019; Culturgest n.d.-a), coordinated by the CIUHCT–FCUL [Interuniversitary Centre of History of Sciences and Technology, free translation] – a satellite event of "Anthropolands" –,[207] the commission "Segredos da Natureza" [Secrets of Nature] (2021; Culturgest n.d.-b)[208] and the talk "Ser Líquen" [To Be a Liquen, free translation] (Zoom, January 28th, 2021; Castro and Coutinho 2021) – both by the historian and cinema researcher Teresa Castro; Serralves's cycle of lectures "Pluralizing the Anthropocene – Reimagining the Future of the Planet in the 21st century" (Porto, February 15th to May 10th, 2021; Serralves n.d.), curated by Gonçalo Santos (CIAS/Sci-Tech Asia) and Ana Luísa Santos (CIAS–University of Coimbra); "Fórum do Futuro" [Forum of the Future] (Porto, 2014-; Ágora n.d.), a rich lineup of debates and conferences complemented by a performing arts programme held annually in Porto, in partnership with Teatro Municipal do Porto;[209] and Porto Design Biennale (Porto, 2019/2021), whose latest edition expanded on "Alter-Realities", following chief-curator Alastair Fuad-Luke's questioning:

> How can we make and prototype together, reveal, critique and amplify Alter-Realities in order to reorientate ourselves towards futures where trust in each other is restored, where regeneration not destruction is evident, and where we find a new relationality between us and Others? (Fuad-Luke n.d.)

Independent organisations have also affiliated with knowledge-building ventures, namely the Odemira-based "Cultivamos Cultura" (CC) [We Cultivate Culture, free translation], whose 2021 Summer School dealt with "Elements of Care".[210]

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[206] Julia Bentz is a PostDoc candidate at the CE3C – Centre for Ecology, Evolution and Environmental Changes at the Faculty of Sciences, University of Lisbon. Bentz's curatorial contribution to ECCA included a live performance, two exhibitions and a children's choir concert (Bentz 2019).

[207] "Anthropolands" was initiated by Haus der Kulturen der Welt (HKW) and the Max Plank Institute for History of Science (2013-), debating the concept of the *Anthropocene* from a social sciences and humanities perspective. To this end, the Project resorts to data kept in archives, related to the African Portuguese empire, its primary case-study (Anthropolands n.d.).

[208] "Secrets of Nature" is a microsite displaying six short videos and a collection of pictures.

[209] Meaningfully to the matter at hand, the Forum's 2020 edition took the form of a book, *Vita Nova* (Basar et al. 2020), addressing human and nonhuman existences from the perspective of various cosmogonic precepts.

[210] CC is a platform for experimentation hosting artistic residencies, curating and producing art exhibitions that cross science, technology and contemporary art. CC's Summer School inquired about post-human policies'

This strand of policy-making and Academy-laden projects shows how concerns surrounding the *Anthropocene* and the urge to reenvision futurity have become more expressive in recent years, even beyond the institutional scope of action. Despite enriching from the standpoint of critical reflection, most referenced events do not, however, necessarily encompass a robust artistic programme and are thus only tangentially relevant to *PO*.

The various instances cited thus far indicate that prevailing efforts relate cultural fruition to natural environments, thematising ecology while envisioning awareness-raising, tackling concrete sustainable practices, and stimulating analytical pondering. In contrast, no consistent and continued endeavours at placing climate change at the core of cultural programming – considering artistic experience's affect – appear to abound.

Content-wise, artistic expressions pursuing the climate emergency spring largely from within the visual arts and interdisciplinary domains. Most eminent are MAAT – Museum of Art, Architecture and Technology's several exhibitions and cross-disciplinary pursuits (2018-2021)[211] on topics relating to the *Anthropocene* and environmental transformations, ecological catastrophes linked to waste disposal, biodiversity loss, compromised futures, planetary sensing, or the recent series on #ecologicalcrises, #emergentbehaviour and #morethanhumanecologies (upon which the content platform "MAAT extended" expands),[212] all of which were arguably heralded by the international exhibition "Eco-Visionaries: Art and Architecture After the Anthropocene" (April to October 2018), curated by Mariana Pestana[213] and Pedro Gadanho.

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planetary and bodily consequences, triggering artists to "combine scientific knowledge and processes and aesthetics of concern to encourage a mentality of inter-action between humans and nonhumans" (Louro 2021).

[211] Instances include, among others, Tadashi Kawamata's exhibition "Over Flow" (October to April 2019); an electronic music cycle curated by Discrepant/Gonçalo F. Cardoso with sessions entitled "Visions at the end of the world", "Lost futures", or "Do you miss the present?" (July to September 2020); the workshop "Disturbing Conservation: Remapping the Avencas Marine Protected Area", led by Dani Admiss and Gillian Russell (October 12th to 18th, 2020); the soundscape/installation "Extinction calls", by Cláudia Martinho (June 2020 to February 2021); the video/performance "MUSH ROOMS", by BUREAU (January 2021), originally released as part of the 5th Istanbul Design Biennial, curated by Mariana Pestana; or the interactive installation "Earth Bits – Sensing the Planetary", by Dotdotdot (March to September 2021) (MAAT n.d.-a).

[212] Cf. MAAT n.d.-b.

[213] Pestana is a prominent curator holding the environmental effects of human activity at the centre of her praxis and addressing intersectional and complex contemporary issues by employing "fiction as a tool to enact possible futures" and spur critical citizenship (Harrouk 2021). Most cogently, she co-curated, with LIKEarchitects, the Portuguese representation at the 14th Venice Architecture Biennale "Living Transitory" (2014), commissioned "This Time Tomorrow" (2016) and "The Future Starts Here" (2019, with Rory Hyde) for the Victoria & Albert Museum and, more recently, the 5th Istanbul Design Biennial, under the theme "Empathy Revisited: Designs for More Than One" (2020/2021).

Similarly illustrative is the priorly mentioned Ci.CLO (Porto, 2019/2021; ca. 1.5 months/biennial), a photography biennale committed to shifting values towards an ecologically livable future through alternative visual representations and thematic approaches that foster a critical awareness of ecological and social vulnerabilities, au par with an ethical cultural change. After 2019's delve into "Adaptation and Transition",[214] its latest edition developed under the motto "What Happens to the World, Happens to Us", assuming that "[b]y recognizing and accepting that we live in an interdependent, fragmented and unstable world, we can drive the transition from a dominant narrative of separation to a narrative of inclusion; a position that accepts everything and everyone, humans and nonhumans, as political subjects of a universal polis" (Ci.CLO n.d.).

Other representative examples include the exhibitions "Matter Fictions" (Lisbon, May to August 2016; one-time event),[215] presented at Museu Coleção Berardo, and "Plant Revolution!" (Guimarães, October 19th, 2019 to February 16th, 2020; single occasion),[216] hosted by CIAJG, both curated by Margarida Mendes.[217] The independent practitioner Alice Bonnot, currently based in Lisbon, is another instance worth signalling for her consistent development of environmentally sustainable curatorial practices.[218]

A symptom of top-down – policy-making to cultural production – efficacy is the relevant role that financing schemes appear to play in fomenting the development of cultural programmes engaging with climate change, both amid the independent cultural sector and

[214] Which elaborated on the nuclear questions: "How can we contribute to transitioning towards a better adapted and more sustainable society? How can thought and artistic practices creatively expand the discourse around these issues and translate thinking into action?" (Ci.CLO in ASEF 2019, iv).

[215] Considering artists' increasing attention to the agency of matter "as a catalyst of biopolitical and economical transformations", the exhibition commended audiences to "re-learn our ontological position in the world, by inquiring how matter is transformed" (Mendes 2016).

[216] The exhibition's presentation closely relates to ideas that are to be explored by *PO* (cf. Sec. 2.3.4., Pt. II), namely asking "[…] what can we learn from plants at this time of planetary crisis?" and stating to reflect on "the relationship between humans and plants" as an "interspecies encounter". The works on display assumed the beings/environment continuum and tested "forms of political recuperation, stimulating an emancipatory imagination and new vocabularies to think about the planet, beyond the partition of the natural world" (CIAJG n.d.).

[217] Mendes is a prolific curator and researcher on environmental transformations and their impact on social structures and cultural production. She has led projects such as the research-based curatorial platform "The World in Which We Occur" (2014-2020; TWWWO n.d.) or the speculative fiction exhibit "Social Forms Pavilion", by the artist Mariana Silva (Lisbon, November 2018 to January 2019; Mendes n.d.).

[218] A telling case is "Triple Point", an exhibition by Hannah Rowan construing on bodies of water, presented at Belo Campo (September 18th to October 22nd, 2020). Bonnot critically approached the conflicting fast pace of human activity *vis a vis* slow geological processes, exhorting visitors to decelerate and connect to ecological systems (Belo Campo 2020). Her current project, "VILLA VILLA", is a platform for cultural exchange and sustainability, envisioning to establish an art residency programme in the countryside of Lisbon (VILLA VILLA n.d.-a).

at a Municipal level. Evidencing this proclivity are the National recipients of the EEA Grants' last cycle (2014-2021), a funding scheme assigning "Environment" and "Culture" as two out of its five priority axes (EEA Grants n.d.). Promoted by the beneficiaries Academia de Produtores Culturais and Mapa das Ideias, the project "Fôlego" [Breath, free translation] (Mação, Oleiros, Proença-a-Nova, Sertã and Vila-de-Rei, November 2021 to July 2023) is quite possibly, among all levied initiatives, the one relating the most to *PO*, for its thematic approach as well as for its temporal and geographic distention.[219] "Fôlego" presents itself as "an artistic programme focused on fighting climate change […] [that] arises from the association of this territory with fire, aiming to bring the population closer, breathing, reflecting and acting through the arts" (Fôlego n.d.-a). It unfolds over one and a half years, including a total of fifteen performances and mediation activities to be held in partnership with five Municipalities from the Centre Region of Portugal, all of which are especially prone to suffering climate change impacts, such as wildfires and drought.[220]

As a partner in "URBACT – Driving change for better cities", funded by the European Regional Development Fund, the Municipality of Águeda joined the project "C-CHANGE" (2019-2020),[221] led by the "Manchester Arts Sustainability Team" (MAST),[222] pre-empting local coalitions between the arts and civil society towards sensitising communities for climate change, with a view to mobilising action. Even though the EU financial incentive and peer endorsing of the attention given to the matter could have foreclosed its effective inclusion in the political agenda, "C-CHANGE"'s outputs in Águeda were relatively modest and time-bound. The City offered Carbon Literacy training to its staff; created a *Facebook* group joining local actors – artists and cultural associations – with the intent to "share knowledge connecting art to the environment or SDGs' data" (cf. C-CHANGE – GRUPO

[219] A disclaimer is due: *Prospecting Otherwise* is by no means a plagiarism attempt against "Fôlego". The latter has only been made public in November 2021, over one year after the conceptual framework of *PO* was devised and submitted as a project to the UCP-FHC/The Lisbon Consortium. Any similarity is, thus, coincidental.
[220] The Project's multidisciplinary programme – inviting chiefly national or local-based choreographers and musicians – focuses on site-anchored, community-based creation, including performative, participatory practices, and critical awareness mentoring endeavours involving school students (spanning elementary school to high school). Interactive installations and happenings in the public space, as well as assembly-triggering concerts, consist of "Breath"'s most festive face (Fôlego n.d.-b).
[221] "C-CHANGE" encompasses six medium-sized cities in the United Kingdom, Poland, Italy, Germany, Croatia, and Portugal, all expected to experience climate change's repercussions and thus requiring pro-environmental induction (URBACT n.d.).
[222] MAST is a network involving around thirty arts and cultural organisations in Manchester, working together since 2011 to explore how to contribute to climate action and engagement, in support of the "Manchester Climate Change Strategy 2017-2050" (URBACT 2019).

LOCAL ÁGUEDA 2020), and promoted the idea contest "Agentes de Mudança" [Agents of Change, free translation], earning rather limited achievements.[223]

Following its membership to both the "World Cities Culture Forum" (WCCF)[224] and "C40 Cities Climate Leadership Group" (2020-),[225] and in line with the networks' stakes in integrating environmental sustainability into cultural policymaking, Lisbon has also subscribed to scale up its agenda. While the City's participation in these global coalitions has not yet directly resulted in the emergence of climate change-bound initiatives within the creative sector, it may still come to encourage further artistic creation relating to this theme via specific grant-allowance schemes[226] and sustain a green transition in the Municipality's cultural infrastructure (concerning lightning gear, appliances, consumption patterns, sustainable mobility, governance models, supply chains, among others).

As a possible instance of these hypotheses, the newly founded Municipal theatre TBA – Teatro do Bairro Alto (Lisbon, 2019-),[227] managed by EGEAC, states to be "a green venue", supporting "a continuing joint effort amongst guest artists and the Theater's team to adopt a sustainable behaviour" (TBA n.d.-a). Moreover, the Theatre's compromise extends beyond practical concerns and into its artistic agenda, as is patent, for example, in the three-week-long programme "Curadura" (12th to 30th May, 2021), throughout which the artists'

[223] The *Facebook* group is kept active to date, including 21 scant participants who mainly use it as a promotion platform for their activities. The "Agents of Change" competition was set to award two projects, attributing a first prize of 3.000€ and a second of 2.000€ (Câmara Municipal de Águeda n.d., 5). While attempts were made to discern this initiative's results, only one was found: "O Astronauta em Missão – Vamos Curar a Terra!" [The Astronaut on a Mission – Let's Heal the Earth!, free translation], performed six times in December 2020 (Município de Águeda 2020).

[224] A Forum of 38 cities benefiting from a programme of events to share "the great policy issues of our age, from tackling climate change to promoting social equality", aiming to set a "global agenda for sustainable urban development" grounded in culture (WCCF n.d.). Associating with the UK non-profit Julie's Bicycle, this Consortium launched two influential compendiums as part of its Policy and Practice Series, which may have drawn member cities to leverage their culture-based environmental sustainability commitments (cf. WCCF 2017 and WCCF 2019, the latter published following IPCC's 2018 Special Report).

[225] Accepting members upon performance-based requirements, C40 is "a network of mayors of nearly 100 world-leading cities collaborating to deliver the urgent action needed right now to confront the climate crisis", deploying social-sensitive strategies to halve emissions within a decade (C40 Cities n.d.).

[226] A paradigmatic example is the Arts Council in England, embedding sustainability into grant assignment criteria since 2013. Funded cultural organisations are requested to measure and report on the environmental impacts of their activities using a sector-specific set of tools, including a carbon footprint calculator (Julie's Bicycle, n.d.-a).

[227] As a context-providing side note, TBA's emergence is directly linked to the contested reorganisation of Lisbon's theatre park in 2017, dictating the private concession of the formerly Municipal-run Teatro Maria Matos and its replacement by both TBA – the city's experimental venue – and LU.CA – Teatro Luís de Camões, devoted to young audiences (Frota 2017).

cooperative PARASITA proposed to "comprehensively imagine the theatre as a public space of social responsibility", consistently exploring multispecies entanglements (TBA n.d.-b).[228]

As early as 2011, Lisbon-based Teatro Maria Matos (MM) championed consistent proceedings, unprecedented to date on a National scope (and, may we add, remaining unique to present days), to implement and divulge its statement as a "Green Theatre" across all the Theatre's areas of activity, most singularly integrating the topic into its programming.[229] Stemming from learnings of the in-hosted conference "Two Degrees – Art, Climate Change and Sustainable Development" (2011)[230] and co-designed with Lisboa E-Nova (the city's Energy and Environment Agency) and Julie's Bicycle (JB), MM sustainability goals and strategy's impacts measurement (Teatro Maria Matos n.d.-c) were mostly left unrealised due to the Theatre's transition to private management (cf. fn. 227, preceding page). In 2015, MM partnered with nine other arts organisations in Europe, focusing "on transition in the cultural field and a broader civil society context around the issues of the socio-ecological crisis" through the Creative Europe-funded project "IMAGINE 2020 (2.0) – Art, Ecology & Possible Futures" (2015-2019) (European Commission n.d.-b).[231] "IMAGINE 2020" coheres in multiple ways with *PO*, considering its aims – "speculating about a sustainable future through artistic creations that allow alternative perspectives to emerge" –, the questions it poses – "How could it be otherwise?"– and its cross-disciplinary approach, fundamentally grounded in the performing arts (Ibid.). It was within this framework that MM was able to expand previous programmes of similar persuasion,[232] having developed

[228] PARASITA is, among others, composed by Rita Natálio, a performance artist and researcher who develops creative work focusing on the nature/culture dualism critique and exploring practices of doing in support of Earth's rebounding (cf. Annex E.3. for an interview). Together with Marta Lança, Natálio has furthermore initiated the project "Terra Batida" [Earthways] (2022), presented at Alkantara Festival in November 2020.

[229] Admittedly, the fact that most of MM's team was transferred to TBA may have influenced – to a greater extent than eventual Municipal guidelines – the latter's identical placement as a "Green Theatre".

[230] A compelling token of how a public cultural event may, indeed, purview actual behaviour transformation (in this case, applicable to organisational demeanour).

[231] Presumably in anticipation of COP 21, 2015 marked several relevant akin pushes within the cultural sector. The "International Network for Contemporary Performing Arts"'s (IETM) partnered with "COAL – Art et Développement Durable" to produce the widely disseminated publication "Art for the Planet's Sake. Fresh Perspectives in Arts and Environment" (Van Den Bergh 2015), exploring how art may prepare us for change. The platform "On the Move" delivered its first "GALA Funding and Resources Guide" (On the Move and GALA 2020) within the scope of the Green Art Lab Alliance, effectively endorsing environmentally engaged artistic production. It is once again notable how diverse scales of action – global/international, regional, and municipal/local – intertwine into generating ever more consistent approaches to arts & climate change, a decisive stance on the importance of encouraging all possible spheres of action and a wide diversity of interdisciplinary responses: scientific, political, academic and artistic.

[232] Notably, the cycles "Transição" [Transition] (April to June 2013) and "Mais Pra Menos Que Pra Mais" [Rather Less Than More, free translation] (June 2014). Echoing MM's internal organisational sustainability

the cycles "As 3 ecologias" [The 3 ecologies] (March and April 2016),[233] co-curated with the choreographer Vera Mantero, and "Utopia – Arquipélago Verde" [Utopia – Green Archipelago] (May 2017), both of which have been foundationally inspiring to concocting *Prospecting Otherwise*.[234] These projects, and considerations regarding their devising and impacts, were explored in an interview with curators Mark Deputter and Liliana Coutinho (cf. Annex E.1.), whose central arguments are expounded in the following pages.[235]

MM's essential concern with providing meaningful encounters between artistic creation and society, adding artists' voices to contemporary debates, accords with the concept of *deep listening* (Oliveros 2005). As Deputter posits: "Maria Matos's project was conceived from this perspective – how can we create a connection between themes that are important in society and our living in community, and how can these two worlds [culture and society] fertilize each other" (Annex E.1., 428).[236] Ecology surfaced as a topic transversally impacting several critical societal and political issues relating to the environment, social justice and the pressing need to reimagine our shared futures. When questioned if the theatre could inspire the state of the world as much as the latter informs the former, the interviewees maintained that its role pertained to the realm of "articulating and intensifying" (Coutinho in Ibid., 432), contributing decisively to the institution of *matters of concern* within society at large by "rendering matters debatable […], placing them in the agenda" (Deputter in Ibid., 432-433) – arguably a central feature in conceiving of alternative becomings. In a compelling take, Deputter advances an image of the theatre as a megaphone, an instrument to extend messages and grant them visibility (430). Deputter and Coutinho consider the theatre a space where encounters between people are intrinsically and

venture, these first topical approaches to ecology chiefly aimed at building awareness for broader audiences and offering concrete tools to minimise one's carbon footprint.

[233] The Cycle's title promptly evokes the equally named text by Félix Guattari, *The Three Ecologies* (1989). Indeed, as Liliana Coutinho confirms, the curatorial premises stemmed from Vera Mantero's readings of the author (Annex E.1., p. 435). The editorial text opening the Cycle's reader furthermore contends: "The transition towards ecological and social sustainability implies recognising a close link between three fields of experience: the subjective, the social and the environmental. To think and experience this relationship is also to become aware of how each of us, our daily gestures and the choices we make, is implicated in the state of the world" (Coutinho and Deputter 2016, 3, free translation).

[234] Even though a thorough description of the Cycles' programmes is not in order, it may be relevant to note that both sprung from positive contamination between Academia and artistic/cultural production – an aspect shared with *PO* – and entailed a multidisciplinary approach, including talks, debates and performances, among other activities (Teatro Maria Matos n.d.-a; n.d.-b).

[235] All quotes are free translations from Portuguese, the language in which the interview was originally conducted.

[236] Deputter's stances root in Ancient Greece's notion of theatre: "a place for public debate, a space about the *polis* (city state) and politics" (Deputter in Musca 2017).

historically natural, owing to its symbolic significance, centrality, and infrastructural preparedness to capture audiences (430-431), thus a site offering fertile grounds for collaborative synergies to emerge. Its dissemination power is additionally favoured through designing multifaceted and multidisciplinary programmes targeting different groups (not necessarily limited to theatregoers), spatiotemporally condensed into cycles or festivals.

With reference to the potential outcomes of the two cycles herein analysed – "The 3 ecologies" and "Utopia – Green Archipelago" –, publications and ensuing cultural programmes initiated by other organisations were recalled, as well as the empirical sensing of individuals' worldviews transformation, as Deputter affirmed: "There are other impacts and consequences that we will never measure in this [immediate] way. […] Interestingly, it often comes back years later. Suddenly, someone tells me: '– That event really opened my eyes'" (433). This perception is, moreover, a likely repercussion of "The 3 ecologies"'s premise to reflect upon the interconnectedness of all three ecologies – the environmental, the social and the personal –, purposefully linking them to the enactment of transition as an immanently psychological process. Confirming this intent, Deputter revives: "That is why many of the conversations and performances had to do with this idea of how I change my habits, thoughts, and outlook on the world, and how transformation impacts our community, our living together" (436).

"Utopia – Green Archipelago" gave a step further into this reconfiguring of one's way of being in the world, providing a spotlight on Amerindian cultures (at the time, largely unheard-of in Portugal),[237] "a radically different way of seeing and living the world" – one that takes humans and environment as embedded and interconnected –, with which there was plenty to learn (Deputter in Annex E.1., 437). Included in the Iberoamerican Capital of Culture in Lisbon (2017) and cogitated after Coutinho's close contact with the Brazilian Yanomami culture and those "suppressed and made invisible by this [Iberoamerican] relation" (Coutinho in Ibid., 438), the programme delved into the Indigenous imaginary, ascertaining its richness as a utopian source. Utopia, as therein addressed, was inspired by Merjin Oudenampsen (2016),[238] seen as "a conceptual tool, a kind of lens that we can use to look at our present […] an instrument of analysis and critique" (Coutinho in Annex E.1.,

[237] Interestingly, and a symptom of our cultural resistance to worldviews other than Western, Coutinho reported on the difficulty of appealing to the press, which appeared to be generally indifferent to Indigenous matters, failing to acknowledge their "contribution to present-day ecology" (Annex E.1., 439). Only after the public interest spurred through social media, has the traditional media signaled the subject's contemporary relevance.
[238] Cf. Sec. 1.4., Pt. I, pp. 45-46.

439) –, an idea that similarly underpins *PO*. It intended, thus, to activate critical thought by laying out the stark differences between Indigenous and Western cultures.

Today, Mark Deputter and Liliana Coutinho undertake at Culturgest similar roles to those they developed within MM, respectively, as the performing arts programmer (in addition to being President of the Board) and curator for the area "Talks and Lectures" (Cultugest n.d.-b), and continue pursuing an environmental agenda, enlarged thanks to the partnering with the EU co-funded project "ACT – Art, Climate, Transition".[239] Suggesting their current conditions to differ from MM's as a function of infrastructural and programming constraints which do not enable an identically intensive focus on debating contemporary matters, Coutinho advances a possibility that markedly sustained *PO*'s approach to its programme design: "From my point of view, it is also important to have something that is not so intense, but that sets the tone, a rhythm, and settles in another way, maybe not as spectacular... but it sits in time" (Annex E.1., 440). Indeed, if a need for *degrowth* (Meadows et al. 1972) is in order, then perhaps expanding temporalities and curbing expectations with regard to the usual accelerated pace at which cultural programmes succeed may inaugurate a much-needed paradigm shift within the artistic production and fruition counterparts.[240]

As a final note, both interviewees shared interesting stances concerning how art is capable of generating knowledge, one that is, following Coutinho, able to "bring to experience" emotionally resounding subjects that are in Western, traditionally science-based culture apprehended by rational means only (Annex E.1., 442). This sensible, emotional engagement, she reckons, results in a much deeper involvement with environmental affairs (Ibid.). However, there is more to what arts can do, which relates to the act of "prospecting otherwise", i.e., envisaging alternatives. As Deputter contends:

> I am convinced that artistic creation and the artists' gaze […] has its way of creating knowledge, a knowledge that […] is not verifiable, that does not want to prove or disprove anything, but poses a series of questions, and opens a window of entry that is

[239] ACT amplifies "IMAGINE 2020", including a very similar consortium of partners composed of six Theatres and Institutions that had been involved in its predecessor venture and four others working in the performing and visual arts fields, policymaking agencies, and research (ACT n.d.-b). As stated on the Project's website: "ACT maintains our focus on arts, ecology and climate change, but we connect this to the interlinked issues of inequality, climate justice and urban ecologies […]. It is not just transition; it is a *just transition* which is urgently needed: a transition based on our ethical awareness and ecological understanding of the interaction between species, humans and their political and natural environments" (ACT n.d.-a).

[240] While effective for convening audiences, cycles and festivals – formats which have pervaded the cultural scene in recent years – in some ways reproduce neo-liberal voracious and overly dynamic modes of operation, achieving dubious results in long-term followership and excessive demand over creative production.

> unexpected. By that alone, it uncovers possibilities in our thinking that were not there before. I believe this is absolutely necessary in our times. To have this little window we did not know existed and that some people can open for us or help us to unlock through artistic experience. (Deputter in Annex E.1., 442)

Prospecting Otherwise lays its grounds in MM's legacy and builds upon it, encouraged by the social movements that have flourished in the meanwhile,[241] making climate change a central issue requiring a culture recasting, a *matter of concern* to be tackled through the joint efforts of all of society's sectors. Nevertheless, as the overview outlined in this Section makes arguably clear, an enduring and continued attempt at placing it at the core of artistic programming thematic approaches is yet to be sponsored. It is within this sustained practice that *PO* hopes to set itself, possibly opening room for other similar initiatives to be conjured.

2. *PROSPECTING OTHERWISE* – THE PROJECT

2.1. Reasons for being and precepts

Section 1.1., Part I of this project traced a brief scientific overview of where we are standing with respect to climate change, warranting the appropriateness of the "climate emergency" terminology for sponsoring necessary action. Slowly but surely, we wealthy dwellers remaining, for the time being, relatively phlegmatic before a crisis arising at bay, will be facing tangible hardships. The current state of affairs and the objective material challenges ahead turn it all the more relevant to recognise humans' impact on looming damaged futures, requesting a direly needed cultural change (as argued in Sec. 1.4., Pt. I). To make the impending collapse not only acknowledged and recognisable but culturally defined, symbolically shaped, emotionally processed and sensitively transformed is critical.

Climate change is a viscous, multi-layered, intersectional issue with no immediate responses in sight that art could perhaps help discursively formulate, visualise and *attune* to through sensuous, *body-mind* means. In Section 1.5., Part I, a case has been made on how art and the aesthetic experience could enable us to conceive of alternative futurities or *alter-politics*, i.e., "prospecting otherwise". As Heather Davis and Etienne Turpin claim, "[t]o approach the panoply of complex issues that are aggregated within and adjacent to the

[241] Of which the students' collective "Greve Climática Estudantil" (2019-), created in the woke and support to the movement "Fridays for Future" (2018-), led by Greta Thunberg (cf. fn. 67, p. 37), is a stark example.

Anthropocene [or the climate and ecological emergency], as well as their interconnections and intra-actions, it is necessary to engage with and encounter art" (2015, 4).

Prospecting Otherwise (*PO*), the curated cultural programme that lends its title to this project, manifests in a time when the climate emergency is earning social momentum, widely acknowledged by scientists and politicians, and even declared by several governments worldwide.[242] It attempts to concretise the much-required bearings of engaging and encountering with/through art. *PO* strives to work, through the conception and offering to fruition of a performing and visual arts cultural programme, on the transformative powers of artistic experience, sensorily and sensitively drawing audiences into reviewing and reimagining ingrained values. It stems from the research questions outlined in this project's introduction, to which sensuous, embodied responses are sought. In summary, *PO*'s programme probes the following: could artistic experience foreground cultural change, rendering each citizen sensibly committed to enacting a paradigm shift towards an alternative world-instead?

Alastair Fuad-Luke asserts that "[w]e have to redefine what is, today, a citizen. […] Citizens have forgone their responsibility by electing people and expecting them to do their job well" (2021, 32). In place of "responsibility", one could call upon Donna Haraway's "response-ability" (2016a),[243] or the capability to respond, inherently bonded to a praxis of care. How to draw citizens' implicated attention to *matters of concern* and sponsor care within the circumscribed scope of influence of cultural programming?

Addressing "World-making as Commitment" in a dialogue with the artist Jonas Staal, curator Maria Hlavajova contends that art, as both a conceptual and physical space, "contains the possibility of *being together otherwise*, even if or when it is unthinkable elsewhere" (2016, 672). This potential of making new worlds emerge owes both to its performative assembly faculty – an optimal condition to renegotiate "our dependencies, our bonds, our

[242] Cf. fn. 119, p. 70. Nevertheless, beyond EU's advances on the "European Geen Deal", declaring "Climate Emergency" has mostly proven to be a symbolic act yet to entail both political and cultural serious repercussions within most subscribing nations. Furthermore, the COVID-19 pandemic – and, more recently, the war in Ukraine – have somewhat relegated it to the background, a trend that might prove to be more enduring than advisable.

[243] The notion of "response-ability" is found extensively throughout Donna Haraway's literature, starting with the human/companion species' enmeshment (2007) and, more conspicuously, in her seminal work *Staying with the Trouble, Making Kin in the Chthulucene* (2016). It is, as per Haraway, "the core of what I mean by staying with the trouble in serious multispecies worlds. Becoming-with […] is how partners are […] rendered capable. […] Natures, cultures, subjects and objects do not preexist their intertwined worldlings" (2016a, 12-13). While, in the author's sense, the concept is indistinguishable from practising multispecies empathy, it could be similarly applied to other situations requiring collaborative, care-based responses.

common struggles" (671) – and to its emancipatory repurposing as means to "construct new notions of subjectivity", beyond autonomy (674). Theatre critic Jill Dolan best encapsulates these stances when stating that "live performance provides a place where people come together, embodied and passionate, to share experiences of meaning-making and imagination that can describe or capture fleeting intimations of a better world" (2005, 2).

Prospecting Otherwise's rationale was influenced by the early contacts established within the present research with two artists labouring ecological thinking through their creative practices, who tackle today's intersectional crisis in diverse manners: Maria Lucia Cruz Correia[244] and Rita Natálio (cf. Annexes E.2. and E.3., respectively, for interviews). As the latter summarises:

> We must talk about this subject and consider that our work as cultural agents, as artists, inevitably has to dialogue with a process of real rupture and the exhaustion of certain relations that we have with the world of things. We understand nature as something separate precisely because it allows us to have a series of inexplicable actions towards that "other", actions of violence, of dispossession. […]
> Art, in some way, allows us to transmit information that is absolutely isolated from the social context, produced in an academic scope, and divorced from the body and sensory experience. […]
> [A]rt is where I find a space to continue doing things that are […] fundamental and that need to be discussed with other people.
> (Natálio in Annex E.3., 464-465, free translation from Portuguese)

Even if primarily motivated by personal anxieties,[245] artists of this disposition grip, give an echo to, or respond to the world. They are, somewhat, the ghostwriters of the world's becomings. Conversely, the world is solicited to respond to them. Natálio speaks of the creative process as a metamorphosis – in an analogy, as the transformation undertaken by kefir, continuously generating its own lifeforms[246] – of both those involved in artistic creation and those experiencing it, opening room "for other perceptions, less discursive, visual, imagistic, or literal" (Annex E.3., 469). Indeed, as contended by Annica Cox and Bill Gilbert, "[a]rtists, having no specific conceptual territory of responsibility, are free to pursue lines of inquiry that may appear at first to be tangential but in the end lead to more holistic solutions" (2019, 8).

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[244] Correia is a Belgium-based Portuguese artist who has been deeply engaged with the ecological crisis and the climate emergency since her artistic debut in 2009, consistently advocating for nonhuman rights both in professional and personal arenas, identifying as a "guardian of nature" (Annex E.2., 444).
[245] Concerns which, as the *Fsc* confirmed and in line with phenomenological reasoning (cf. Sec. 2.3., Pt. II), are likely to reflect a wider forum of societal urges (Armstrong 1994, 565).
[246] Kefir is a mesophilic symbiotic culture producing a fermented milk drink made from its cauliflower-like grains.

Correia touches upon how different sectors in society – some "restoring", others "revealing" – concur to breeding alliances of transition: art by acknowledging the collective ecological trauma as a consequence of environmental destruction, bringing forth values of Earth-"guardianship" and imagining utopic sites that do not yet exist as means to inspire change;[247] civil disobedience by pushing for immediate political action; climatology science through providing factual substance, and law advocating for sanctioning ecocide (Annex E.2., 447). In the same vein, the artist contends that interdisciplinary coalitions – much like those essayed within the Environmental Humanities scholarship – are of accrued importance. Thus, change is not a unidirectional gesture from artists toward society but rather a reciprocal, collective practice – also among artists who, by gathering, inspire one another.

A clarification is perhaps due at this point. Our standpoint is not that in the experience of art might reside our "ultimate rescuer" (Langford 2002, 105), irrevocably capable of turning the tide of ecological decay – which would be akin to trusting techno-salvation or placing faith in higher powers to fate our destinies –, or that artists are, in any instance, heroes or markers of "personal specialness" (104, 114).[248] Nevertheless, culture materialised through artistic forms is notably positioned to fulfil a role – arguably as relevant as those served by other domains of thought and activity in society (as Correia noted). Insofar as the future, as Appadurai epitomises, is a "cultural fact", "a dialogue between aspirations and sedimented traditions" (2013, 195), culture can be said to play a particularly prominent part in tackling the climate emergency: crafting renewed core-values and building an alternative, more inclusive sense of belonging to an envisioned *Symbiocene* (Albrecht 2019). The filmmaker and activist Toni Cade Bambara believed the artist's role is to make revolution irresistible (2012, 37). This revolution, as inferred throughout this project, may foremost be an inner revolution – the sort that culture may enable. Withal, and reverberating Carl Lavery's modest ambitions with regards to performing arts' generative expedient towards change, *PO* shall make "no great claims for theatre and performance's efficacity; on the contrary, [it is] at pains to show that

[247] As an example, Correia refers to her project *Urban Action Clinic* (Correia 2016), which informed participants of the pollution levels in their city's soil, air and plants. This resource, the artist exhorts, could be offered by a yet-to-be-created city department (Annex E.2., p. 447). As part of the same utopia-enacting practice, Correia questions the "ontological kinship between nature and governments" advancing an *Environmental Justice Kinstitute*, a "utopian public service acting as kin to other-than-human communities" (n.d.-a).

[248] Recalling previous arguments, Ian Langford identifies both propensities – trusting "ultimate rescuers" or "personal specialness" – as coping mechanisms against death anxiety (cf. Sec. 1.3., Pt. I, pp. 31-32), one relying on an "omnipresent intercessor", the other accrediting human perpetuity, and saviours to assume "heroic roles in the face of adversity" (2002, 105, 114).

theatre's doing […] is always to some extent an 'undoing', a coming to terms with weakness and inadequacy […]. As an art of weakness, [its] role is not to produce the real, it is to corrode it, to make the world problematic, multiple and complex" (2016b, 233).

Prospecting Otherwise proceeds from a scholarship of object-oriented and pragmatic disposition, authorising "art as experience". Following Deputter's definition of the theatre as a space of congregation, as well as Correia's interdisciplinary incitement, *PO* attempts to join artists and diverse audiences in a dilated assembly of discussion around climate change-laden *matters of concern*, affording *presencing* transformation through artistic experience and jointly sense and conceive of alternative futures. *PO* shall "render visible the invisible" (Fuad-Luke 2021, 29), make unimaginable things imaginable, and spearhead an affect-based movement of care towards the wounded *terra*.

The daunting task we face is, in Jerome Bruner's words, how "'life' comes to imitate 'art' and vice versa" (1991, 21). In this thin border lies *Prospecting Otherwise*, a cultural programme of *attunement* pushing for the enactment of art's transformational potential as means to "unpredict the world" (Wagner 1981 in Viveiros de Castro 2019, S300) from brewing environmental catastrophe.

2.2. Project presentation and outline [Introduction]

Ensuing an overview of *Prospecting Otherwise*'s (*PO*) conceptual motivations, this Section will present and analyse the Project in its artistic (Secs. 2.2. and 2.3.), managerial (2.4.) and communication (2.5.) aspects.

PO materialises as a year-round, nationwide, relatively scaled-down thematic performance and visual arts programme, bringing forth artistic proposals that subtly resonate with the several lines of inquiry stemming from a *deep listening* process to societal concerns regarding climate change in Portugal – the *Forum of shared concerns*. As was made clear by respondents to the Survey, human accountability for the climate emergency is extensively recognised: a *questioning of human supremacy* is at stake. Furthermore, *environmental grief and mourning* – and with it, eco-anxiety – is a starkly lived reality, which ultimately spurs the *arts of noticing* towards *human/nonhuman entanglements* and *nonhuman agency*. This new ethics calls for practising *spectral intimacy* with "nature-cultures" (Latour 1993, 7), in line with Morton's object-oriented ontology pledge. If a grounded *radical hope* (Lear 2006),

or *apophatic futurism* (Scranton 2020), may predicate our ability to imagine futures – as previously contended, *Homo Prospectus*'s inevitable inclination (Seligman et al. 2017) – then a similarly *radical revolution* (T. J. Demos 2020) must be convened. And the artistic experience is, as has been argued, a compelling conveyor.

Questioning human supremacy, environmental grief and mourning, *human/nonhuman entanglements and nonhuman agency*, and *spectral intimacy*, giving rise to sound *radical hope* and concurring to *imagining futures* are the phenomena explored in *PO*. This cultural programme encompasses twelve artistic proposals – including eight performances, three exhibitions and a collaborative school – that shall unfold from May 2023 to June 2024 in complicity with eleven partners/venues across Portugal.[249] Each of the performances is presented sequentially in three different locations, while exhibitions span throughout the season, on one site at a time. As has been demonstrated in Section 1.3., Part II, outlining an overarching array of initiatives that somehow converge on climate change or, more broadly speaking, address environmental concerns within their cultural programmes, *PO* is, hitherto, positioned to be unique in the national panorama considering its geographical and temporal scope, and the exclusiveness of its thematic focus. Nonetheless, as formerly maintained, it benefits from the fact that it is not pioneering arts & climate change programming in Portugal – others have been sizably and more or less consistently (even though sparsely in time) drawing upon these matters, more prominently so over the last five years.[250]

The co-production and hosting partners to be summoned were identified with a diversity of territories criterion in mind, but also pondering their propensity to undertake such an endeavour. The suitability of plausible partners was, *ergo*, based on their history of endorsing similar projects and commissioning/inviting artistic works that delve into akin topics, while pursuing aesthetic premises consonant with *PO*'s selected proposals.[251]

[249] The timeframe proposed considers the aftermath of the COVID-19 pandemic, which has, as a consequence of successive cancellations and postponements, overburdened theatres' programmes for the coming seasons. As a cultural manager working in the field of the performing arts, the researcher holds empirical knowledge of the delicate economies of programming at this stage. Hence, we took considerable thought to set the right moment to approach future partners, cautiously planning the programme's commencement starting from October 2023 (2023/2024 season) in most theatres and partners. Exceptions include Ci.CLO Biennale, whose participation in 2024, the event's gap year, would be made impossible, and Safira Festival, presumably more flexible to external (inexpensive) collaborations given its standard minimal programme.

[250] An example of an advantage of having precedents, is that *PO* will not likely suffer from Maria Matos's experienced difficulties in putting forth the relevance of its trailblazer cycle "Utopia – Green Archipelago" (cf. fn. 237, p. 112), meeting broad social acceptance instead.

[251] This perception is, once again, based on the researcher's practical cognizance of Portugal's cultural sector leading actors – having collaborated or worked directly with most of the institutions and organisations herein referenced – paired with an analysis of their recently divulged programmes.

Additionally, the number of projects submitted to the envisaged contributors is a function of their financial availability, programming profile, and perceived likely interest in co-producing *PO*.

Conceivable partners,[252] spreading over five regions in the country (North, Center, Lisbon, Alentejo, and the Algarve), include TMP – Teatro Municipal do Porto and Ci.CLO – Photography Biennale (Porto); CAA – Centro de Artes de Águeda (Águeda);[253] MAAT – Museum of Art, Architecture and Technology, Culturgest and TBA – Teatro do Bairro Alto (Lisbon); Safira – Arts in the Landscape Festival (Montemor-o-Novo);[254] Lavrar o Mar – The Arts in the Highlands and the Costa Vicentina (Aljezur and Monchique), and DeVIR CAPa (Faro),[255] the latter extending the partnership to Cine-Teatro Louletano (Loulé) and Teatro das Figuras (Faro), acting as associated hosting venues. Of varying contours and modes of governance – spanning municipal theatres (TMP, CAA, and TBA), foundation-managed (MAAT and Culturgest), state and regionally or Municipality-funded independent cultural cooperatives and associations (Ci.CLO, Lavrar o Mar, and DeVIR CAPa), and private-owned initiatives (Safira Festival) –, all share an essential feature: a dynamic,

[252] Cf. Sec. 1.3., Pt. II for a short introduction on most partners forthwith mentioned. Those not presented earlier – or soliciting additional remarks as to their choice – merit an explanatory footnote following their listing.

[253] CAA is a Municipal facility under direct dependency and management of the Municipality of Águeda, which has shown an interest in developing the cultural sector's engagement with climate change through the signalled EU-funded project "C-CHANGE" (cf. Sec. 1.3., Pt. II, p. 108).

[254] While holding a solid history of nearly nine consecutive editions since its commencement in 2010 (except for 2016, 2019 and 2020, the latter postponed to 2021 due to COVID-19), the fact that Safira Festival is not institutionally backed makes it a hazardous choice. Should this partnership prove unfruitful, the "Futurama" programme (Futurama n.d.), similarly developing in Baixo Alentejo – under the artistic direction of John Romão, head of BoCA (cf. Sec. 1.3., Pt II, p. 101) –, shall be a timely alternative.

[255] The justification for this partner's unobvious choice calls for some considerations on the specificity of the Algarve's cultural landscape. With a modest population of residents (ca. 440.500 inhabitants, as per Costa in *Sul Informação* 2019), the region is highly seasonal in occupancy, with 500.000 overnight stays in January increasing to 3.4 million in August due to tourists' influx (travelBI 2019). It is, indeed, the country's leading vacation destination, accounting for 29,6% of all sojourns (INE 2019, 28). This entails that catering to the tourism industry, its primary source of revenue, stands assumably high in the region's political priorities. Historically, cultural programming in the Algarve has been mainly dominated by theatres managed by municipalities, whose agenda shows meagre openness to international cooperation, mostly displaying events of local interest. TEMPO – Teatro Municipal de Portimão, directed by João Ventura, and Teatro das Figuras (Faro), directed by Gil Silva, to which Cine-Teatro Louletano should be added (referring to the period of 2015 to 2020, under the direction of Paulo Pires), are perhaps the most notorious exceptions, while still responding to political cycles and hence varying considerably in budget availability. Given this panorama, *PO* favours partnering with DeVIR CAPa, an independent structure developing a consolidated work in the performing arts since 1994 and showing a robust financing strategy – it has been supported by DGArtes (Ministry of Culture – Directorate-General for the Arts) since 1997, besides the Municipality of Faro, and several neighbouring municipalities, among other funding sources. As part of the European DanceHouses Network, DeVIR CAPa displays, in addition, an international profile that anticipates its proneness towards accommodating the intended programme. Furthermore, DeVIR CAPa collaborates regularly with the region's municipal theatres, affording enough confidence for *PO* to propose a joint venture between the organisation and Cine-Teatro Louletano and Teatro das Figuras (hosting one performance each), thus reaching broader audiences.

contemporary cultural programming. Material circumstances for the hosting of artistic projects also differ significantly, ranging from formal theatres and venues to outdoor settings, to which *PO*'s proposals adjust, considering the nature of the works, preferred set up and technical demands.

PO's selected artworks, whose succinct account follows,[256] tangentially address one or more of the areas of inquiry mentioned above, as will be further delved into in their phenomenological analysis (cf. Secs. 2.3.1. to 2.3.4.). *Common Dreams: Flotation School* is Maria Lucia Cruz Correia's (PT/BE) attempt at enacting "cosmo-radical education". This School is a space, set in the natural landscape and conceived by local students,[257] to imagine a yet-to-be that may steer clear of the unsustainable present, proposing transdisciplinary exchange as means to care for the planetary. Similarly involving the community's active participation, *Internal Stakeholders*, by Ana Borralho & João Galante (PT), invites ten citizens aged 15 to 80 to enter a life-or-death game of questions about sustainability and climate change, to which answers are found in their personal life experiences, thus triggering a critical stance on the way we live in society.

In *Gentleness of a Giant*, a piece of extraordinary beauty by Gustavo Ciríaco (BR/PT), human-made miniature landscapes are built, manipulated and destroyed on a compelling analogy between human's orchestrating powers and its devastative after-effects. Scrutinising the ecological, social and cultural impacts of colonisation and phosphate mining on the *Pleasant Island* of Nauru, Silke Huysmans & Hannes Dereere (BE) give voice to disturbing accounts by the inhabitants of this restricted-entry island, who have historically, and successively experienced their homeland's depletion and consequential humanitarian exhaustion.

Companhia Olga Roriz (PT) brings on stage a self-reflection on the negative impact humans are inflicting upon the planet in a series of strenuous, as much as impressive, choreographies of *Autopsy*, individual and collective struggles that reproduce cycles of death and rebirth. The eminently photographic works *Chronos Cube*, by Henrique Frazão (PT), and *Drought*, by Allie E. S. Wist (USA), analogously speak of decay – but also recollection and adaptation. Frazão attempts to create an archive for our species' future memory by any remainder individuals or alien visitors, incessantly registering sequences of images that

[256] Cf. Annex A.1. for longer presentations, credits, links, and artists' bios.
[257] Seven students from Universidade do Algarve (identified via an open call), proceeding from diverse knowledge fields, will be implementing the project conducted by Correia (cf. fn. 450, p. 312 for details).

depict current realities and the planetary conditions under which they prosper. Instead, while similarly anticipating a dystopic future of resources draining as a consequence of extreme heat and desertification, Wist yields alternative ecologies of survival in a food and photo essay based on a two-year body of field research.

In *Yabba*, María Jerez (ES) drives an intimate and entrancing encounter with otherness through an uncanny plastic cosmos of ever-changing shapes that constantly merge, generating hybrid entities. Within the realm of visual arts, Tone Bjordam (NO) pursues a peculiar artistic exploration of the concept of transformation – informed by the artist's longstanding collaboration with the scientist and musician Marten Scheffer (NO) – in her two works *Trajectories* (video performance/music) and *Critical Transitions* (video installation). Bjordam develops a highly delicate optical work, somewhat echoing both Ciríaco's mutant landscapes and Jerez's amalgam of interdependent, formless matter: liquid, fragile pictures, evoking elements found in nature, are painted live and continuously metamorph into something else through the addition of new elements (different paint, movement, sound). Three mesmerising pieces inducing meditative contemplation – a mode of being that the *Forum of shared concerns*' respondents so intensely craved.[258]

Finally, the renowned playwright, theatre director and musician Manuela Infante (CHL) proposes a *Vegetative State*, expanding on the notion of multiple others' embeddedness with human worlds through a singular solo take on plant intelligence and the dangers that result from the impossibility of opening a genuine dialogue between human beings and plants. *Concert for a Tree*, conceived and performed by the musician Fernando Mota (PT), equally expands on the notion of nature's agency and the communicative abilities of trees, featuring a unique sound object made from an oak tree branch.

With near-to-even participation of national (5) and international (7) projects, *PO* is not entirely consequential with the need to go local regarding artistic programming, thus avoiding long, carbon-intensive travels. Indeed, artists were essentially selected for the quality and adequateness of their work in the purview of *PO*'s intended aims. The impracticality of being consistent with the regenerative motivations underlying this Project – or any other, for that matter[259] – is made clear on all accounts. While there is certainly no

[258] Cf. content analysis to question II.1. of the Survey, Sec. 1.2.7., Pt. II, pp. 86 to 88.
[259] This affirmation is grounded in learnings from attended lectures and workshops on related fields. As an example, MIL – Lisbon International Music Network's cycle "Environment and Sustainability" (September 24th, 2020), led by Julie's Bicycle (JB), invited representatives of several preeminent music events such as Rock in Rio Lisbon or Boom Festival. Speakers' commentaries convey a discouraging conclusion: despite their

lack of recommendations concurring to curb cultural events' damaging ecological impact,[260] partly accepting *PO*'s environmental cost vs. benefit formed part of its reasoning, as the nonobjective value of such endeavour doubtlessly lies beyond its material repercussions. Nevertheless, eventual future editions – which might foreseeably gather a more robust network of financing parties – should integrate environmental sustainability consultancy from the first steps of curatorial conception to implementation, congruently aligning concrete actions with the intangible effects afforded by artistic experiences.[261]

Still, some mitigation measures are presently adopted, such as offsetting flights' carbon emissions[262] – even though this procedure is not without flaw and still partakes on the same nature-monetising paradigm that ecocriticism rightly condemns –, attempting to privilege artists' transportation by land whenever possible,[263] maximising touring opportunities within the country for artists coming from abroad (beyond *PO*), or keeping communication outputs to a minimum.[264] Moreover, concerns referring to audiences' displacement carbon footprint were one of the motivations underlying the Project's territorial

significant efforts and certifications, culture is a highly emissions-intensive and resource-exhaustive field. The report of the Workshop "Art in Action – Climate and Social Responsibility" (Barradas and Antunes et al. 2021) confirms the practical near-to-impossibility of achieving real sustainability – let alone implementing a restorative paradigm – within the creative and cultural sectors. Being veritably sustainable could be thus argued to be best achieved when actively countering the perpetuum of cultural production and consumption.

[260] A myriad of sources covering governance, creative production, procurement, resources use, waste disposal, travel, transport, and communication practices could be evoked, as evidenced in guides such as JB's comprehensive take on all matters concerning sustainable events (Julie's Bicycle 2019), or the recent "Brief Introduction to Good Environmental Practices for Spaces and Entities" (Gerador n.d.-a, free translation) – to which the researcher has contributed – published within the project "Sobressalto" (Gerador n.d.-b). In addition, third-party certifications such as LCA ("Life Cycle Assessment"), ISO 1400 ("Environmental Management Systems") or ISO 20121 ("Event Sustainability Management Systems") are positive symptoms of legislative care toward upscaling environmental sustainability in the sector.

[261] As an alternative to the widely cited UK non-profit JB, which spearheaded this enterprise in Europe, the Portugal-based "Sobressalto" (Gerador n.d.-b) or "VILLA VILLA" are now supplying similar consultancy services and could be potential strategic partners for such pursuit (VILLA VILLA n.d.-b).

[262] A total of 1.468,50€ will be invested through a 13-month Patreon membership (cf. Annex B.2.5. for detailed carbon offsetting calculations) to Reflorestar Portugal, a civic movement committed to regenerating native forests through the empowerment of local rural communities, applying Agroforest, Syntropic farming and Permaculture techniques in territories with degraded ecosystems (@Reflorestar Portugal n.d.-a).

[263] Efforts have been employed to seek viable alternatives to air transportation for artists travelling from Belgium, as both Huysmans & Dereere and Correia privilege overland means of transport. However, after the discontinuation of "Lusitânia Express" (on May 26th, 2020; *Europa Press* 2020) – the only direct (overnight) train connecting Portugal to Europe through Madrid, serviced by Renfe –, the recently inaugurated train line to the Spanish capital, available since July 31st, 2022, requires two connections and takes ca. nine hours (1h longer than in 1989; Nunes 2022). Nowadays, reaching Portugal by land is extremely lengthy and costly: the route from Brussels to Lisbon would unviably cost approximately 500€ and require 31h of travel each way. Therefore, if serious pondering on changing current carbon-intensive travel habits is to be undertaken, weighty infrastructure work, namely restoring railways and offering fast train services bridging European capitals, is urgently required. Within the scope of *PO,* transportation by land is thus only used for works' national tour.

[264] Cf. Sec. 2.5.2., Pt. II, for an overview of the Project's basal promotional materials.

extension (beyond evident outreach purposes).[265] For this reason, in most cases, the same performance is presented in three different venues and regions in the country, discouraging distant travels and granting a diversity of locations that allows for a broader, demographically and socially varied audience to participate.

Prospecting Otherwise's programme chronology is built under a central assumption: the need to re-think public programmes' intensity, in line with the principle of *degrowth* (Meadows et al. 1972). Countering the established logics of performing arts festivals – where condensed calendars usually bid dozens of cultural fruition opportunities over a handful of days –,[266] along with theatres' seasons,[267] *PO* follows a decreasing rationale and differentiates itself from offer-intensive patterns, delivering a relatively modest number of projects over an extended period. *PO*'s format is yet to be named, as it does not entirely stand as a programme on its own – given that it will be enjoyed within the context of partners' regular programming, and for the most part, as isolated events – nor is it a Festival – which entails the "festive" approach that relies on activities' compression. Instead, it is more of a bid at permeating partners' seasons with a divergent approach to tackling the climate emergency. A discreet yet persistent nudge to acknowledge – and thus relate –, through art's lens, to one of the most pressing issues of contemporaneity.

This model is not risk-exempt, as partners may not take *PO*'s consistent presence in their agendas lightly (cf. Fig. 11, p. 126). External programming normally takes the form of

[265] According to a JB report focusing on festivals' carbon footprint, "audience travel results in two-thirds of the festival sector's emissions and a quarter of all music audience travel emissions" (Bottrill, Papageorgiou, and Jones 2009, 5). Even though *PO* cannot be equated to a music festival in its appeal, these impressive estimates should be considered when planning environmentally-concerned events, rendering cultural offer available to local audiences. Inspired by these studies, *PO* will apply efforts to ascertain audiences' mobility options through a survey to assess whether different territories should be contemplated or incentives designed for choosing greener means of transportation (cf. Annex B.4.2.).

[266] While there is no scarcity of instances of programme compacting, the latest editions from a few national festivals – to which *PO* aesthetically affiliates – can be taken as tokens confirming a well-established trend for an overly proliferous activity: the renowned Festival Alkantara in Lisbon – holding 20 performances and talks over 16 days, November 13th to 30th, 2020 (its most petite edition to date) (Alkantara 2020); Festival Verão Azul in Lagos – 51 events over 14 days, October 17th to November 2nd, 2019 (Festival Verão Azul 2019); PT 21 LIVE FEST (the open programme of the professionals-only PT – Portuguese Platform of Performing Arts) in Montemor-o-Novo – 12 events throughout 6 days, from the June 8th to 13th, 2021 (O Espaço do Tempo 2021), and even Festival Materiais Diversos (wishing to curtail its programme extent) in Minde, Alcanena, and Cartaxo – 40 events over 9 days, from September 27th to October 5th, 2019 (Materiais Diversos 2019).

[267] Even though comparing *PO* to theatres' seasons may be fallacious, it is worth noting that many of the partner venues – mainly those running more generous budgets – show a rich season programme. For example, TMP staged 122 events between September 24th, 2019 and March 8th, 2020, just before its forced closure due to COVID-19 (TMP n.d.). Throughout a similar period (October 11th, 2019, to March 7th, 2020), TBA presented 84 events (TBA n.d.-c). Considering that theatres are only sporadically fully-booked, it would be interesting to probe what might be the optimal programming frequency, weighing audience engagement, the creative sector's touring needs, and the ecological bearings of unrequested plentifulness.

well-circumscribed events, which are not liable to be confounded with hosting institutions/organisations' initiatives. Identity-demarcation issues may, thus, arise. Considering *PO*'s long-term commitment demand and programmes' enmeshment, securing partners shall require their substantial motivation.

The twelve programme proposals outlined above stretch over thirteen months, without ever overlapping single events – except for exhibitions, which run continuously, thus necessarily concomitantly to performances. *PO* devises its timeline (cf. Figs. 11 to 13, following pages)[268] to match partners' standard programming season and to enable the possibility of partly integrating special celebrations that could draw additional funding.[269] Simultaneously, a reasonable temporal length between *PO*'s events in each partner is safeguarded, thus warranting enough breathing space for accommodating partners' own programme. Longer than usual careers are proposed, with a minimum of four presentations held in each venue (Thursday to Sunday), allowing for resources' optimisation with regards to artists' touring routes and instilling a slower pace in cultural agendas. However, this formation might be met with managerial suspicion, as not all venues may be equally confident in gathering enough audiences to justify such dilated programming schedules.

Circumventing climate change's backlashes requires recognising the conflictual temporalities of humans' allure to immediate gains vs. the deep temporal geological rhythms that will outlive us. *PO*'s timeline is, thus, a statement per se: perhaps we ought to start practising *timefulness* by slowing down the entrenched insatiability for over-productive novelty – also when it comes to cultural fruition.

[268] Timelines are shown in various layouts for a clearer understanding of this rather intricate proposition, and complemented by Figs. 78 and 79, pp. 313-314.

[269] As examples, the timeline of performances to be hosted by DeVIR CAPa has taken seasonality into account i.e., it is held predominantly off the touristic season (December to May), with a view to a possible application to 365 Algarve financing scheme (should the programme be revived, or another akin generation of funding in the region be granted by "Turismo de Portugal"). Moreover, *Yabba*'s presentation is planned for March, when the organisation's festival "Encontros do DeVIR" typically takes place. The possibility of benefiting from increased budget availability via commemorative dates has also been contemplated when scheduling *Autopsy* – one of *PO*'s most costly performances – at CAA Águeda, Culturgest, and DeVIR CAPa/Teatro das Figuras in April/May, by occasion of the International Dance Day (April 29th). Moreover, *Vegetative State* was projected for June 2024 to integrate TMP's "Fórum do Futuro".

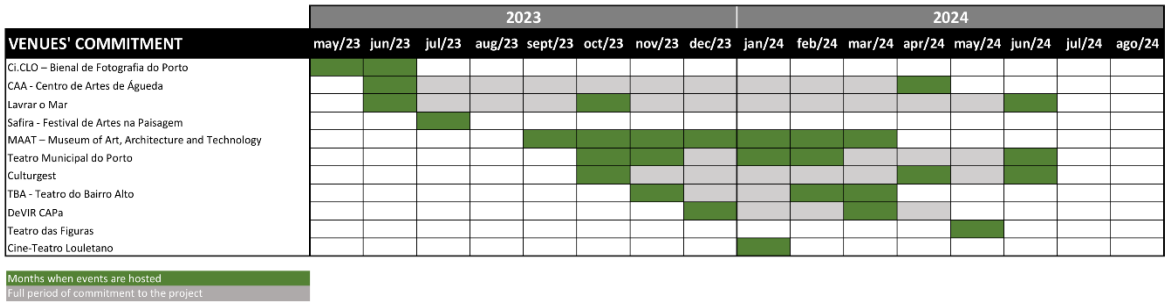


Fig. 11. *Prospecting Otherwise*'s timeline showing the full period of partner/venues' commitment to the Project and signalling the months when each is foreseen to host performances/exhibitions.

PO envisages gathering the complicity of nine core partners and eleven venues, ranging from the North, Lisbon, Alentejo and the Algarve regions of Portugal.



Fig. 12. *Prospecting Otherwise*'s programme timeline (overview).

PO's programme spans from May 2023 to June 2024, including twelve artistic proposals within the performing and visual arts domains, totalling 135 single events/performances.



Fig. 13. *Prospecting Otherwise*'s programme timeline (detailed).

This calendar displays how the performances and exhibitions will be sequenced throughout *PO*'s implementation. While the former are, in most cases, performed over three sequential weeks – exception made for *Internal Stakeholders*, as it requires one week of rehearsals with local communities before its premiere in each location –, with a minimum of four sessions held per venue, the latter, represented in grey, remain accessible for more extended periods, throughout the season. Performances' presentations do not coincide, allowing for a more rested rhythm of cultural participation and more effective communication work to be developed, as self-competition for promotion space is averted.

2.2.1. Methodology for programme's prospection

The prospection for artworks to integrate *Prospecting Otherwise*'s programme was conducted from September 2020 to May 2021. A total of 126 potential possibilities were scanned, stemming from a wide array of artistic fields and calling for differing modes of participation: performances, videos, installations, immersive artworks, gaming, photography exhibitions, audio experiences, experimental artistic research projects, community engagement proposals, workshops, and walks. Most of the prospection was carried out online, browsing through websites from artists, renowned venues and cultural organisations,[270] and consulting case study artworks studied in academic articles and other publications within the environmental humanities, ecocriticism and psychology. Concerning Portuguese artistic production, the outlook was supported mainly by either peer-to-peer suggestions or the researcher's acquired knowledge as an experienced cultural worker.

Field research was also realised, with onsite attendance to multiple performances (some of which were selected). Whenever experiencing the artworks live was not possible,[271] full-length videos and additional documentation were sought, establishing direct contact with the artists or producers via email (cf. Fig. 14, next page). These email exchanges have also enabled us to ascertain the works' touring specificities and conditions (artistic fee, number of persons in the team – cf. Annex B.2.2. –, set transport needs, technical rider), which informed the adequacy of potential hosting partners and consubstantiated the Project's budget.[272] Moreover, they sponsored a compelling finding: artists showed a passionate enthusiasm for the Project – not only were they glad to learn such an initiative was being conceived, but they strongly encouraged it to surpass its academic scope.

When the time came to finalise the selection, the unbalance between international (in much higher number) and national artists levied became stark. However appealing – given

[270] As examples on an international level, we examined the artistic programme of all partners involved in the EU-project "ACT – Art, Climate, Transition" (ACT n.d.-b; cf. fn. 239, p. 113) and in the "Green Art Lab Alliance" (n.d.). The ArtCOP21 Festival's contributors (ArtCOP21 n.d.) and "COAL – Art and Environment Prize"'s (n.d.) nominees have similarly provided fertile ground for inspiration. On a national scope, the project "Terra Batida", led by Marta Lança and Rita Natálio (cf. Annex E.3.) and presented within Festival Alkantara 2020, was a relevant source of insight.

[271] The period of programme prospection brought considerable setbacks to seeing performances live, as theatre programmes were consistently postponed or cancelled due to the COVID-19 pandemic and the 2021 lockdown (in force from January to mid-May). Travelling abroad was also restricted, making attendance to international events unfeasible. Moreover, the researcher was ill with that same virus in November/December 2020, which precluded the first foreseen steps of field research – namely, the participation in the Alkantara Festival.

[272] Cf. Annex B.2.3. for an example of correspondence with production house CAMPO.

the high quality of many proposals –, opting for an exclusively international programme would weigh a high toll on environmental costs. As such, national or Europe-based projects gathering smaller teams were favoured.

	Type of contact with the work
Common Dreams - Flotation School	Inquiry made to Alkantara Festival's artistic directors, Carla Nobre Sousa and David Cabecinha, on artists working with climate change in Europe. First assessment made through the artist's website, followed by an email exchange and interview with artist Maria Lucia Cruz Correia (cf. Annex E.2.).
Internal Stakeholders	Seen live at Auditório Municipal de Albufeira (29.05.2021), followed by onsite talk with the creative and production team and contacts established via email.
Gentleness of a Giant	Seen live at Festival TODOS 2016 (09.09.2016, Academia Militar), and revisited on video (full-length video provided by the artist). Contact with the artist established by phone and email.
Concert for a Tree	Seen live at Festival TODOS 2020 (20.09.2020, Palácio Pancas Palha), followed by contact established via social media and email with the artist and the producer.
Yabba	Found online through Tanzquartier 2019 programming. Contact with María Jerez established via email. Access to full-length video granted by courtesy of the artist.
Pleasant Island	Inquiry made to Festival Materiais Diversos's artistic director, Elisabete Paiva, followed by contact established with the artists via email. Access to full-length video granted by courtesy of the artists and their production house, CAMPO (cf. Annex B.2.3.).
Vegetative State	Seen online at FITEI - Festival Internacional de Expressão Ibérica 2021 (02.05.2021). Access to full-length video granted by the artist's producer, with whom contacts were initiated via email.
Autopsy	Seen live at Centro Cultural da Malaposta (29.04.2021). Access to full-length video granted by the Company's producer, with whom email exchanges were undertaken.
Trajectories	Found through the researcher Julia Bentz's project "Art for Adaptation - Creative Approaches, integrated responses to Climate Change" (Bentz 2019). Followingly, we established contact with artist Tone Bjordam by email and entertained a talk over Zoom (09.04.2021, 1h25min). Full-length video accessible.
Critical Transitions	Found at the Tone Bjordam's website, in preparation of the talk over Zoom with the artist (see above). Full-length video accessible.
Chronos Cube	Seen live at InShadow - Lisbon ScreenDance Festival (23.11.2018, Universidade de Belas Artes de Lisboa). Contact with the artist established by phone and email, determining the installation's layout and requirements.
Drought	Found through free online research for visual artworks tackling climate change. Contact with the artist established by email, informing the exhibition's financial and technical conditions.

Seen live
Seen on video
Not attended nor seen in full

Fig. 14. Programme prospection: type of contact with each of the artworks and performances selected to integrate *Prospecting Otherwise*.

Cultural programming is, decidedly, a delicate balance of availability (of creative motions, financial doability and supplied infrastructural conditions), desire (both the programmer's and audiences') and aspiration – all of which tie in with time, in both concrete (the employable efforts) and symbolic terms (the *zeitgeist*). Time has, indeed, determined *PO*'s programme design: many artworks have premiered or been presented after the prospection period, which would have been equally suitable to incorporate this Project. Noteworthy examples include the theatre piece for all audiences *O Estado do Mundo (Quando Acordas)* [The State of the World (When You Wake Up), free translation] by Formiga Atómica (PT),[273] the dance performance *O Susto é um Mundo* [A Fright is a Whole World] by Vera Mantero (PT),[274] the conference-performance *Moving Earths* by Bruno Latour and Frédérique Aït-Touati (FR)[275] or the performative installation *Altamira 2042* by Gabriela Carneiro da Cunha (BR),[276] among others. The researcher's empirical insight as a cultural practitioner – as well as creator –[277] observes a recent growth in the emergence of content-wise, environmentally-engaged artworks: climate change's societal momentum appears to merit institutional and creative endorsement.

2.3. The artworks: a phenomenological approach

As Davis and Turpin contend, the "Anthropocene is primarily a sensorial phenomenon: the experience of living in an increasingly diminished and toxic world" (2015, 3). The decline does not solely beset species and their shrinking numbers but "entire ways of feeling, thinking, acting, and being" (12). Concomitantly, the pace of current (unpredictable) environmental change entails that "[o]ur sensorial and perceptive systems are being refashioned at rates that we can barely keep up with" (11). The conspicuous – and complicated – enmeshment between perception, the experience of our current plight, and our

[273] Premiered at LU.CA – Teatro Luís de Camões, Lisbon, in November 2021 (Formiga Atómica n.d.).
[274] Premiered at TMP, Porto, in November 2021 (O Rumo do Fumo 2021).
[275] Presented at Culturgest, Lisbon (national premiere), in October 2021, as part of BoCA (Culturgest n.d.-d).
[276] Presented at TBA, Lisbon (Lisbon premiere), in November 2021, within Festival Alkantara (Corpo Rastreado n.d.).
[277] In 2019, with choreographer Ricardo Machado, the researcher co-authored a participatory, performative lecture on climate change entitled *TAKE A STAND*, which continues touring to the present day. While conceived to be presented in high school classrooms for teenagers aged 14-18, the contractual agreements have mostly been celebrated via cultural institutions – which is, again, a sign of the cultural field's interest in artistic content pursuing such topics (cf. Antunes and Machado 2021a; 2021b).

ability to recast modes of *Living* [together] *on a Damaged Planet* (Tsing et al. 2017) invites following Anna Tsing's appeal to nurture the *arts of noticing*. Thus, and conceding, as has been argued in Section 1.5., Part I, that artistic experience may reframe how we *rest-with* the climate emergency and nearing collapse, it seems appropriate to attempt an inquiry into *PO*'s artworks that extends beyond the cognitive, analytical vein, only to emphasise sensorial experience. Furthermore, considering how this research endeavour originates in personal concerns with regard to the climate emergency, phenomenology (Brentano 1874; Husserl 1900/1901; Heidegger 1927; Merleau-Ponty 1945; Gadamer 1960, among others) appeared especially suitable: a first-person account of a lived experience (or the study of the life-world) that is preoccupied both with its concreteness – describing and interrogating phenomena as it is –[278] and its essence, or ontological nature. Acknowledging that an in-depth review of the discipline of phenomenology lies beyond the scope of this research, we shall, nonetheless, outline its founding precepts to ground this methodology's validity in the current project, to which the centrality of experience and its impact in reshaping conscious and more-than-conscious *structures* (Giddens 1990) is paramount.

As Paul Armstrong encapsulates, "[f]or phenomenology the ultimate source of all meaning and value is the lived experience of human beings" (1994, 562). Presuming the individual to be the wellspring of meaning to and by him/herself,[279] intentional experience – i.e., consciously or thoughtfully directed towards something (of or about an object) – can transcend singularity and become intersubjective, as "my self-reflections reveal generally shared structures of knowledge and existence rests on the tacit assumption that another consciousness would experience this moment as I do" (565).[280]

When conducting phenomenological analysis, the focus is to "describe the structures of experience, in particular consciousness, the imagination, relations with other persons, and the situatedness of the human subject in society and history" (Armstrong 1994, 565).[281] This

[278] The Stanford Encyclopedia of Philosophy (SEP) defines phenomena as "whatever we observe (perceive) and seek to explain", "things *as* they are given to our consciousness" (Smith 2003).
[279] In Merleau-Ponty's words, "I am the absolute source […]. For I am the one who brings into being for myself – and thus into being in the only sense that the word could have for me" (2012[1945], 77).
[280] Conversely, the Survey *Fsc* could be said to form part of phenomenological research, concurring to expand the researcher's personal experience on "concerns regarding climate change" through respondents' reflections, thus deepening own understandings of this phenomenon's significance, to become "in-formed" (Van Manen 1984, 55-57).
[281] The SEP amplifies the assortment of phenomenological accounts to include: temporal and spatial awareness; attention; consciousness/awareness of one's own experience – considering different roles, such as thinking or acting –; embodied action; purpose or intention in action, responsiveness to other persons (empathy, subjectivity, and social interaction), as well as linguistic and everyday activity (Smith 2003).

veritable description shall be achieved by "revealing experience as such, rather than frame hypothesis or speculate beyond its bounds" (Carman 2012, 12). Experience, in turn, is inherently tied to both intentionality (consciousness and awareness) and perceptual senses. It includes not only "the content of my sensory experience […], but also a vast background of assumptions, memories, associations, and anticipations that make my experience" (13), rendering it familiar or alien. Perception is how we grapple with a specific experience and vest it with meaning, or sense, "the intuitive coherence things have for us when we find them and cope with them in our practical circumstances" (14). As phenomenology conceives it, attending to Merleau-Ponty, perception is an embodied trait, thus indissociable from what is perceived: "my existence as subjectivity [i.e., consciousness] is identical with my existence as a body and with the existence of the world […], the subject that I am, understood concretely, is inseparable from this particular body and from this particular world" (Merleau-Ponty 2012[1945], 519). Phenomenology-postulated indivisibility between subjectivity and object subtly connects it to one of the most central axioms of the *Anthropocene*, made conspicuous by human's geological agency: "[T]hat all agents share the same shape-changing destiny, a destiny that cannot be followed, documented, told, and represented by using any of the older traits associated with subjectivity or objectivity" (Latour 2014, 17).

Moreover, phenomenology's shibboleth proclaims that thinking should return to what precedes it, "to the things themselves" (Merleau-Ponty 1968, 3), as it is by opening to "matters themselves with a basic perceptual faith that amounts to our immediate acceptance of the being of things" (Steinbock 1997, 127) – i.e., by experiencing –, that these can be brought into expression (Merleau-Ponty 1968, 4). *Things* are, thus, the "ideal (abstract) forms and contents of experience as we live them" (Carman 2012, 12). A pre-conceptual, intentional encounter with *things* bears a somewhat universal insight, or access to a truth: "[…] the actual contact of the thing awakens in me a primordial knowledge of all things because my finite and determinate perceptions are the partial manifestations of a power of knowing that is coextensive with the world and that displays it fully" (Merleau-Ponty 2012[1945], 475). Experience is, thus, our finite participation in the world's inexhaustible meaning.

In phenomenology, thoughtful encounters with works of art play an especially prominent role in the unveiling or actualising such truths surrounding human ethos, vicariously enriching one's insight into possible human experiences (Armstrong 1994, 562;

Merleau-Ponty 2012[1945], 89; Van Manen 1984, 51, 57-58, 62). Insofar as the experience of art is, as has been formerly contended, embodied, and ultimately acumens perceiving things as they are – which, Morton (2021) speculates, might mean accessing their mysterious nature, as much as our own –,[282] a phenomenological approach shall, perhaps, warrant its potential universality and world-making powers.

How should these philosophical foundations translate into analysing *PO*'s artworks? Probing "ecodramaturgy", which is concerned with how theatre narrative may speak of ecological interdependencies, aiming to increase environmental awareness,[283] Theresa J. May suggests a set of queries to consider when developing ecocritical analysis of cultural texts, namely, to highlight but a few:

> How does a performance engage or reflect (even as 'wallpaper') the environmental issues of its time and place? […]
> How does the play reflect specific and historically situated philosophical paradigms of thinking about the human place in nature? […]
> How does the play propagate or subvert the master narratives that sanction human exploitation of the land? […]
> How are animal or other nonhuman bodies deployed and used as rhetorical or metaphorical devices, and what is exposed when these are re-literalized? […]
> Does the performance inspire us to think newly about our relationship to the natural world and about our definitions of self or community?
> (May 2007, 105 – Table 1: "Some Green Questions to Ask a Play")

Common to most of these lines of inquiry is the formulation "how". Under these premises, the author points to an expectation that *ecodrama* performances procedurally expose or dismantle established rhetoric, resulting in concrete effects – rather than affect – that foster ecological thinking and action. While May's methodology might be suitable to weigh eventual outcomes, a phenomenology-bound framework would advise similarly contemplating the "whatness" or "aboutness" of such processes (Van Manen 1984, 44). As such, adding to this set of questions, we shall strive to search for what it is that *PO*'s artworks convene, through their experience, that essentially speaks of the nature of the phenomena they mobilise. While these questions are not easily forged, our efforts will be placed into expanding on personal experience, gesturing to its potentially universal nature.[284] I intend, thus, to pursue an ecocritical phenomenological analysis that delves into:

[282] Cf. Sec. 1.5., Pt. I, pp. 52-53.
[283] Cf. Sec. 1.5., Pt. I, p. 63.
[284] For this reason, and for added discourse accuracy, from hereon and throughout this Section, we shall employ the first-person singular pronoun.

1. What essential experience of *grief and mourning* for environmental depletion and the loss of a future does the performance purport, and what might be its ecological (i.e. inter-connectedness) implications?
2. What about this artistic experience makes me rethink what it means to be human?
3. What might this experience have shaken in my convictions concerning *human/nonhuman relations*, and what might *nonhuman agency* look like within alternative modes of coexistence?
4. What occurs when *attuning* to this artistic object in *spectral intimacy*; what qualities or mysterious dimensions of the phenomena it *rests-with* were made salient?
5. What affect has this encounter instilled in my *body-mind*, and what might it have essentially triggered in my imaginative future-oriented abilities?

As Max Van Manen asserts, "*Phenomenological research is the attentive practice of thoughtfulness*", the latter being described as "a minding, a heeding, a caring *attunement* – a heedful, mindful wondering about the project of life, of living, of what it means to live a life" (1984, 38); in short, to open oneself to the fullness of the lived experience, pondering on what it is that makes it significant. To transparently convey the essence of an experience into language – letting *things* themselves speak – is deemed successful "when it reawakens or shows us the lived meaning or significance of the experience in a fuller or deeper manner" (Ibid.). This fulfilment requires essaying a description that "is both holistic and analytical, evocative and precise, unique and universal, powerful and eloquent" (43). The effect of such endeavour should be that of inducing the reader to wonder deeply about the same questions that are being posed. It is inspired by this ambitious and poetical project, without presuming to be adequately able to pursue it or to even to fathom its realisation fully, that I shall experiment resonating my experience of *PO*'s artworks in writing, in the hope that it resounds with the reader and inspires affect towards some of the underlying phenomena I have found therein.

For reasons of writing economy, only four of the twelve *PO* programme proposals will be further analysed, whilst briefly subsequently outlining others which I understand to incite similar experiences. This sample is believed to convey the main phenomena identified through the *Forum of shared concerns* and their intended aims – to inspire a *resonant* (Rosa 2019) world-instead and foster the possibility of conjuring futures grounded on *radical hope* (Lear 2006), that is, *Prospecting Otherwise*. The four works and their most salient bearings

include *Gentleness of a Giant*, by Gustavo Ciríaco – motioning and *questioning human supremacy*; *Autopsy*, by Companhia Olga Roriz, uncannily choreographing *environmental grief and mourning*; *Yabba*, by María Jerez – drawing spectators towards *spectral intimacy* with quasi-objects and offering *human/nonhuman entanglements* to experience, and *Vegetative State*, by Manuela Infante – rendering *nonhuman agency* unequivocal.

A final strand of affect will be left unaddressed, that of *imagining futures* as means to prompt *radical revolution*, which within *PO* is chiefly tackled in the participative performance *Internal Stakeholders* by Ana Borralho and João Galante, and collaboratively materialised in Maria Lucia Cruz Correia's *Common Dreams: Flotation School*.[285] While this project has advocated for the need to reconceive established narratives and cultures, substantiated art-enabled subversive imaginative abilities towards alternative future-making, and pled for cultivating *apophatic futurism* (Scranton 2020),[286] I assume these to be the all-pervasive ultimate ends – or rather, the unravelled paths – to which the experience of *PO*'s artworks point.

To follow the ensuing reviews, the reader should allow him/herself, as Ehrenzweig commends, to broaden their structures of conscious attention "into a seemingly empty dream-like stare" (1961, 122), which allows for the experience to emanate "with the feeling of absolute necessity, obeying an unconscious submerged coherence of a different order that defies conscious analysis" (129), paving the way for new reinterpretation. A phenomenological analysis solicits the reader to fully commit their *body-minds* to the wonder of *attuning*, in *spectral intimacy*, to the enigmatic and meaning-bound nature of these artistic objects.

2.3.1. *Gentleness of a Giant*, by Gustavo Ciríaco[287]

Anthropocene's bearings: questioning human supremacy

This Section will pursue the phenomenological analysis of *Gentleness of a Giant*, by Gustavo Ciríaco, furthermore briefly reviewing how *Pleasant Island*, by Silke Huysmans &

[285] Cf. Annex A.1., pp. 295 and 310, respectively.
[286] On changing cultures, cf. Sec. 1.4., Pt. I (pp. 39-51). On imagination, cf. Sec. 1.5., Pt. I (pp. 63-65) or Sec. 1.2.7., Pt. II (pp. 91-92). On *apophatic futurism* cf. Sec. 1.2.1., Pt. I (p. 22).
[287] Cf. Annex A.1., p. 292 and following for synopsis, credits, artist's bio and promo video, complementary to the reading of the subsequent phenomenological analysis.

Hannes Dereere and *Trajectories*, by Tone Bjordam, similarly point to the phenomena at issue.

I first experienced *Gentleness of a Giant* (*GoG*) live in 2016, within the scope of Festival TODOS, where I worked as a producer assisting Madalena Victorino, and again in video when undertaking this analysis.[288] On both occasions, the sensorial effect is similar: that of being remitted to a primal, dark womb, where the possibility of redesigning the world is latent. The performance is realised in five relatively demarcated scenes, which follow a similar dramaturgical progression: intentional construction of landscapes, contemplation and their subsequent destruction via the agency of human powers, enclosing the emergence of new scenarios within it. In this creative/destructive sequence of images, causes and consequences are deeply enmeshed, no longer conspicuous. The first contact with the piece, given by its title, denotes an oxymoron: can a giant, depicted in mythology as a supersized human-like figure of extraordinary strength and mischievous intents, ever be gentle? Qualifying a monstrous being as potentially kind, Ciríaco provides a key through which the catastrophes perpetrated by the "Giants" in this piece might be read: as paradoxical gestures of care.

Entering the room, it is dark. At first, an eerie sound, as if the wind blew chillingly. Or could it be the sound of waves? Nature-related, that is certain. Two naked bodies – a man (Tiago Brandão) and a woman (Ana Trincão) – stand behind a table. In the dimness, the man lights a flame and ignites an indiscernible pile before the impassive assistance of the woman. Both watch the flame fade. The atmosphere is solemn and silent. Their nakedness – of biblical undertones – is atemporal: this couple is an archetype of humanity. The act of starting a fire, a turning point in human evolutionary advances and an early sign of nature's dominance for profit, could place them as pre-historical beings.

A white surface – that of the table – is subtly lit. It levitates in the dark as an abstract plane, but it is also a concrete counter, a blank sheet awaiting a project of its own.[289] A small-scale landscape evoking a desert is thoughtfully assembled through the mindful hands of the man and woman: trees, bushes, rocks, and what seems to be a dried (red) lake. The two performers are, indeed, akin to giants before the miniature unfolding scenario, their careful

[288] Cf. Fig. 14, p. 129.
[289] The table is, in factual terms, an architect's desk. I came to learn of Ciríaco's fascination with the world of architects and model-making, which he sees as "the capacity, prior to the existence of a certain world […], of materialising and making real a panorama in miniature" (Queiroga 2016).

gestures and committed attention to their doing carrying an almost docile smoothness. It is as if the orchestrators of this setting are seeking unattainable perfection, as natural elements – here objectified – keep being repositioned following a criterion that eludes one's insight (possibly aesthetic balance?). This strangely hypnotic operation draws my attention fully – it is easy to become enamoured by this landscape's meticulous layout, the contrasts of weight and height of the different objects therein placed, and their apparent fragility.

The light progresses through the scene, beginning softly dim, like a sunrise, then sharply reminiscing midday, to set rightwards, drawing long shadows. The performers stand by the table, appreciating their construction. The man's shade covers the scenery for an instant as if forecasting a sombre catastrophe. He shakes the table (an earthquake?). Some items fall. Following this disruptive premonitory announcement, the performers promptly mop the table with their arms (suggesting resemblances with the earth-baring works inflicted by heavy machinery in the Amazon), cleaning it free of all objects besides three white rocks, which open another nature-building chapter.

A new, dried-up landscape made of frail, skeleton-like trees starts to emerge through the delicate gestures of the woman. This is the sole scene introducing an animal, a lion cub, only to be violently removed by a hand falling from above, accompanied by a loud scream – the only sound voiced throughout the performance. Devoid of animal voices, to whom no space has been allowed, nature is silenced.[290] The landscape now underway is diverse: leafy trees, dense brownish canopy trees and red single-branched trees (cf. Fig. 15, p. 140). Two movements coexist: while the man productively grows the landscape, multiplying in number and types of components, the woman is concerned with perfecting it, moving them around relentlessly. The performers rarely part sight with their doing, even when picking new objects to set on their creation board – they seem transfixed by the ecosystems arising through their hands (which resonates with Scheler's "Homo Faber") as if playing a game.

Thus far, the underlying feeling is that humans hold an undisputable both creative and destructive mastery – it is humans forging nature, while the latter is diminished to a minimal scale – there is no reciprocal relation in sight. In another interpretive layer, the fact that objects are mostly both given life through terraforming manoeuvres, as well as made disappear from atop, attributes to these human figures a god-like presence – their giant, almighty hands are

[290] This scene owns, to me, a clear association with Rachel Carson's *Silent Spring* (1962), in which the author warns how human actions – in this case, the overuse of synthetic pesticides – could carry with it the silencing of birds (given their acute population decline).

an end of the world made material, a falling sky over nature's heads (Yanomami's end of the world dawns).[291] The Giants remain untouched by the dramatic consequences of their acts (a compelling metaphor of the *Anthropocene*).

A critical respite occurs: the man is drawn into his making, compelled to integrate landscape, his body turning to an arid, smooth mountain (or perhaps a sleepy giant whose awakening might carry all-the-more devastation?). For a moment, the human seems to merge into nature (cf. Fig. 16, p. 141). The woman pursues, now moulding the landscape through subtraction, unrooting trees (again, in gestures performed from above). Finally, the human-made mountain rises, dissolving what was once a landmark. With it, a storm springs: white dust is blown from his hand by the woman's persistent breath, sweeping through the few still-standing trees (cf. Fig. 17, p. 141).

The following passage instils an almost surreal atmosphere. The light is dimmed, and shadows are once more long and thin. A blueish, flickering light gives way to a mesmerising phosphorescent green (northern lights igniting the sky of this snow-covered landscape?). A mirror ascends in the background reflecting the remaining trees, resembling spectres of their previous concreteness. As the mirror is slowly made horizontal, coplanar with the table, the two Giants come to light, their diffuse picture hovering in purplish tones, made coincident with their creation (cf. Fig. 18, p. 142). If God, as per Genesis, created Man in His own image, here it appears that humans see their image looking back at them in the nature that is their conceiving.

As the piece progresses, human's geological agency is evoked: the two Giants wield their transformative forces, tearing into pieces what appeared to be a rocky volcanic setting (itself possibly representing matter transformation through fire), spreading sediments across the table and generating a whirlwind (cf. Fig. 19, p. 142). When it eventually settles, a deep blue covers the site – all that is left of what was once fertile ground (the rising tides of climate change?).

The final, thirteen-minute scene is an extended progression of land formation. The man cascades soil from the heights (cf. Fig. 20, p. 143), reprising a dirt-dropping movement which

[291] As narrated by shaman Davi Kopenawa, Yanomami's end of the world presages the falling of the sky – i.e., the collapse of what is above us – as a result of the harmony among living beings being unsettled (Kopenawa and Albert 2015). Coincidently, in the same year as Ciríaco premiered *GoG*, the Brazilian choreographer Lia Rodrigues delivered a piece attempting to "hold the sky from collapsing" through dance: *Para que o céu não caia* (Culturgest 2017). The recurrent theme of dusting and falling bodies in the performance under analysis has often brought images of this other to mind.

permeates the piece. A mountain originates. The woman joins in with creative appetite, frantically plotting smaller handfuls of sand in its tail, expanding throughout the blue plane, which is now fully covered by land – all that exists is dirt, a golden desert – or perhaps a construction site. The two Giants shape the land into changing, desired forms, their movements those of resolute sculptors (cf. Fig. 21, p. 143). As their action meets an end, both stand still, contemplating the scenery (their gaze not once recognising the other's existence) that seems to have finally stabilised. The last, powerful image evocatively follows their disappearance on the horizon: as the table is slowly lifted, the once steady mountains crumble, and the landscape turns into a vertical surface of debris, to which nothing holds (not even humans). It is now dark again, and all that one can perceive is the prophetic sound of the earth falling.

The phenomena at stake could be hypothesised as follows: what might humans' orchestrating powers mean to ecological (un)balance? As depicted in this narrative, the bearings of the human-led transmutation of landscapes are, in the end, a barren, decaying plain upon which nothing more appears to be able to take root and grow – a compelling future that the *Anthropocene* appears fated to actualise. The sublime experience[292] afforded by *GoG* is ironically akin to that of an "ecological sublime": the awe before ecocatastrophe stirs cognitive dissonance between conception and perception, and rational ways of reacting are momentarily suspended as we are jolted "out of a perspective constructed by reason and language, a perspective that, in modern Western culture, has rendered nature mute" (Hitt 1999, 617). In this movement, an unexpected realisation occurs, advising modesty: "that we are mortal creatures, 'beings of nature' whose lives are entirely dependent on forces greater than we are. […] Humility could justly call the cornerstone of any environmental ethic" (607).

Our controlling, re-creational impetus does not prove to be fruitful: it is as if these Giants cared too much, acted too far and wide, and, animated by unfettered motion, remained oblivious to their own vulnerability (naked as they are – them too exposed to the disasters they exert). As spectators, we are bound to gaze impassively at the piece's succession of events, quietly enchanted by the workings of our fellow humans. Conceivably, acknowledging the underlying human/nature enmeshment rendered evident in *GoG* through

[292] Foundationally understood in its Kantian underpinnings, i.e., the human being-for-itself almightily empowered by the experience of the sheer physical encounter with nature.

sensitive experience might spawn the right measure of care, as advocated by Timothy Morton:

> Perhaps some of us care in all the wrong ways – too aggressively, too melancholically, too violently. Heidegger argues that even indifference is a form of care. Perhaps indifference itself is pointing to a way to care for humans and nonhumans in a less violent way – simply allowing them to exist, like pieces of paper in your hand, like a story you might appreciate – or not – for no reason. (Morton 2021, 103)

This is not to say that Ciríaco's performance requests one's indifference, but rather a passive, *playful seriousness*, that is, a "care with the care/less halo, [that] is more likely to include more lifeforms under its umbrella, because it is less focused on sheer survival" (Morton 2021, 101). Attempting to respond to one of the questions posed in the previous Section (p. 134) – "What about this artistic experience makes me rethink what it means to be human?" –, I could articulate that living through humans' demonic endeavours in *GoG* speaks intimately to the relevance of curbing one's hectic doings if we are to aspire to a generative yet-to-come: a future in which nature unfolds despite humans while keeping our species steadily standing in the horizon. This humble, withdrawn, caring gesture might be our most gentle demeanour and our utmost meaningful being.



Fig. 15. The "Giants" – a man and a woman – create landscapes, making objects appear on a table and re-arranging them unceasingly. Photo © Vera Marmelo [retrieved from República Portuguesa – Cultura/DGArtes 2019a].



Fig. 16. The man's body integrates the landscape, forming a mountain.
Photo © Vera Marmelo [retrieved from *Connectedance* 2018].



Fig. 17. The sleepy Giant awakens, and with him, a snowstorm that sweeps the plain.
Photo © Natália Viroga [retrieved from *ZDB* n.d.].



Fig. 18. The Giants see their image reflected in their own doing.
Photo © Fernando Resendes [retrieved from *Connectedance* 2018].

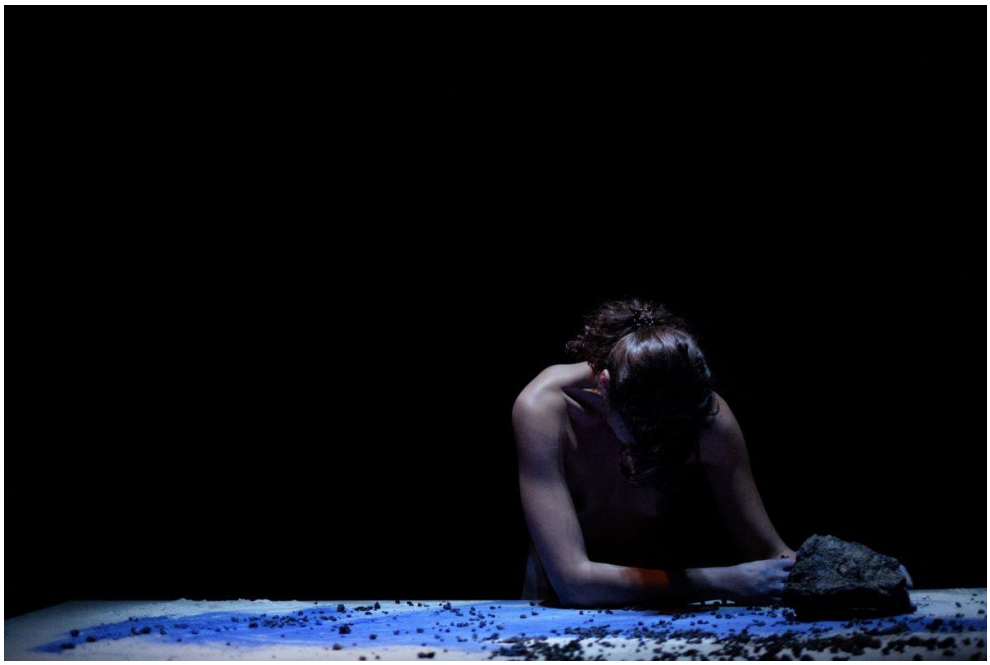


Fig. 19. The woman shatters a geological landscape, breaking it into pieces in circular movements.
Photo © Vera Marmelo [retrieved from *Connectedance* 2018].



Fig. 20. Dirt cascades to the table, falling from above – a repeated gesture in most scenes. Photo © Nacho Correa [retrieved from Filho and Cividanes 2017].



Fig. 21. The man and the woman manipulate the land, shaping it to their liking. Photo © Fernando Resendes [retrieved from Ciríaco n.d.].

Pleasant Island, by Silke Huysmans & Hannes Dereere[293]

In *Pleasant Island*, Huysmans & Dereere document in an ingenious way – mediated through their smartphones, whose screens, projected in real-time, take centre-stage, recounting interviewees' words – their exchanges with the dwellers of Nauru. Once an idyllic 21km^2 island in the Pacific, Nauru, we come to learn through poignant testimonies,

[293] Cf. Annex A.1., p. 298 and following, for synopsis, credits, artists' bios and promotional video.

has been subject to the wildest forms of extractivism by British, Australian, and New Zealand colonisers since the 1900s. The Island's draining, owing to the unbridled mining of its phosphate reserves,[294] turned it into a bare desert upon which inhabitants cannot rely for survival. With no resources to spring its local economy and highly dependent on imports, the nation has been forced to bend to inhumane practices: it now hosts – in exchange for generous sums – detention centres for asylum seekers in Australia, which the country conceals from public opinion and international law enforcement in this disconnected, remote, restricted-entry territory.

Local inhabitants narrate stories of environmental grief – a precise fit to Albrecht's *Solastalgia* (2007) – in the aftermath of the transitory wealthiness provided by Nauru's resources' exploitation (of which they benefited minimally). Hopeless migrants speak of desperation, remaining as if forgotten for years on end as they struggle to make their voices heard. Still, yet another smiling prospect – arguably for Western societies' gain – lures from the Island's oceanic premises, as the Canadian company DeepGreen – with the local Government's support – plans to start a sizeable deep-sea mining project to extract polymetallic nodules from the seabed (an essential constituent of greener economies). With its land sacrificed to phosphate mining, it is time to expand human geophagic appetite toward the ocean, with unknown impacts on marine and human lives.[295] The vast mass of water that was once our origin, in line with ancient cosmogonies, now represents a double-faced destiny: that of a dystopian future of sea-level rise and sweeping tides swallowing livable land, or that of a "utopian" space for biocapital thrive under the age of new imperialism (DeLoughrey 2015, 355-356).

Guided by the artists' incisive plunge into the ecological and social injustices lived in Nauru, one is compelled to acknowledge how much of our comfort comes at the expense of whole communities – both human and nonhuman –, as well as the depths and somewhat unexpected complex web of aftereffects stemming from reckless extractivism and persisting

[294] Phosphate is a sedimentary rock formed from deposits of organic matter over millions of years (bird excrements being a common source), whose uses span a wide variety of industries – most notably the production of fertilizers, which are in high demand to cater for the current population rise. Phosphate's market size is currently valued at 22.30 billion dollars and growing (Grand View Research 2022).

[295] As *The Guardian* reports, "[e]nvironmental groups, the EU Parliament, several Pacific nations […] [and] more than 350 scientists from 44 countries" have called for "a moratorium on deep-sea mining 'until sufficient and robust scientific information has been obtained'" (Lyons 2021). It is worth noting that Nauru remains a subsistence economy, where the traditional fishing industry plays a central role in its population's livelihood: in 2007, 97% of all households were bound to fishing activities (Nexus n.d.).

colonialism. As *Pleasant Island* conspicuously illustrates, the self-destructive history of Nauru evidences the ironic paradox of environmental exhaustion: for the sake of feeding human voracity, we are sowing our famine. Nauru is a prototype of anthropocentric bearings to the forlorn unfolding of our shared livelihoods. Shall we keep watching uncritically from a distance or engage in displacing the (Western) human, a postcolonial subject seemingly decoupled from nature, from the centre of this tragic narrative?

***Trajectories*, by Tone Bjordam**[296]

Trajectories, a result of Bjordam's collaboration with the scientist and musician Marten Scheffer, poetically depicts three possible future Earth-System pathways (Steffen et al. 2018): a Frozen Earth, a Hothouse Earth – to which we are headed if we trespass temperature thresholds and biogeophysical tipping points –, or a Stabilised Earth, maintaining Holocene-like conditions – should humans assume swift eco-centric stewardship. The performance starts with Scheffer sharing scientific findings, followed by a melancholic violin soundscape that accompanies Bjordam's delicate construction – through flows of paint dropped into submerged landscapes – of ever-changing microcosms, each corresponding to our three possible climate futures. The mesmerising beauty of these unfolding, magnified worlds – filmed live and projected onto three large screens – produces an effect of wonder, bringing to the fore the fragility of these environments and how our action – alluded to in the artists' agency – carries transformative power. Towards the end, the sceneries' prior concreteness is rendered abstract, as they become fully enveloped in human-made colour compositions.

In a talk held with the artist,[297] Bjordam expressed that her close artistic connection to climate science originates in a will to render scientific data experienceable in a way that cannot be effaced and tacitly finds its way to upcoming environmental engagement. This is indeed how *Trajectories* accomplishes to sensitively affect the spectator, as one is driven to live through and perhaps nudged to reflect upon, in aesthetic awe, the imbricated consequences of human arbitration in the *Anthropocene*.

[296] Cf. Annex A.1., p. 290 and following, for synopsis, credits, artist's bio and full-length video.
[297] Cf. Fig. 14, p. 129.

2.3.2. *Autopsy*, by Companhia Olga Roriz[298]

Environmental grief and mourning

This Section will delve into the phenomenological analysis of *Autopsy*, by Companhia Olga Roriz, and approach two other works which similarly summon, in diverse manners, the experience of grief: *Drought*, by Allie E. S. Wist and *Chronos Cube*, by Henrique Frazão.

The first line of the synopsis of *Autopsy*, by Companhia Olga Roriz, reads: "We lose everything very slowly" (Roriz 2019b).[299] This pungent performance is inextricably linked to a sense of loss of what once was and no longer is, but also of what will never come to be. From the Greek *auto-psia*, or vision of oneself, a look within – which the author associates to *necropsy*, or perceiving death (Roriz 2019, 2), the piece's title indicates both its departure point and the introspective drive it summons. The death tackled here is that which humans inflict on the planet, but also one's inner perish when living fully through the environmental decay that is our doing.

Somehow, *Autopsy* makes a contrary stance to that of *GoG*: now, it is the Earth that exerts its dominance over humans, whose bodies are vulnerable before it, with and through it. It is not humans building landscape – even though their harmful traces are conspicuous, and part of their suffering stems from this recognition – but being affected by it, feeling the impact of demise (that they precipitated) in their bodies. Entangled in a web of affect, body and landscape become indistinguishable, and human/nature boundaries are confounded. It is as if, when dissecting one's body – in the spirit of the identically named medical-legal procedure of "autopsy" – we might find a mountain, a tree, or a handful of dust enclosed within our cavities. Death, as offered to experience by *Autopsy*, is not definite but more like a rite of passage – and here lies a seed of *radical hope*.

The date was April 29th, 2021 – the celebration of International Dance Day. The location, a sold-out Centro Cultural da Malaposta (Odivelas). Two days had passed since the end of the year-long pandemic-led State of Emergency in Portugal (March 19th, 2020 to April 30th, 2021; *DN/LUSA* 2021), and the effects of recent isolation and its newly experienced

[298] Cf. Annex A.1., p. 304 and following for a synopsis, credits, artist's bio and promo video, complementary to the reading of the subsequent phenomenological analysis.
[299] This sentence's authorship is attributed to poetess Maria Quintans (2019), from her book *Se Me Empurrares Eu Vou* (Roriz 2019, 3).

forms of social fright were palpable.[300] Entering the auditorium, the audience pulsated, expectant. A wide video projection, covering the full extent of the stage's background, shows a woman's emotionless face staring frontally at us. Grey mud befalls her head and drips viscously from the hair (Yanomami's prophecy comes to mind; cf. fn. 291, pp. 137-138). Hands caress her, spreading the clay through her face and hair in slow, solemn movements. The gestures feel like a cleansing, a purifying ritual of turning this woman into mud, shaping her into a new form. Entirely covered in clay, she now resembles a sculptured bust, an earthly figure. This evocative sequence of images, which functions as an intro – displayed while the audience is finding their seats, fairly unaware of the ongoing ceremony –, encloses much of the meaning I have found when living through *Autopsy*: looking within, what I encounter is silent pain and the possibility of other becomings, necessarily cast of my intricate relation to Earth.

The piece is composed of scenes of group choreography (19'), followed by a sequence of six solos in which Yonel Serrano, Bruno Alves, Catarina Câmara, André de Campos and Marta Lobato Faria – in order of appearance – perform to/by/with a landscape (5'-7' each), concluding with another collective dance (14'), and a joint, meditative epilogue (10'). Its dramaturgical structure announces continuous movement, and so it is: *Autopsy* is a very physical performance, as if in relentless dance (or in repetition, as Roriz writes in her introductory text)[301] rested a cyclical purge, an answer to suffering, or rather the prospect of it transmuting into something else.

As a set, the presence of the video is central, complemented only by a hovering metal structure which mounts on occasion to a rock (an originary geological cradle), or a cloud, or yet an icy upside-down mountainous terrain, coloured as it is by the video's shades, bringing it to a three-dimensional existence. For the most part, it is an austere, empty stage of sombre ambience, within which bodies in movement are rendered pivotal. Throughout the performance, harsh electronic and absorbing soundscapes are rejoined by grim piano and cello musical renderings, fulfiling a sensorial purpose: I found my body being traversed by these tones, which placed me in unfathomable landscapes, at times vibrating, animated by a life of its own – as if filled with flowing rivers –, others charged with nostalgia, made a

[300] This preamble is of importance, as *Autopsy* appears to have impacted the audience deeply in this regard: it enabled a collective catharsis, welcoming tears – its liquid quality subtly connecting audience members into one resonating, moved mass of bodies.
[301] Cf. Annex A.1., p. 305.

deserted plain. An acute sensual experience that endows visual perception with embodied substance.

The first image is a mass of bodies wearing uniform costumes coated in grey, dry clay, lying on top of one another, covering their eyes with their hands. Are they sleeping or avoiding the inconveniences of sight? Our widespread dismissiveness of human agency in the ecological catastrophe is made apparent (cf. Fig. 22, p. 152). A humming is chanted in unison, [302] and a dance akin to a trance commences. In this ritualistic, expansive choreography, there are gestures of offering, rendition, devotion, shame, and tiredness. This mass of bodies labour ensemble: even though they do not face or touch one another, there is a sense of tribal harmony, gestures similarly repeated, as if they are in this together. Audible, the performers' breath is at times made a struggling roar – they are fragile but also dangerous. Their turbulent movement produces a strange effect: powder is released from their bodies in energetic blows, enveloping the dancers in a thin layer of smoke that lingers in the air before settling on the stage's floor (cf. Fig. 23, p. 153). What was once clear becomes foggy upon the dancers' passage, perhaps evoking air pollution and the waste that are the most persistent human traces. Grey dirt bears yet another meaning of biblical connotation: "for dust you are and to dust you will return" (Genesis 3:19, Holy Bible NIV). These bodies conjure death and are, themselves, a transitory embodied existence. This is a dance of the dead, even if they might not see it thus far (just as we remain forgetful of our finitude). The video projected behind them shows lying, mostly inert bodies, enshrouded in the same fresh clay that had covered that first face-made-bust. Dying bodies, or bodies that had just been born out of/into this earthly substance – it is hard to tell the difference.

An anonymous (disembodied) voice, taking a lead role, tells us that "the worst thing that could possibly happen to you just happened: you have been civilised". A poem is displayed, bringing an ironic connotation to the smoggy atmosphere, conflating human and animal intentionality:

> in the world right now, there are
> terrorist birds spreading poison
> in the sky. if we do nothing already
> one day the sky will be unbreathable
> and then we have nowhere
> to go when we die.
> it is, therefore, necessary that every man
> keeps an eye on the bird that passes by

[302] The author refers to it as a "calling of animals" (Roriz 2019, 5).

and prevents that bird
shitting dangerously upwards,
as he certainly wants to,
contaminating a little more
of the sky that belongs only to us.
("A Matéria do Ar" in Rui Costa 2005, 45, free translation)

A metamorphosis occurs: the performers are definitely turned into earthly beings, with thin branches and foliage growing from their heads (cf. Fig. 24, p. 153). In the video, surrounding them lies a barrack swallowed by the woods (as if nature prevailed).

A long sequence follows, in which the six performers, one by one,[303] deliver emotion-laden solos dialoguing with/contaminated by somewhat surreal landscapes, abstract moving paintings showing vivid traits of reality. Projected onto the background, these consist of places that have either been devastated by humans, are in the process of ongoing destruction, or have reaped human lives:[304] Mount Merapi, Indonesia (Serrano); the Sahara Desert, Morocco (Alves) – where the first Martian meteor fell in 2012; the Antarctic (Câmara) – suffering unprecedented rates of temperature rise; Chornobyl, Ukraine (de Campos); the Hang Sơn Đoòng cave, Vietnam (Lobato Faria), and Hashima, Japan (Dias) – a ghost island since the nuclear bomb disaster in 1974 (Roriz 2019, 4). An interesting trait of the video canvas immersing the dancers is that their abstractness eventually sponsors (critical) distancing:[305] they are simultaneously omnipresent to perception and call for a foreign gaze, as if taking a step back might facilitate coming to terms with utterly felt, yet hardly apprehended damaged landscapes.

The dancers, I discovered in hindsight, developed their solos in response to a set of questions: "Are you the landscape? Do you exist in a time before, present, or beyond the landscape? Are you lamenting what human beings have done to that landscape?" (Roriz in SLTM 2019b). Lament – a violent, painful sorrow – was, indeed, the most prominent feeling surrendered through my experience of this set of solos: these are renditions of solitude, desperation, resignation, and exposure to the smashing power of wavering nature, to which dancers' movements *attune*.

[303] For reasons of writing economy, only four of the six solos will be summarily described.
[304] All settings are drawn from Darren Aronofsky's documentary series "One Strange Rock" for National Geographic – a foundational research object for the piece (Galhós 2019, Frota 2019, and Soromenho 2019) – in which eight astronauts narrate the history of the Earth (Aronofsky 2018).
[305] As the astronauts in "One Strange Rock" reckon, "we only have a sense that this planet is our home when we see it from afar" (Roriz 2019, 3). Playing with scale, these pictorial landscapes afford a similar effect to that intended by *PO*'s visual identity (cf. Sec. 2.5.1., Pt. II).

In Serrano's solo, opening this section, a man creeps and murmurs sounds of grief in a mantra-like iteration of healing properties. He runs without ever leaving his grounds, movements bridging sufferance and ritual. A lit fire lamp – which brings the volcano eruption in the backdrop to a more tameable nature – is focal to the solo's construction: Serrano dances around, towards, and further from it in circling attraction motion. Fire, here, is vested with double significance – it could be experienced both in its destructive potential or as a warm, ultimately life-spurring element (the "flame of life" flashes across).[306] Alves's solo wrests with the inability to control one's movement, actions and intents. His body appears shaken by an invisible, pernicious force as he moves erratically, wandering around with no purpose, in delusion (perhaps the hallucination of one who seeks water in the deserted territory he inhabits). Only when he immobilises does he gain self-agency over his body: there seems to be a restorative promise in putting a halt to the frenzy (cf. Fig. 25, p. 154). Câmara is similarly constrained, but now in a material sense, wearing a hoodie concealing her torso and visage. The dancer's freedom of motion issues when she is taken by fury and shouts (admittedly giving voice to the icy melting scenario of her choice): "I am so hot. Money is hot. You are… Motherfuckers!". Could naming catastrophe be liberating (following Pihkala 2020)? De Campos's is a hopeless, resigned dance, with expansive movements inevitably ending in falls, from which he rises in an ever more fragilized manner. His bodily attitude, combative at first (cf. Fig. 26, p. 154), tends progressively towards invertebrate surrender – perhaps lacking the stamina to fight. A fluid matter seems endogenous to his mobility, as he was undergoing a decay process.

Fighting in common is *Autopsy*'s first resolution to the performers' solos. The image: a giant wall (maybe a dead-end). As the dancers gather again on stage, they finally face one another. Breathing heavily, in menacing unison, the group advances towards us, their soles stomping, their breasts expanding and contracting, their shoulders shrugging as if warming up for battle, fists raised to the face (cf. Fig. 27, p. 154). The ambience is threatening but also cathartic – their decided gestures (as opposed to how they had been manipulated, taken over by uncontrollable forces in their solos) are vested with intentionality afresh: they finally see their doing, have lived through its pains, and wish to purge grief – grunting audibly,

[306] This death/life duality is, indeed, central to Serrano's research, as he explains: "a volcano is something that destroys, but thanks to it, the soil becomes fertile. […] The same thing that destroys you, offers plenty possibilities of life" (SLTM 2019b, transcribed from audio, free translation from Spanish).

shaking it out of their bodies –, to rebut together (after having endured suffering alone). This is a strenuous struggle, which I am strangely moved to join, as much as I feel aggressed.

A black drape lowers, covering the wall. Now, the dancers stand in a black hole, a limbo in which the hovering geological entity – which had been discreetly seeable hitherto – gains visual relevance, glowing like a crystal mesh or a frozen land (made sky). On the floor, a shining element seems like the triangular tip of an iceberg emerging from the dark matter (an insignificant fragment – this is how much we grasp the *hyperobject* that we live in/through). The end chapter is one of serenity. In a sequence of four still frames readily composed and dissolved, the dancers move in quorum from one lit spot to another – following the light as it crosses the stage, headed to the strange, glimmering object. Subtle sounds of nature resembling a bird howling accompany this progression of scenes. Gradually stripped of their clothes (might they be seeking for an essence, wholly vulnerable?), their postures indicate resignation (curving downward), submission (folded arms siding the head), altering perspective (standing upside down, legs pointing upwards), and exposure/openness (semi-naked bodies stretching in lying ascension) – to change, one wonders?

Finally encountering the foreign triangular piece – which is, in reality, a large, square-shaped reflecting surface –, the dancers assemble behind it, pointing it to the audience (as if inviting for a self-reflective motion), then slowly bending it to gaze at their inverted image (staring ghostly at us) (cf. Fig. 28, p. 155), acknowledging their existence for the first time. They pursue to form a pictorial composition of Greek inspiration – a connected line of bodies, touching in tension, taking each other's pains as their own (cf. Fig. 29, p. 155), holding the shape as it refracts a bright light (hope?). All lift the mirror above their heads, and their imprisoned portrait mirrors back to them (as if the whole world was this square of reflective abilities).

In the closing scene, the object, once again placed on the floor, feels like a shimmering portal – tacitly lighting the suspended rock – to another, unknown dimension, around which all stand in quiet contemplation. In the end, all there is is a vacuum, stillness, and this mesmerising bright prospect that indelibly ties with geological being – a sense of finitude paired with a hopeful way forward (or maybe, inward).

Experiencing *Autopsy* meant plunging into grief, surrendering to sorrow, and emerging from it in active resignation. This is, perhaps, the premise of "salvation" I find to have

sensitively assimilated:[307] at the end of pain and mourning lies self-recognition and conforming to finitude, knowing that it is never definite, for converging with one's disappearance lies the emergence of other being(s). As I am built of the same matter of the earth, made a rock, in stellar hollowness, then I am one with the stars – and this is how *Autopsy*, in my phenomenological, embodied experience, connects with ecological being.

Mourning, as Judith Butler hypothesises, means accepting to be changed, "agreeing to undergo a transformation […] the full result of which one cannot know in advance" (2004, 21). It entails realising "my fate is not originally or finally separable from yours", i.e., "the "we" is traversed by a relationality" (22) – acknowledging that we are intimately tied to others. Enduring grief illuminates our "fundamental dependency upon complex ecological communities and, in turn, our ethical and political responsibilities to these systems" (Cunsolo and Ellis 2018, 276), calling upon the possibility of mutualist forms of existence. As one is swayed to consider the vulnerability of those "others" that ultimately muddle with one's frailty, grief may, thus, become a critical resource for *alter-politics*.



Fig. 22. The six performers lay on the ground, their eyes covered, in negligent inertia (from which they will soon rise). Photo © Paulo Pimenta [retrieved from SLTM 2019a].

[307] The choreographer often recalls how the piece was born out of the utopic notion that dance could save the world (Roriz 2019, 3). While I do not find this to be the performance's most relevant conceptual output, cultural media has clasped to the idea that dance can redeem us, employing the term "salvation" in articles' titles (cf. Galhós 2019, Frota 2019, or Soromenho 2019) – yet another symptom of how we are impelled to seek solutions (ultimately, caring for our survival) prior to resting-with the problem.



Fig. 23. The group dances rhythmically as a collective in one of the opening scenes.
Their costumes are coated in dried clay, which comes off in puffs of grey dust, dirtying the floor.
Photo © Paulo Pimenta [retrieved from SLTM 2019a].



Fig. 24. The performer Beatriz Dias wears nature as if merging into it.[308]
An anticipation of nature's impact on human bodies, followingly expressed in six dance solos.
Photo © Paulo Pimenta [retrieved from TNSJ n.d.].

[308] Cf. *Autopsy*'s promotional image, Fig. 75, p. 304.



Figs. 25 and 26. Depictions of the pathos-suffused solos by Bruno Alves and André de Campos (left to right). Photos © Paulo Pimenta [retrieved from TNSJ n.d.].



Fig. 27. In their final collective fight/redemption dance, the performers often face the audience as if challenging us to battle. Photo © Paulo Pimenta [retrieved from TNSJ n.d.].



Fig. 28. The performers, now stripped of their clothes, bend a reflecting surface and gaze at their inverted image, facing themselves for the first time. Photo © Paulo Pimenta [retrieved from TNSJ n.d.].



Fig. 29. The group holds the square-shaped mirror while also carrying each other, connected in a composition evoking Greek sculptural friezes of battling disposition. Photo © Paulo Pimenta [retrieved from TNSJ n.d.].

***Drought*, by Allie E. S. Wist**[309]

Wist undertook two years of research to imagine how the future of feeding could materialise on a drought-stricken, desertified planet. Recipes such as "mealworm toffee" (cf. Fig. 68, p. 285), "cactus casserole", "cricket flour crackers", or "dried plants and fungi" are tested, and the protagonists of a photo shoot that is as deeply unsettling as alluring.[310] One is drawn to the strangely familiar outlook of these means of nurturing. Currently connoted to creative expansion, pleasure and conviviality, food is depicted as a matter of survival, bounty reduced to elementary premises. While offering a concrete portrayal of what our harsh fates might behold, *Drought* concurrently impresses a deep sense of loss already underway. The fact that the artwork takes the perspective of alimentation makes the implications of ecological decline even more vivid: as we eat up the Earth's resources, bearing it of life's diversity, we too shall reap what we sow, nurturing our bodies with an ever-narrower span of nutrients, smells, colours; embodying ecocide. This is *Drought*'s realisation, as these dystopian images affect anticipatory mourning for all we will soon miss.

***Chronos Cube*, by Henrique Frazão**[311]

Assuming climate change-ushered civilisational collapse to be imminent, *Chronos Cube* is Frazão's attempt to archive and preserve the world's memoirs in a time capsule, following the forerun Voyager Golden Records endeavours.[312] Containing a nearly infinite collection of pictures printed in graphene, these anamnestic modules take the shape of cubes set to be sent out into space and buried in several locations across the globe. The artist aims to register exhaustively, in sequences of nine pictures (either self-generated or re-appropriated), a representative set of mutations resulting from human activities and natural phenomena. The result is an obsessive compilation of happenings as diverse as the progression of a tree's shade in a wall; fireworks blasting in the dark; sun setting on the horizon behind a construction site; birds traversing a cloudy sky (cf. Fig. 65, p. 282); people

[309] Cf. Annex A.1., p. 285 and following, for synopsis, credits, and artist's bio.
[310] Cf. artist's website for additional imagery and recipes: www.alliewist.com/Drought.
[311] Cf. Annex A.1., p. 282 and following, for synopsis, credits, and artist's bio.
[312] Sent with the space probes Voyager 1 and 2 in 1977, the Golden Records encapsulated natural sounds, musical selections from various cultures and times, and images illustrating life on Earth (contents curated by a committee chaired by Carl Sagan), meant to be found by any extraterrestrial lifeforms they might reach (NASA Jet Propulsion Laboratory | Voyager n.d.).

walking through a square; a rocky mountain under different light shades; a nuclear bomb exploding, or the burning World Trade Center (cf. Frazão n.d.-a).

Not only is Frazão's compulsive project a compelling realisation of what legacy might look like, but it also functions as a stark reminder of all the unnoticeable processes that are now ongoing, whose deteriorating beauty (or dread) is offered to experience as foreshadowing nostalgia. Acknowledging the myriad of events, both banal and extraordinary, unfolding in one's natural and cultural environment, forcefully instils a sentiment of sorrow, paired with an urgency to practice politics of care anew, for, as Bill McKibben notes:

> The world is never going to be, in human time, more intact than it is at this moment. Therefore it falls to those of us alive now to watch and record its flora, its fauna, its rains, its snow, its ice, its peoples. To document the buzzing, glorious, cruel, mysterious planet we were born onto, before in our carelessness we leave it far less sweet. (McKibben 2005)

Labouring on humans' heritage, *Chronos Cube* nudges us to confront our species' possible extinction, wielding our only power, i.e., to make it count: to "design our own really elegant extension" so that the "next dominant species remember humankind with respect" (Antonelli in Pownall 2019). In his fixation with chronicling the present everyday subtleties of our existence, Frazão invites us to connect human time to *deep time*, expanding a legacy into a future whose realisation, albeit grim, we trust to unfold – in other words, we are spurred to tune into *apophatic futurism* (Scranton 2020).

2.3.3. *Yabba*, by María Jerez[313]

Spectral intimacy and human/nonhuman entanglements

In this Section, *Yabba*, by María Jerez, will be phenomenologically described and followed by a concise account afforded to another work conveying an object-oriented approach, *Critical Transitions*, by Tone Bjordam.

"Yabba" echoes an originally Australian-aboriginal word meaning "talks" (James 1943) – or, as Jerez advances, Star Wars' alien flabby creature "Jabba" (Courtoisie 2018).[314] However, *Yabba* is an experience devoid of language and its logos equivalent: a weird,

[313] Cf. Annex A.1., p. 301 and following, for a synopsis, credits, artist's bio and promo video, complementary to the reading of the subsequent phenomenological analysis.
[314] When placed at the beginning of a word, the letter "Y" in Spanish is pronounced "J".

enchanting universe meddle whose meaning subsumes alter-logics. Dialogues, in this cosmos, as weaved in speechlessness. The artist's inquiry on "how to be in the world together" (Jerez in RTVE 2019) escapes categories. *Yabba* can be said to be a joint performative and contemplative practice of otherworlding.

The hall is lowly lit. The audience settles around a golden satin fabric spread on the ground, encasing indiscernible forms (cf. Fig. 30, p. 161). The atmosphere – infused by electronic, abstract ambient sounds with no recognisable cadence – is sombre, in suspense, as if anticipating happenings of menacing nature. Before our eyes, an arid (sterile?) yet alluring landscape. The gaze is captivated towards a very subtle, sliding movement of a liquid, viscous quality that soon becomes apparent: the golden layer is being retrieved, swallowed by/into itself, vanishing within, in this gesture uncovering a diverse, colourful, multifarious scenery (it was not sterile after all) of craters and variously textured blobs underneath (cf. Figs. 31 and 32, p. 162). Under the guise of sameness lies multiplicity. I wonder: might our fascination for gold/wealth (as a visual metaphor for capitalism) conceal a plentitude of alternate abundance from us?[315]

This landscape of shapeshifting being(s) is alive. It/they move(s) in its/their own arrhythmical time, breathe(s), pulsate(s), tremble(s), sway(s). It/they wander(s) aimlessly, simply existing, expanding and retracting in space with no apparent intentionality, while it/they multiply(ies), bundle(s), or assimilate(s), naturally giving way to one another and disclosing new forms/modes of being. It/they is/are a *thing* – a sole organism – made of interrelated *things* (or maybe *hybrids* inhabiting Latour's *Middle Kingdom*).[316] There is a general sense of harmony, as if an underlying net of life connects these amorphous objects.[317]

When *things* meet, overlaying, their merging entails a transformation: the new form is no longer one or the other but a third, novel entity. No room for duality subsists: inside/outside, self/non-self are now blurred notions. In a flow of autophagic propensity, *things* engulf themselves in constant reshaping, co-becoming, unveiling (a process

[315] Jerez's spawning formations (cf. Fig. 33, p. 162) suggest that it may, indeed, be possible to envisage a flourishing existence beyond capitalism; a loophole from recurrent stances on our poor imaginative abilities concerning alternative systems (Jameson 1994, Žižek 2005, and Fisher 2009).
[316] On *hybrids* (Latour 1993), cf. Sec. 1.2., Pt. I, p. 16, and fn. 28, ibid.
[317] The artist's diluted depiction of a living system resonates with Maori's cosmogony. As Manuka Henare explains, "Mäori vitalism can be suggested as the belief in an original singular source of life in which that life continues as a force that imbues and animates all forms and things of the cosmos. Accordingly, life itself cannot be reduced to a matter or form, and in Mäori thought life itself is independent from form" (2001, 204).

accentuated by the varying light, enhancing objects' bright vividness or obscureness). Audience members, moving freely in the space – adjusting perspective at will – stand in the background of the *thing*; ghostly figures made part of this visual and energetic field of presence. Multi-realities coexisting indeed, in flux.

The sound, a dilated heartbeat, or a deep breath, resounds as though underwater. There is something akin to an aquatic environment of amplified, exacerbated organisms, a coral reef creeping to the waves' undulation in an erratic, quiet dance (cf. Figs. 33 and 34, p. 162).[318] One is as if submerged in an alternative ontology, flowing in/with/through it. *Thing(s)* linger, *attuning*. Changes occur gently, almost imperceptibly – yet, moments past, nothing is as it originally presented itself. This sense of moving stillness means adjusting to a different, abyssal temporality (perhaps even facing *existential boredom*).[319] Time is dilated, and Chronos suspends, calling for a contemplative, almost meditative disposition (*deep time* and *timefulness* come to mind).[320] *Yabba* yields a less than conscious *dream-like stare* (Ehrenzweig 1961, 122), all the while admittedly opening doors to other prospects, for "the future [is] invented by sleeping humans" (Diedrichsen 2020, 61).[321]

We become, in enthralled awe, indelibly entangled with the *thing(s)*. Reinforcing our muddling, it/they pull(s) us in, exhaling smoke in gasps and sharing with us its/their breathing air, pervading our lungs as we cough, resisting its/their strange materiality (cf. Fig. 35, p. 162). The visual impression is that of a quasi-ethereal arrangement of foggy contours – another realm manifests in-between, neither earth, sea, nor sky (the *Middle Kingdom*?). There is something mystical about it in which we are entranced to participate.

However, the *thing(s)* hold(s) more than it/they can whiff, and it/they grow(s) inflated. These new supersized objects are now less fragmented, more uniform (resembling gigantic rocks or pre-historical trilobites), and menace to take over space (cf. Figs. 36 and 37, p. 163). The audience's dormancy converts into startling as the *thing(s)* transgress(es) boundaries, shooting sideways imposingly (cf. Fig. 38, p. 163).

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[318] It might be momentous to recall, as Elizabeth DeLoughrey postulates, that "our planetary future is becoming more oceanic" (2015, 353) as the threat of sea-level rise is made evident. Concomitantly, ocean acidification due to excess CO2 absorption is menacing marine biodiversity. Could these water critters' slow breath imply a cry of despair?

[319] On *existential boredom* (Svendsen 2008) and its meaning-making abilities, cf. Sec. 1.5., Pt. I, p. 60.

[320] On *deep time* (Chakrabarty 2009), cf. Sec. 1.2., Pt. I, p. 18. On *timefulness* (Bjornerud 2018), cf. Sec. 1.2.1., Pt. I, p. 23.

[321] This is Diedrich Diedrichsen's sharp induction, juxtaposing Jorge Luis Borges's categorisation of dreams as "dreams that anticipate the future, and dreams that were the invention of sleeping humans" (1976, 7).

In the end, a tall golden obelisk bloats, higher than any other mass (cf. Fig. 39, p. 163). Could this virile object invoke anthropocentric bearings, where the dominion – of masculine inclination – over feminised Earth endorses human exceptionalism and our isolation from/prominence over the nonhuman world? Its gilded gleam, somehow permeating the whole landscape, appoints it a token of worship, perhaps of metaphoric biblical connotations – the "golden calf", symbolising the false God of monetary wealthiness, appears to be a suitable motif. At the same time, its obelisk-like shape conjures memorial stances. Might it stand for the nonhuman pulsating diversity that had just now blossomed in effervescent expansion, maybe overthrown by human-clasping to the myth of growth?

Yabba is not an affirmative experience, but a plunge into unknowingness. As Andrea Maurer suggests, "like strangers among strangers, we are familiar with one another other, we coexist, and in this meeting of an in-between we practice an unknown encounter without a name" (2019). It performs a forum to exercise a sort of symbiotic mutualism with a matter of mysterious qualities, a queer object that does not separate but overlaps, in layers. *Yabba*'s spectral aura of uncanny beauty, along with the awkward unpredictability of the *thing(s)* agency, spurs an interesting effect: it both enchants (Morton 2015) and releases spectators from any attempt at positivistic forecasts – or so it did to me. It summons emphatic *connective aesthetics*, bewitchingly opening a void space for intimacy in "care/less" abandonment (Morton 2021, 100-103), i.e., for the expanded, non-productive notion of care enabled when simply noticing, resting-with. The *thing(s)* is/are not human in nature, yet it/they speak(s) to us; it/they impregnate(s) our *body-minds* with the stark realisation that we share its transforma(c)tive determination, that we, too, are part of this ungraspable, ever-changing flow, entwined in it. As Morton has put it elsewhere, "[w]e find ourselves live prisoners waking up inside the ecological mesh of lifeforms" (2013, 192),[322] simultaneously studying this mesocosm only to realise that we are already in it.

Is *Yabba*'s a "world without us" (Danowski and Viveiros de Castro 2017), or rather a "world of many worlds" (De la Cadena 2018)? I would argue that it purposedly builds a community of human and nonhuman beings whose relationality, bridging multiple realities, is made conspicuous through disruptive aesthetic experience. This awareness has relevant

[322] Starting at a biological, molecular level, humans are, indeed, a mass of constantly shape-shifting cells, navigating alongside other "tiny messmates" (Haraway 2008, 4).

implications: self-construal cannot but be implicitly *metapersonal* (Hamilton 2010, 153), animating what Lucien Lévy-Bruhl would name a "participatory mode of being", whereby "everything relates, not to laws, but to mystic connections and participations" (2019[1926], 251). Inherently built into this mode of being is a "mystical [magical] mentality" (225), which is, for the author, indissociable from its logical counterpart. Modes of being intermingle dynamically in individuals, based on experience – as Ghassan Hage epitomizes, "in the sense of which modality of enmeshment in the Real comes to dominate over others" (2015, 209). Examining Viveiros de Castro's perspectivism and the possibility of living plural realities (as *Yabba* inspires), drawing from Lévy-Bruhl's findings, Hage probes the following hypothesis:

> Western modernity's greatest "achievement" has been to make us mono-realists, minimizing our awareness of the multiplicity of realities in which we exist. […] [B]eing enmeshed and dwelling in the reality associated with the logical mentality that has become the dominant feature of our modernity has never stopped us from being enmeshed and dwelling in a multiplicity of other realities, including the reality of participation and the mystical mentality associated with it. (Hage 2015, 210)

Experiencing *Yabba* means enlivening a latent "mystical mentality" and, in so doing, making room for its ballast to materialise in differing approaches to *ecological being-with* (Morton 2013, 194) the necessarily mutable planetary networks of kinship – thus prompting *prospecting otherwise*.



Fig. 30. In *Yabba*'s first image, the audience – free to move around throughout the performance – sits or stands around a golden, shapeless (and seemingly barren) landscape.
[still retrieved from the performance's full-length video, access granted by courtesy of the artist]




Figs. 31 and 32. As if swallowing itself, the all-covering golden satin fabric is slowly slurped by a larger *thing*, disclosing, in the process, a diverse formation of living, amorphous objects/beings.
[stills retrieved from the performance's full-length video, accessed granted by courtesy of the artist]




Figs. 33 and 34. The moving objects evoke a submerged aquatic environment, a breathing and amplified coral reef harbouring blossoming life, an impression that the electronic soundscape intensifies.
[stills retrieved from the performance's full-length video, access granted by courtesy of the artist]



Fig. 35. The *thing(s)* exhale(s) air in gasps as if inviting us to become part of its/their breath.
Photo © Bernhard Müller [retrieved Jerez n.d.-b].





Figs. 36 and 37. The *thing(s)* become(s) larger, bloated, subsuming its/their previous multiplicity and taking over a more homogeneous, bulging nature.

[stills retrieved from the performance's full-length video, access granted by courtesy of the artist]



Fig. 38. Members of the *thing(s)* grow rampant, transgressing limits and reaching out to the audience.

[still retrieved from the performance's full-length video, access granted by courtesy of the artist]



Fig. 39. Final image: a golden, inflated obelisk dominates the landscape.

[still retrieved from the performance's full-length video, access granted by courtesy of the artist]

***Critical Transitions*, by Tone Bjordam**[323]

Much like in *Yabba*, this hypnotic motion painting unfolds a sequence of three abstract, unlocated landscapes in permanently shifting accord. Identically to the modus operandi developed in *Trajectories*, Bjordam gives aesthetic substance – in a video installation – to her discussions with scientist Marten Scheffer (who is, anew, this artwork's music author), now focusing on the concept of transformation: both the abrupt transitions that follow (climate) tipping points and the incremental changes lived in our daily human experience. Coincident with the camera's lens, our gaze is fixed underwater, made synchronous with the smooth flow of the paint drops that Bjordam brings to coexist in this aquatic environment, to the sound of a desolate (yet somehow hopeful) piano. Gently making its way upwards, countering gravity (an almost magical effect) – or, at times, stirring and mixing into an infinite ellipse, as if hit by a water tornado –, paint expands into increasingly diaphanous arrangements, it dissolves and combines, generating something else altogether: a dense atmosphere that forebodes catastrophe. In the building, stabilisation, and gradual development of novel conditions under which new formations emerge, resides an accurate metaphor for the *Anthropocene*.

The alluring beauty of this living, dancing paint, which appears to manifest differently in its encounter with another element (water), enthuses similar affect within the spectator, drawn to a spectral encounter with this delicate matter in flux, *attuning* to it. The *body-mind* experience of *Critical Transitions* entails feeling these fluid forms' languid ascension, their turbulent swirls, synergetic magnetism, and even dissolution, both within and beyond us, as if this sense of an unstable state of affairs could extend to all things. Akin to *Yabba*, could this artwork warrant conceiving of disparate, kaleidoscopic compositions?[324]

> Submersing ourselves, descending rather than transcending, is essential lest our tendencies toward Human exceptionalism prevent us from recognizing that, like our hermaphroditic, aquatic evolutionary ancestor, we dwell within and as part of a dynamic, intra-active, emergent, material world that demands new forms of ethical thought and practice. (Alaimo 2011, 283)

[323] Cf. Annex A.1., p. 279 and following, for a synopsis, credits, artist's bio and videos.
[324] This image was employed in Sec. 1.3.1., Pt. I, to describe our inability to act upon climate change due to its confusing multiplying effects. Here, on the contrary, it means rehearsing different means of associating forms that display other configurations, or modes of being, afresh – just as one does when staring into a kaleidoscope.

2.3.4. *Vegetative State*, by Manuela Infante[325]

Nonhuman agency

This Section is devoted to the phenomenological analysis of *Vegetative State*, by Manuela Infante, while summarily outlining *Concert for a Tree*, by Fernando Mota, a work analogously addressing plant communication and nonhuman agency.

Vegetative State (*VS*) is, in Infante's words, a "plant-based play" (Annex A.1., p. 308), a clear instance of "Multispecies Theatre", whose aims, as defined by Andrew Hubbell and John C. Ryan, encompass "to engender feelings of empathic identification with other species in audience members [and]; to engage more-than-humans respectfully and ethically as participants and protagonists" (2022, 203). The artist takes this proposal seriously in its ethical bearings: the piece does not presume to speak for others – as nature cannot, indeed, vocalise in words – but rather wishes to learn from plants' ways of doing as means to deliver multispecies' encounters. The author is significantly invested in exploring nonhuman theatre: her previous work, *Realismo* [untranslated] (2016), was inspired by Object-Oriented Ontology and speculative realism, featuring objects as protagonists (Fundación TEATROAMIL 2017), and *Cómo Convertirse en Piedra* [How to Turn To Stone] (2020), the piece following *VS*, dwelled in the life of rocks (Id. n.d.-b), countering "vivophilia" (Behar 2016). Common to her body or work is an attempt at practising post-anthropocentric thinking and questioning established hierarchies between living beings and what is considered inert matter.

The performance's title points to a double meaning interplay: that of the clinical condition of being rendered immobile, wholly dependent, and unconscious, usually as a result of an accident – in a vegetative state –, and the appraisal of a world in which plants reign, a state led by vegetal intelligence inaugurating a new politics altogether. In this dual parallax, Infante artfully invites us to contemplate the association between human demise (i.e. the possibility of becoming akin to plants) and vegetable conscience (or nonhuman agency), eliciting the possibility of *alter-politics* – "a way to imagine and realize possibilities that grow […] from playfully sitting with altogether different ways of being" (Kohn 2013a, 00:16).

[325] Cf. Annex A.1., p. 307 and following for a synopsis, credits, artist's bio and promo video, complementary to the reading of the subsequent phenomenological analysis.

The experience of *VS* is puzzling, that of controlled chaos soliciting both sensitive participation and purposeful reflexivity.[326] A rather quotidian anecdotal story narrated from the standpoint of diverse actors finds its way to raising existential questioning, as one is compelled to ponder the possibility of plant living as means to relate, endure and prosper. One is impelled to observe, intrigued: a plant world is one of uncertainty and strangeness, standing in opposition to positivistic, linear ways of thinking.[327] As Infante reckons, "[m]y theatre is not a tool to understand the world – a tool to change the world even less; I think physical and poetical speculation is my definition of theatre. I like this notion of the theatre as a dancing around something that you can never touch or speak of. Theatre becomes the discipline of speculating with all that remains withdrawn" (Infante in McLaughlin 2020, 34-35). By not resorting to didacticism, *VS* achieves to stir affect, producing the unattended effects the author distances her work from – a call for ethical re-envisioning. Its disruptive "weirdness" (Morton 2013, 119)[328] is how it achieves to *enchant* (Morton 2021, 67), remaining imprinted in other-than-conscious levels of cognition.

Vegetative State is a non-linear, non-chronological, ramified narrative – practising what the author names a "vegetable dramaturgy" (Infante in Solís 2019), imitating plants' modes of existence. This "plant-based play" is produced employing various strategies and devices: figurative discourse, through plant-inspired wording – "the root of the problem", "branching", "sleeping like a log", "being 'plantada'" [planted/still]; adopting stylistic and thematic repetition (just as plants physically reproduce themselves in multiple structures); placing the action in the middle of the stage, instead of distributing it throughout the space as per theatrical convention (thus copying plants' sessility); directing the actress's

[326] This piece drives active cognitive reasoning more so than in any other case thus far analysed. For this motive, even if equally founded in my phenomenological experience, the following inquiry is somewhat incoherent with those delivered in previous Sections, for its sensuous affect is, comparatively, fairly diminished.

[327] Plant philosopher Michael Marder further elaborates on the enigmatic affinity between humans and plants, as "the absolute familiarity of plants coincides with their sheer *strangeness*, the incapacity of humans to recognise elements of ourselves in the form of vegetal being, and, hence, the uncanny – strangely familiar – nature of our relation to them" (2013, 4, emphasis added). Prosaic as it may appear, for it seems that we have exhausted plants' meaning in the uses we make of them, the essence of their being remains mysterious to us (crossing multiple scales of causality, just as *hyperobjects*).

[328] Timothy Morton often evokes the notion of "weirdness" when referring to concepts and experiences whose fathoming is hopeless – namely *hyperobjects* –, conveying a sense of obscurity that resonates with my living through *Vegetative State*: "[…] to what are we listening when we attune to the hyperobject? Is this uncertainty not precisely *what* we are hearing? Doesn't the affect delivered to us in the rain, or through the weird cyclone or the oil slick, reveal something uncanny? If it has a name, it is *weirdness*" (2013, 119).

movements on stage in reaction to light's progression (as if she were a plant following the light in a process of phototropy, reversing the usual staging order); having characters gesturing emphatically as they speak (just like plants' movements are the visible articulation of their thinking);[329] creating speechless moments of contemplation, when the actress ritualistically interacts, or even merges into an ever-growing body of plants – pot in the head, ball of green in hand, body covered in leaves (cf. Fig. 44, p. 174); or masterfully crafting a multilayered sound-design – with the aid of a loop pedal – that enhances the narrative's circularity of nonhuman echoes, confounding human (usually singular) with plants' voices (a symphonious harmony of ominous, haunting sounds).[330]

On stage, a single actress (Marcela Salinas) stands in front of a microphone, under the spotlight. Behind her, a bare set shows a wooden chair and a table, on top of which lies a pot plant (which magically grows to become many throughout the play – cf. Figs. 40 and 41, p. 173). In her first monologue, Salinas incarnates the somewhat comedic Mr Raúl, the Municipality Delegate responsible for the neighbourhood's green areas, as he describes a tragic accident involving a motorcycle driver – Manuel – and a tree. The tree, signalled as the main culprit, had grown exceedingly, reaching out to the power lines, causing a blackout that led the young, roaring driver to clash against it. There is an underlying resentment throughout Mr Raúl's depiction of the scene that the community had called him to act upon: the tree is assumedly endowed with intentionality in that night's grievous outcome, as if it had concocted a plan to bring the driver to a "vegetative state".

Mr Raúl is the first of six characters that Salinas brilliantly interprets in a rhizomatic, stream-like, fairly complicated sequence of roles. A polyphonic consort of stories and experiences whose subtle connections are conveyed through the underpinning (shall we say malicious?) influence of plants in their unfolding: Eva, the stormy and nosy neighbour who had long insisted that the sprawling tree was trimmed; Maria Soledad, a girl with mental diverse-abilities who lived next to the tree and would repeatedly prevent its amputation by clinging to its branches (with whom it is humanly impossible to communicate, but is interestingly able to dialogue with her nonhuman companion); Manuel, the motorcycle driver that ran into the tree – whom we learn to be a firefighter – who "was always running

[329] Cf. Kohn 2013 in fn. 340, p. 171, and Marder 2020, p. 171, this Section.
[330] Furthermore, the piece surreptitiously imparts gender critique: while humans are markedly gendered – to a certain extent hyperbolized, be it through the high-pitched voicing of female characters or occasional misogynous remarks in male roles –, plants are purposedly neutral. They are a multitude, an evocative limitless blur, a world of possibilities for collective identification within non-anthropocentric (speechless) languages.

against time" and "could never stay still" (Infante 2017a, 00:30),[331] ending up immobilised; his apathic, saddened mother inquiring (vegetal) responsibilities for her son's state; an older, lonely woman who appears to bridge between human and nonhuman worlds as she talks to her potted plants (cf. Fig. 41, p. 173) – who eventually rebel, besiege her home and entrance their subduer, ordering her to rip the house floor and re-root them, as well as herself, on the ground (cf. Fig. 42, p. 173); and Joselino, the gardener who finds her and calls the firemen to her rescue, growing suspicious of plants' forlorn vengeance, as they plan to "reclaim the territory" (Infante 2017a, 00:51). The for the most part silent protagonists, founding each of the characters' stances, are, thus, plants. Infante resoundingly explores the concomitant impossibility of communication and immanent interdependency between human and plant worlds.

Rendering clear the conflict between humans' speed vs. the extended temporality of vegetal lives, Mr Raúl contends that the event had been impossible to anticipate, for "you do not see a tree move […], a tree moves so slowly that it appears to be still" (Infante 2017a, 00:04).[332] Its stasis, however, works to its advantage, as the motorcycle rider's mother concludes in her final dialogue with a chorus of plants: "Do you know why the tree could have killed Manuel and not Manuel the tree? Because the tree was still. That simple. Because it knew its place and did not move away from it. The stiller something is, the more it survives" (Infante 2017a, 1:16 to 1:17). Her prior narration of Manuel's enactment of a tree in a childhood school play, in which he complained, "– I cannot move!" (00:27), loomed as an omen to his future condition, a presage of his turning into a tree – a mutation in which the same beings that he then devoted his life to enlivening, as a firefighter, destitute him of (human) life.[333] As he lays legless on the asphalt following the accident, Manuel again cries, "– I cannot move!". On the other hand, the same augural exclamation is uttered by the plants, in plural unison, in distress for the vulnerability to which their staticity exposes them. Immobility is the quality that bridges human and nonhuman events.

Thus, Manuel is in a "vegetative state", transitioning from animal to vegetable. The fact that he cannot move is paradoxically both a condemnation – as his mother expresses – and the grounding condition for his revival as a plant. The piece's title has now come to its

[331] Transcriptions from the performance's full-length video are free translations from Spanish.
[332] The notion of *deep time* and human inability to grasp it (Chakrabarty 2009) comes yet again to mind.
[333] This layer of significance brings yet another note of viciousness to the dramaturgy. Firefighters are, however, both trees' rescuers and complicit aggressors: they are the ones called to disentangle Maria Soledad from the tree she had climbed, protesting against its limbs' removal.

full meaning, tangibly expressed as sessility: this condition to which one (human) is subjected, and a (nonhuman) trait, could be said to be the focal point of *VS*'s dramaturgy. Approaching the finale, the conspiracy that roots the increasingly menacing atmosphere of the play is revealed to the sound of a solemn requiem, as Manuel's mother – herself a leafy torso, as if surrendering into vegetal (cf. Figs. 44 and 45, p. 174) – unravels: "The culprit is the tree. It cut the power off, and at that moment, my son became a vegetable.[334] The tree brought him into his kingdom. That is what they are plotting. Someone must stand in the other's shoes" (Infante 2017a, 1:18 to 1:19). Through these words, one comes to the realisation that plants' plan is no less than a forceful call for deceleration – halting unfettered speed against stillness –, paired with a cry for empathy. Humans' original sin, so it seems, is the very act of movement.

In its other denotation, a "vegetative state" is a state led by plants. Ordering the old lady to write in an "hoja" (meaning, in Spanish, both a sheet of paper and a leaf)[335] what she felt to be a "beautiful, biblical image" (Infante 2017a, 00:45),[336] the plants prophesied a world devoid of humans, "nothing but a green ball, pure vegetation" (00:52). According to this project, the piece's most powerful moment is an ode to plant being, recognising human/animal limitations, a soliloquy proclaimed to the poignant sound of the "Adagio in

[334] The reference to a blackout as stirring a state change is one of the multiple innuendos in the text: it could be evocative of the end of Illuminism and the primacy of reason towards another, unknown (dark) state. The careful light and obscurity's interplay on stage, with dramaturgical inferences, is yet another way Infante asserts ambiguity and uncertainty as means forward. Also, throughout the play, plants spark consistently from the dark into the light, wholly grown as if by magic. While there are material reasons for this effect (as plants, indeed, are born from the unlit underground), it could be an allusion to their latent existence becoming apparent to human eyes only when reaching maturity.

[335] This fatidic scenic element is pivotal. After reading to the police commissary the plants' foreshadowing note (evincing their world-colonisation aims), which Joselino had found in the hands of the semi-burried old lady, the gardner crushes the paper in the microphone. An ingenious soundscape shifts the "hoja" into a dry leaf being smashed, then turns it into the subtle cracks of a tamable fireplace, and finally to a whooshing wildfire, the sound of raging elements, to which Manuel, the firefighter, submits in his last and only monologue. Thus, this paper/leaf metaphorically connects, through sonic effects, plant intentionality, human pretence domain over nature, and its ultimate indomitability.

[336] In yet another spiralling motion, twenty years past the potted plants' rebellion episode and confirming the old lady's impression, Joselino also deems her house to resemble the "Garden of Eden" (Infante 2017a, 00:52) – taken as it was by plants. A prior mention of the Bible had been articulated by Mr Raúl, conveying human existence as minor when contrasted to the lofty precedence of vegetable life. In reticent defence of the tree that had provoked the accident, the Delegate reminds the order through which living beings came to exist: "God first made the plants, the forests, the seaweeds. And then he divided the seas, created the light, and only then did he create Man. […]. [T]hen the woman ate the fruit from the forbidden tree of the *Garden of Eden* […], and as soon as she ate it, they felt such great shame that they covered themselves with a leaf" (00:05 to 00:06, emphasis added). The leaf covering Adam and Eve's shame (another "hoja") moreover seems to point to plants' innate morality, as if absolution was to be reached through vesting humans with foliage (turning into a tree, as Manuel in "vegetative state" or his mother at the play's finale?).

G Minor" by Albinoni/Giazotto. Surrounded by microphone stands, as if skeletons of carbonised trees (cf. Fig. 43, p. 174), Manuel conforms to a "vegetative", or "plant" state, in terms which are worth a lengthy reproduction, as they cogently encapsulate, in a poetic vein, what the *Symbiocene* predicates:[337]

> Forgive me. […] It outrages me to open my eyes and find this [burning] landscape. I am an animal. I am a novice in the practice of inhabiting, a novice in surviving. You were here before I was. […] Because you live within time, not against it.
> I am an animal. My response to the world was to flee/pull up;[338] my condemnation, movement. Where you stay, I move forward. Where you settle, I invade. […]
> My will is distributed throughout the absurd hierarchy of this animal anatomy, in which the brain makes decisions for the hands, legs and kidneys. Oh, noble vegetable dispersion! Noble and marvellous branched democracy! God, I beg of you: absolve me from the forms of the animal kingdom! […] May the tips of my fingers breathe, may my stomach think! […]. May the ever-changing forms of my body be my only language, so I can no longer lie! May death be something that occurs in my chest while my back, in turn, is born. So I never get the absurd idea that we are moving forward. […]
> What would it be like […] [n]ever being able to close oneself upon oneself, reaching the full circle of "This is I." So that this thing called I is only the memory of a seed, and to be oneself, just one-self,[339] is a seasonal event. […]
> It is not possible to escape planthood by means of plants, nor to escape humanity by human means. […] By way of fire, we can all become other. […] How much other can we be? Must we burn to come to see? […] Let us no longer continue down the immature route of the animal. May the world become one pure green ball: a sovereign plant state! (Infante 2017a, 00:56 to 01:07)

Albeit the insurgency of his fellow humans against plants, or even his mother's lethargy, Manuel accepts his fate gladly: to become one with trees. The fire that Manuel no longer fights (which confoundingly overlaps with the near-to-fatal explosion burst when he hit the tree) seems to be igniting a change that, according to him, could transform all matter, all beings, into "other".[340] In his monologue, Manuel displaces humans as the normative centre of reality, deceivingly autonomous, individualised, and dangerously voracious, to ascribe collective purpose to plants' intelligence – a eulogy to interconnectedness, reciprocity, multiplicity, regenerative and sensitive being, and an extended notion of time, beyond one's existence. Manuel dies, but Manuel lives, as plant life never really extinguishes – it transmutes into something else. It is interesting to note how we are drawn to ponder

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[337] On *Symbiocene* or its mode of government, "sumbiocracy" (Albrecht 2016), cf. Sec. 1.4., Pt. I, pp. 47-48.
[338] "Arrancar", in Spanish.
[339] "Uno mismo, lo mismo que uno", in Spanish.
[340] Wildfires being a visible symptom of the climate crisis might not be of minor importance to the opus's concluding question's critical overtones: need all be savaged by flames before we acknowledge it?
On more symbolic interpretations, the image of the phoenix comes to mind (as it did in Serrano's solo in *Autopsy*) – fire forecasting a disappearance that anticipates the possibility of new life, just as burnt soil bears in it the promise of fertile ground.

about future becomings through one absence – in this case, that of Manuel –, i.e., how absence represents that which is not present, admittedly a future. As anthropologist Eduardo Kohn hypothesises, "[o]ne's future emerges from and in relation to a specific geometry of absent histories. Living futures are always "indebted" to the dead that surround them" (2013, 14).

Throughout the piece, plants are progressively elevated from props to co-actors. In the last scene, an assemblage of large potted plants is brought to the fore – a gesture countering the placement of nature as a stable, voiceless background, against which (or thanks to which) life can emerge – and their multitude of incomprehensible, sublime and threatening voices is heightened (cf. Fig. 46, p. 175), as they cheer for Salinas. Humans have never been the main characters – not only is this a plant play, as it was meant for plants, or so it appears.

In this subversively installed and politicised *Vegetative State*, plants are offered to be sensed as disruptive forces whose cognitive processes are disconcertingly alive. Plants are agents and subjects endowed with enlivened adaptive abilities, purposive will, and thinking of their own. They "act back – in partnership and in conflict" (Head et al. 2014, 410), they "engage in interactive, if not always symmetrical, relationship[s]" (Marder 2013, 8).

VS explores the possibility of alternative pathways that conceive of plants as no longer pertaining to the realm of *zoe* – that which is killable – but demanding a place within the *bios*, the entwined network of modes of living whose agency is measured through relationality rather than rationality.[341] Following Kohn, "wherever there are living thoughts, there is also a self" (2013a, 00:12).[342] As plant philosopher Michael Marder – from whose findings Infante draws – contends, the position plants occupy, their gestures (growing, rotting, decaying, metamorphosing into different forms), break the cartesian distinction between space, body and thought: therein lies their intentionality, articulation; their language (Marder in Infante and Marder 2020, 00:30). In short, "*plant-thinking is plant-doing*"

[341] The Actor-Network Theory (ANT) provides a suitable conceptual framework to this intent, understanding agency as hybrid acts of interaction and relationality, thus lessening the importance of rational aptitude in favour of the influence of relationships – both human and nonhuman – in materialising social situations. ANT places all actors, or "actants" (Latour 1993), within an equal relationship, whose interaction (or agency) carries material consequence (Latour 2005a; Muniesa 2015).

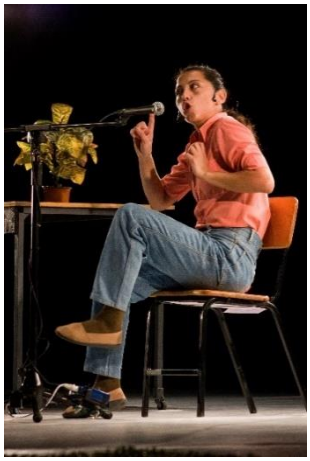
[342] Kohn furthermore maintains that thoughts of nonhuman life forms are expressed through how they come to represent the world (as shown in subsequent generations), adjusting to the environment (2013, 8). Plant thinking is, thus, "a form of association that also creates relations among selves" (224). The field of plant neurobiology – namely Stefano Mancuso, one of the piece's theoretical mentors – confirms these stances, asserting plants to be cognitive organisms (thus intelligent beings), as evidenced in their communicative capacities, warning each other of impending dangers by releasing chemicals.

(Marder 2013, 181), eroding the bygone *body-mind* dualism whose pitfalls we know well by now.

Vegetative State also invites us to reconsider one's innate relationship with vegetable beings, which entails an inward motion, as "to recognise a valid 'other' in plants is also beginning to recognise that vegetal other within us" (Marder cited by Infante 2019). Its political undertones urge us to cogitate how we might take inspiration from plants' ruling, as Infante elucidates: "Rather than having a central government, they have governments in each leaf and root. So, plants make collective decisions that also happen to be individual. I firmly believe that plants can be a model for any discipline […]. We should allow ourselves to imitate these othernesses" (Infante in Solís 2019). Opposite to atomised totalitarianism, plant being entails an idea of multiplicity, of sharing one's identity with others – who inhabit as much within as beyond oneself, part of a single, expansive net of existence.[343] In imitating plants, the artist encourages us to speculate: How is it possible for us to encounter plants, in their radical alterity? How is it that looking at plants as actual others, and learning from their ethics, may transform the way we work, relate, move, and what we conceive as consciousness?

Jolting audiences through a journey of performative plant thinking, Infante convincingly demonstrates how wising up to plant being – in relational terms, countering individuality, and practising stillness – might be central to future "'becomings': new kinds of relations emerging from nonhierarchical alliances, symbiotic attachments, and the mingling of creative agents" (Kirksey and Helmreich 2010, 546 after Deleuze and Guattari 1987). Through an oddly nonhuman dramaturgical and scenic composition, where all elements seem to connect in a *weird* circularity that escapes reasoning, the author yields a compelling case for the shortcomings of human knowledge and the need to cultivate species humility: our fates have always been, and will remain so, enfolded with those of vegetable lives. To learn with and through plants, exploring new solidarities, may very well be a requirement for planetary *enlivement* (Weber 2013) – human and otherwise.

[343] As Michael Marder illustrates, "with a leaf, we can make another plant grow. All parts of a plant disable the distinction between part and whole at an almost microscopical level. At a supra-individual level, we cannot say if a plant is an individual or a community of plants" (Marder in Infante and Marder 2020, 00:38, free translation from Spanish).





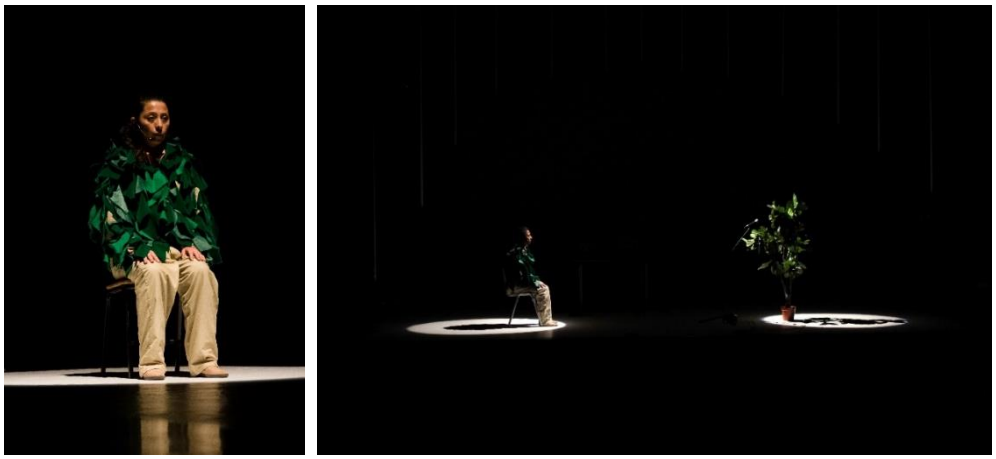
Figs. 40 and 41. In one of the piece's first monologues, the actress Marcela Salinas interprets Eva, the nosy neighbour (Fig. 40). This picture also shows the loop pedal used to create a multi-layered voice soundscape throughout the play. Later – in a stage that has been progressively and mysteriously taken by plants – an older woman talks to her potted nonhuman companions, whom we learn to be plotting a rebellion (Fig. 41). Photo © Carlos Carbajal and Fundación TEATROAMIL [courtesy of the artist].



Fig. 42. Salinas merges with vegetation as she performs the role of an older lady whom her plants commanded to bury her legs in the soil. In her right hand, she holds a figuration of the plants' prophesy, transmitted as a message that she is ordered to write down: a world transformed into a "pure green ball". Photo © Isabel Ortiz [retrieved from Fundación TEATROAMIL n.d.-a].



Fig. 43. Salinas interprets Manuel, the motorcycle rider and firefighter, who has fallen into a "vegetative state" following an accident where he clashed against a tree. Surrounded by charred tree trunks and surrendering to the flames of a wildfire, Manuel's soliloquy is one of acceptance: he is honoured to let go of his animality and to be taken into the vegetal kingdom. Photo © Call The Shots / SIFA [courtesy of the artist].



Figs. 44 and 45. Salinas, now Manuel's mother, is subtly turned into a tree, leaves growing from her torso/trunk (Fig. 44). In a final dialogue with a plant(s) (simultaneously one and an aggregate of collective voices) – which could also be understood to embody the authority of justice –, it/they listen to her desperation, as she acknowledges the fact that the tree is to blame for her son's state (Fig. 45). Photo © Carlos Carbajal and Miguel Lecaros [courtesy of the artist].



Fig. 46. The play's finale shows a cheering audience of large potted plants standing under the spotlight and taking centre stage. Was *Vegetative State* ultimately a piece made for plants?
[still retrieved from performance's full-length video, access granted by courtesy of the artist]

Concert for a Tree, by Fernando Mota[344]

This melodic rendition explores plants' multiplicity of voices in concrete, material terms: the artist transformed an oak tree branch into a musical instrument, probing the potentiality of its sound-making abilities. The experience of listening to this concert – usually performed outdoors – is as bewitching as it is eerie. The musician's gestures and several tools are required to enact this tree's sound – he is the one playing the strings joining two ends of the branch or dinging the bells attached to its edges – which still points to humans' mastering and use of plants for self-pleasing purposes. Nevertheless, the plethora of dream-like sounds echoing from this animated dry trunk produce the uncanny effect of standing before a living ensemble, composed of identities which feel as diverse as harmonious: a singular/plural entity whose boundaries one cannot discern. As the concert progresses, Mota's presence is made irrelevant, and the oak tree stands on its own, summoning the audience to enter an alternative semiotic world made of images, sounds, and surprising connections: What does a rugged layer of bark have to say about a tree's experience? What memory is left of birds' flickery passage over its rims? Are trees' cores a hold of thrilling livings? As with *Vegetative State*, this piece's intendment remains uncertain:

[344] Cf. Annex A.1., p. 288 and following, for synopsis, credits, artist's bio, and promo video.

is it made by or rather for trees (as its title indicates)? Perhaps there is a dimension of trees' articulation that eludes us. May another world, of entirely different *resonance*, lie within the nuances of their multivocal expressions?

Throughout this section, *PO*'s artworks phenomenological analysis has delved into the artistic experience of four of its programmed proposals – *Gentleness of a Giant*, *Autopsy*, *Yabba*, and *Vegetative State* –, furthermore touching upon six others, according to the specific affect, perceived meaning, and lines of inquiry they breach. These fostered an intersecting questioning of human supremacy and *Anthropocene*'s bearings, a purposeful emotional transference of environmental grief and mourning, and offered an encounter with the nonhuman in spectral intimacy or purposive reflexivity, which proved able to bring to the fore the acknowledgement of nonhuman agency and human/nonhuman entanglements.

As previously contended, in the wake of phenomenology's stances, my personal, experiential *body-mind* plunge into these artworks – attempting to describe their possible essential significance – is assumed to reverberate with that of others.[345] However, a conspicuous analysis of *PO*'s artistic programme's affect spurring on its audiences is yet to be conducted following its implementation, which might potentially disprove the cases presented in the preceding pages.[346]

Having dwelled upon *PO*'s curatorial breadth, we shall explore its managerial aspects in the subsequent Section, including the Project management and Communication dimensions.

2.4. Project management

A diversity of relevant aspects in project management could have been addressed in this Section. For reasons of space economy, however, only three are to be expanded within the project's body: human resources, budget (the most developed element) and workplan, all duly supported by detailed documents relegated to Annexes (cf. Annex B.).

[345] Cf. Sec. 2.3., Pt. II, p. 131.
[346] A survey to audiences has been conceived to assess spectators' experiences (among other aspects). Cf. Annex B.4.2., section D., pp. 359-360.

2.4.1. Human resources[347]

Prospecting Otherwise's human resources will be kept to a minimum, including a Financial Manager, a Communications Manager and Press Relations Officer, a Producer and a Technical Director – all highly experienced and qualified –, horizontally circling the Head of Production, who is simultaneously *PO*'s Programmer (cf. Fig. 47, next page). This rational team structure is made possible by the Project's management model, chiefly relying on partners' personnel to implement and promote the performances and exhibitions locally.

Regarding external service suppliers, an Accountant (reporting to the Financial Manager) will also form part of the Project's functional core team. To be added, and under the handling of the Communications Manager, are a set of other independent collaborators pertaining to the communication team – primarily the Designer, Photographer, Videographer, and subcontracted distribution services, among others.[348]

As for hiring schemes, as verifiable in the detailed budget and workplan,[349] *PO* will hire the Head of Production/Programmer for 21 months,[350] the Producer for a total of 16 months[351] – both full-time – and the Financial manager on part-time for 17 months.[352] These tasks are considered pivotal for the Project's development, requiring added responsibilities and confidentiality, congruent with celebrating an employment contract. The remaining roles are to be undertaken by freelance professionals, paid either by monthly instalments (Communications Officer, Photographer, Designer and Accountant) or as a *forfait*.[353]

Like in any small team, functions will predictably overlap, as is represented in the simplified Ven Diagram on the following page. All collaborators must, thus, be up to date with their colleagues' work developments through frequent management meetings conducted by the Head of Production, and own a flexible professional profile – a relevant

[347] Cf. Annex B.1.1. for *PO*'s team members' bios.
[348] Cf. Fig. 80, p. 320, for a detailed organogram of the several roles typically associated with the communication and press relations tasks.
[349] Cf.Annexes B.2. and B.3., respectively. *PO*'s team can be found in the following budget categories: "1. Artistic Direction of the activity" (Programmer and Head of Production); "3. Technical and production team" (Producer, Financial Manager, Communication & Press Relations Officer, and Technical Director); "6. Edition, register, and documentation" (Photographer and Videographer); "8. Promotion and Communication" (Designer and distribution services), and "9. Administration and Management" (Accountant). A detailed salaries costs breakdown – including staff members who are to be employed – can be consulted in Fig. 82, Annex B.2.1.
[350] Covering the programme's implementation, six months pre-production, and one-month post-production, with a significant amount of voluntary time devoted (cf. Annex B.3.).
[351] Including the programme's execution and two months pre-production (cf. Annex B.3.).
[352] Same as described in the previous fn., adding one month for post-production/financial reports (cf. Ibid.).
[353] Technical lexicon in cultural management for one-off payments for services provided.

criterion when identifying *PO*'s team members, as clearly shown by their multiple skills (cf. Annex B.1.1.) – that enables the possible takeover of different tasks whenever needed.

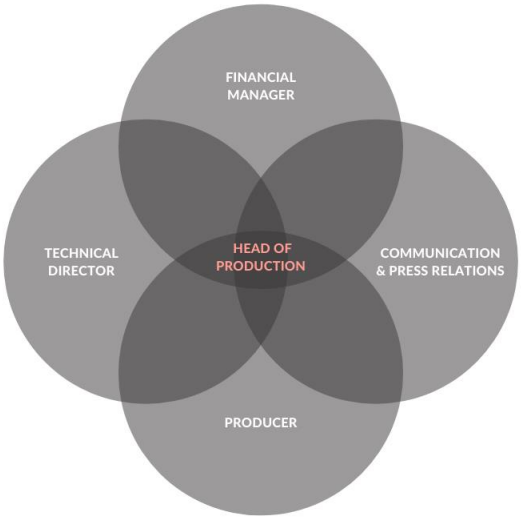


Fig. 47. *Prospecting Otherwise*'s team Ven Diagram (simplified).

2.4.2. Budget: funding sources[354]

Prospecting Otherwise's budget model has been designed according to the template supplied by its main singular financing party, Direção-Geral das Artes [Directorate-General for the Arts] (DGArtes), Ministry of Culture. The project sums a total of 546.393,68€ in expenditures over two years (2023-2024), of which 80% are directed to programming – encompassing fees, technical teams, production, documentation, logistics, communication, and management costs –,[355] with artistic fees constituting approximately 38% of the overall budget.[356] Structural costs – including team wages, space rental, equipment acquisition, internal logistics and administrative expenses – were rationally determined considering the just development of the foreseen activities and represent 20% of the global budget. Revenue

[354] This Section shall primarily focus on expounding the reasoning developed for identifying the most suitable funding sources for the Project – a crucial aspect of financial management. Cf. Annex B.2. for a detailed budget overview expliciting expenses and revenues, complemented by Annexes B.2.1. to B.2.7., presenting thorough calculations for some of the budget's categories and other supplementary data.

[355] The cited expenses' categories follow those demanded by DGArtes' budget layout. All costs related to programming were ascertained following the contact established with artists (cf. Annex B.2.3). A 5% margin for unexpected costs was furthermore calculated upon logistics (cf. "7.4. Others", Annex B.2.).

[356] The reasonably moderate percentage of costs represented by artistic fees is possible only if assuming artists are to be contracted through umbrella organisations, legal representatives taking over any social charges implied in independent artists' hiring. An experimental alternative model for handling artistic fees is essayed in Annex B.2.7., which could be arguably more in harmony with labour and social justice principles and help regulate the sector in terms of practised fees.

sources are proposed to be as diverse as possible to secure minimum funding, should any or several of the financing attempts fail, and include central state funding by DGArtes (42%),[357] partner institutions' co-productions (42,7%) and other public and private supports (15,3%).

EXPENSES	STRUCTURE			PROGRAMMING			TOTAL	
	TOTAL	2023	2024	TOTAL	2023	2024		
1. Artistic Direction of the activity	**47 066,25 €**	26 895,00 €	20 171,25 €	- €			47 066,25 €	9%
2. Artistic Team	- €	- €	- €	**210 325,40 €**	73 533,73 €	136 791,67 €	210 325,40 €	38%
3. Technical and production team	**33 672,20 €**	19 866,00 €	13 806,20 €	**32 185,12 €**	20 115,70 €	12 069,42 €	65 857,32 €	12%
4. Spaces and Equipment	**13 155,31 €**	7 155,31 €	6 000,00 €	**240,00 €**	150,00 €	90,00 €	13 395,31 €	2%
5. Production and Set-up	- €	- €	- €	**54 775,19 €**	34 825,19 €	19 950,00 €	54 775,19 €	10%
6. Edition, register, and documentation	- €	- €	- €	**16 001,00 €**	8 289,00 €	7 712,00 €	16 001,00 €	3%
7. Logistics	**8 465,00 €**	3 673,08 €	4 791,92 €	**95 274,66 €**	24 348,92 €	69 202,67 €	103 739,66 €	19%
8. Promotion and Communication	- €	- €	- €	**20 636,78 €**	12 703,38 €	7 933,40 €	20 636,78 €	4%
9. Administration and Management	**7 165,27 €**	5 388,89 €	9 207,89 €	**7 431,50 €**	850,00 €	6 166,00 €	14 596,77 €	3%
Total	**109 524,03 €**	62 978,27 €	53 977,26 €	**436 869,65 €**	174 815,92 €	259 915,16 €	**546 393,68 €**	
Total (%)	**20%**	12%	10%	**80%**	32%	48%	**100,00%**	

REVENUES	STRUCTURE			PROGRAMMING			TOTAL	
	TOTAL	2023	2024	TOTAL	2023	2024		
1. Coproductions	- €	- €	- €	**233 290,39 €**	130 547,40 €	102 742,99 €	**233 290,39 €**	43%
2. Ticket office revenues	- €	- €	- €	- €	- €	- €	- €	
3. Support demanded from DGArtes (Sustained support - Programming)	**52 781,63 €**	26 390,81 €	26 390,81 €	**176 703,72 €**	88 351,86 €	88 351,86 €	**229 485,35 €**	42%
4. Other financial supports (public and/or private; national and/or international)	**54 803,71 €**	45 382,23 €	13 921,48 €	**28 814,23 €**	12 437,19 €	16 377,04 €	**83 617,94 €**	15%
Total	**107 585,34 €**	71 773,04 €	40 312,30 €	**438 808,34 €**	231 336,44 €	207 471,90 €	**546 393,68 €**	
Total (%)	**20%**	13%	7%	**80%**	42%	38%	**100,00%**	

Fig. 48. *Prospecting Otherwise*'s budget summary.

An application shall be submitted to DGArtes, through the strand "Biennial Sustained Support – Programming" (tier A: 100.000€ to 250.000€),[358] requesting a total of 229.485,35€ throughout two years – 50% in 2023 and another 50% in 2024. The Project's budget shows a balanced distribution of expenses, likely to be positively assessed by DGArtes. The support is split among structural costs, representing 23%, and programming costs, the equivalent to 77%, in accord with the Directorate's sound management conventions, commending that the organisation's functioning weighs less than 50% of the overall budget.[359] Accessing this financing category, however, should be an all but easy endeavour: only nine organisations out of the thirty-three that obtained financing nationwide in the previous competition (which in turn represent 55% of all applicants) have secured figures compatible with *PO*'s request.[360] The awarded organisations are, with no exceptions,

[357] Complying with the Directorate's instructions, which demand a minimum of 20% or more of external financing parties/own revenues are assured, in addition to the attributed support.
[358] The following reflections are based on the regulations for access to a Biennial Sustained Support 2020-2021 (República Portuguesa – Cultura/DGArtes n.d.-b), given that *PO*'s budget plan was devised between March and September 2021. DGArtes's most recent call for tenders, announced in May 2022, has significantly – and unprecedently – changed the tier's access and grant distribution criteria. Considering how the sector has negatively reacted to these alterations, the researcher expects a return to the prior model in the upcoming 2023 call.
[359] Cf. point 3, art. IX [Budgets – Activities and Structure] in República Portuguesa – Cultura/DGArtes n.d.-b.
[360] Cf. pp. 48-49 of the "Final Decision: Sustained Support Programme for the Arts 2020-2021 – Programming" [free translation] in República Portuguesa – Cultura/DGArtes 2019b. Among the nine organisations awarded

well-established within the Portuguese cultural landscape. The researcher acknowledges that it could be more fitting to this Project's emergent nature to apply to one-off "Project-based Support – Programming", launched annually. However, this strand grants a maximum of 50.000€ per project (to a total of eight candidates, following the 2021 call),[361] which requires, in *PO*'s case, placing two submissions in consecutive years. Assuming the implausible scenario that both applications would be awarded 100% of the solicited support, i.e., 100.000€ over two years, this still means a significant deficit measured against expectations, which could be partly curbed by an additional application to "Project-based Support – Creation", still proving insufficient (cf. Option A in Fig. 49, next page). In the face of this realisation, we find two alternatives (cf. Ibid.):

Option A.1. To rethink *PO*'s artistic programme to include more original creation and less touring,[362] making it partially eligible to the project-based financing line directed to creation in the performing arts (again, allotting a maximum of 50.000€ per project to a total of five projects, as per the 2021 call's terms),[363] and simultaneously shrinking it to fit a total 200.000€ of support request. This strategy would entail that a total of four applications – two within the programming and two others in the creation strand, aiming for 50.000€ each – should be successfully awarded over the Project's two years implementation period. Not only is this plan highly wishful – given that applications for the same project in sequential years are hardly ever favourably assessed – but also rather perilous when it comes to financial management, considering that cash-flow availability would rely heavily upon several bureaucratic contracting processes. More importantly, however, is the fundamental assumption that incentivising further creation is utterly unsustainable when significant resources are invested into building works that tend to be afforded little touring opportunities. Contributing to additional creation would, thus, be incoherent with *PO*'s ideological stances.

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over 230.000€ – three of them operating in the music field –, the minimum grant amounted to 246.639,58€ (PELE, Associação Social e Cultural), and the maximum consisted of 362.499,50€ (Teatro da Didascália, CRL), with an average attribution rounding 304.400€ – significantly higher than the intended grant for *PO*.

[361] Cf. Art. N. [Funding tiers and maximum number of applications to be supported per tier] in República Portuguesa – Cultura/DGArtes n.d.-d.

[362] *PO* includes only one original creation, based on a previously tested methodology to be adapted to a local context – Correia's *Common Dreams: Flotation School* –, the costliest production within the programme (amounting to 38.622,50€ in fees, logistics and other production expenses). Shifting the programme's design to include new work to the detriment of touring would undoubtedly mean an even more modest presence throughout the season, as the number of proposals presented would necessarily decrease in function of costs.

[363] Cf. Art. N. [Funding tiers and maximum number of applications to be supported per tier] in República Portuguesa – Cultura/DGArtes n.d.-e.

Option B. To satisfy DGArtes's conditions for accessing the Biennial Sustained Support, which include proving that the applicant organisation has had a minimum of four years of continued professional activity and holds at least two hired team members throughout the supported period duration (validated by submitting the organisation's salary statements from the previous year). As *Prospecting Otherwise* (the project) will consist of *PO*'s (the organisation, a not-for-profit cultural association) first activity, none of these requirements is expected to be met. Their fulfilment presupposes drafting an alternative legal partnership model, associating with an external party that could apply and lawfully contract with DGArtes. While not without risk, this joint venture would allow for steady financial backing, conforming to the Project's needs.

APPLICATIONS TO FUNDING BY DGARTES: OPTIONS

OPTION A

APPLICATIONS TO PROJECT-BASED SUPPORTS | NO CHANGES IN THE PROGRAM

	2023	2024	Total	Deficit
Project-based Support - Programming	50 000,00 €	50 000,00 €	**100 000,00 €**	
Project-based Support - Creation - Performing Arts*		38 622,50 €	**38 622,50 €**	- **90 862,85 €**

Only 1 production eligible for funding under the strand "Creation - Performing Arts", that of "Common Dreams: Flotation School", taking place in 2024 and summing 38.622,50€ (see breakdown of expenses below*). This option would require a total of 3 successful applications (two of which aiming for the maximum tier in their respective categories), and still results in a significant deficit, considering *PO*'s envisaged revenue via DGArtes (cf. Fig. 48).

OPTION A.1

APPLICATIONS TO PROJECT-BASED SUPPORTS | INCREASING THE NO. OF ORIGINAL PRODUCTIONS

	2023	2024	Total	Deficit
Project-based Support - Programming	50 000,00 €	50 000,00 €	**100 000,00 €**	
Project-based Support - Creation - Performing Arts	50 000,00 €	50 000,00 €	**100 000,00 €**	- **29 485,35 €**

In order to follow option A.1., further original productions would need to be sponsored, entailing a structural conceptual reviewing of *PO*'s programme. This option would require a total of 4 successful applications (each of them aiming for the maximum tier) and still results in a deficit, meaning that *PO*'s programme would most likely need to be reduced.

OPTION B

APPLICATION TO SUSTAINED SUPPORT | PARTNERING WITH ELIGIBLE ORGANISATION

	2023	2024	Total	Deficit
Sustained Support - Programming (tier A: 100.000€ - 250.000€)	114 742,67 €	114 742,67 €	**229 485,35 €**	- **€**

This is the only option that could eventually, and realistically, cover for the full envisaged costs by DGArtes. Even though the amount requested remains high given the history of granted subsidies under this strand, there are good chances that the support is awarded, should the application be well argued, and the partnership with an eligible organisation (to be proposed to Gerador) - that is able to fulfill the conditions of application to the required "tier A" - successfully achieved.

*Common Dreams: Flotation School | Expenses Breakdown	
Artistic fees	15 600,00 €
Set up and production expenses	6 000,00 €
Travels	2 175,00 €
Accommodation	8 960,00 €
Meals	5 887,50 €
Total	**38 622,50 €**

Fig. 49. Application to funding by DGArtes: an overview of possible scenarios and implications.

Following the arguments above, the researcher opts for B., suggesting seeking a partnership with Gerador.[364] Gerador has recently focused on the intersections between culture, arts and sustainability through its project "Sobressalto" [Startle, free translation].[365]

[364] Gerador is an independent journalism, culture and education platform founded in 2014, pursuing activities such as the development of slow journalism – manifested in the publishing of a trimestral magazine and feeding of a dynamic webpage –; the organisation of cultural events tackling issues such as Portugal's interior depopulation, building resilient cities, and the need to democratise the arts, among others; training in different fields of cultural management via the "Gerador Academy", or research on various topics – most notably the survey "Barómetro Gerador Qmetrics" (2019-), which inquires the perception of Portuguese about culture (Gerador n.d.-c; n.d.-d).

[365] "Sobressalto" aims to propel culture's role in fighting climate change by providing tools for the cultural and creative sector to implement sustainable practices on organisational, governance and supply levels, as well as

While no events were yet effectuated under this initiative's umbrella, *PO* could naturally perform the role of intertwining Gerador's different dimensions, as a cultural project echoing ecological concerns. Moreover, Gerador partners regularly with key players within its different fields of activity,[366] and shows a wide array of financing nets for each project, which points to an existing malleability in resorting to various alliances in order to sustain its agenda, as well as a sound body of experience in funding sources' prospection.[367] Beyond the referred premises' convergence, *PO* could bring valuable content input to Gerador and significantly expand its partnership possibilities towards different territories (the Municipalities where it shall develop). The proposal of a consortium celebration between the two organisations would hence suit both parties' interests and allow for *PO*'s successful application to DGArtes' Sustained Support.

Even if assuring DGArtes' sustained subsidy will bear hardships, *PO* is likely to fit into the Directorate's objectives and selection criteria.[368] The Project corresponds effortlessly to seven out of the eight postulated artistic and cultural public interest objectives (as per Art. H. in República Portuguesa – Cultura/DGArtes n.d.-c)[369] and is also liable to match the competition's assessment with regard to criteria related to the artistic quality and cultural relevance of the artistic project and its activities' plan – both original and coherent within the national context; the merit, adequacy and competence of the allocated human resources; the budget's consistency (given the alternative funding sources and strategic partnerships advanced), and sustainability of the management plan. All things considered, there appear to exist informed grounds for anticipating a potentially positive outcome to the Project's application to DGArtes.

PO aims to enmesh the arts and climate action, a standpoint that should be structurally assumed in its financing scheme. Therefore, and yet an instance of central state subsiding –

promoting debate within the cultural ecosystem to nudge its critical role in societal, environmental awareness (Gerador n.d.-b).

[366] For example, "Sobressalto" was born of a coalition with ZERO, a Portuguese organisation advocating for sustainability values, and "Barómetro Gerador" is developed together with Qmetrics, a consulting company in marketing intelligence.

[367] Ranging Municipalities (Lisbon, Guarda, Mértola, Coimbra, and Oeiras, among others), institutional support (the Tourism Office – Visit Portugal or Lisboa E-Nova) and private investment (Wyze mobility), Gerador seems to profit from a substantial sponsorship network.

[368] All the more bearing in mind its recent turn towards environmental concerns, explicit in the new support strand announced for October 2021 "Art and Environment" (in partnership with the Portuguese Environmental Agency), with a budget availability of 350.000€ (República Portuguesa – Cultura/Direção-Geral das Artes 2021).

[369] Cf. Annex B.2.6. for a brief exposition of the argumentation to be offered in favour of the alluded objectives' correspondence.

even though with a significantly lower contribution –, a tender is to be submitted to the "Environmental Awareness" support programme of the "Fundo Ambiental" [Environmental Fund, free translation],[370] managed by the Ministry of the Environment and Climate Action. While priorities appear to change yearly, *PO* could be framed within the "Protecting Life on Earth" strand (according to the 2021 call), aiming for a 25.000€ grant, corresponding to 4,6% of the Project's expenses,[371] to cover a portion of the costs allocated to a performance concurring to the call's specific objectives.[372] With a slim 8% chance of obtaining a bursary – bearing in mind that only 20 out of 155 eligible applications were formerly approved –, relying on the Environmental Fund could be a speculative attempt. However, *PO*'s values of innovation regarding awareness-raising through sensitive dimensions, paired with its broad audience reach (given the Project's territorial extension), could make a strong case for the unconventional application of a cultural project to an environmental grant.

Securing co-productions,[373] the venues' counterpart for hosting *PO*, totalling 233.290,39€ (ca. 43% of revenues), may pose an added challenge, as these depend upon multiple partners' invested interest in the Project. Co-production amounts were calculated as a function of actual costs' co-funding – including artistic fees, production and travel costs, and in-kind contributions to cover accommodation and meal costs – and minding partners' financial robustness. This reasoning reflects in differing co-production percentages, ranging from 60% (Ci.CLO, Lavrar o Mar, and DeVIR CAPa) to 70% (TMP, Culturgest, TBA, and Safira Festival),[374] or 80% of total costs (CAA and MAAT). Such budget setup results in a minimum lump sum investment per performance of 1.621,41€ (Safira Festival), a maximum

[370] The Fund has been recently endowed a budget reinforcement of 748 M€ via the PRR [Resilience and Recovery Plan], as it was appointed to conduct investments in (by order of import, from 300 M€ to 48 M€): energetic efficiency in residential buildings and public administration buildings; hydrogen and renewable gases; bioeconomy; service buildings, and the decarbonisation of public transportation (República Portuguesa – MPMRR 2021). While none of these is directly related to culture, this capital endorsement could mean new financing lines will soon open.

[371] This amount was fixated considering the Fund's grant attribution history. In 2021, the Fund awarded a total of 500.000€ under the mentioned support strand, establishing a maximum allowance of 30.000€ per beneficiary (up to 70% of eligible expenses) (República Portuguesa – MAAC n.d.).

[372] For example, the artistic fees, copyrights and bank charges of *Vegetative State* sum 27.276€. Depicting a world in which the vegetal realm overrules humans, the piece effectively spurs reflection upon nonhuman agency and human/nature domain relations, urging audiences to rethink these fragile (un)balances. However, in case an application to IBERESCENA is essayed, contemplating *VS* (cf. p. 185, this Section), another performance shall be considered, avoiding double financing.

[373] Cf. detailed partners' listing in "1. Co-productions", under "Revenues", Annex B.2.

[374] The latter – Safira Festival – as an independent-led event, is naturally more fragile when it comes to budget liquidity. However, given that it will host only one (unexpensive) performance, the co-production percentage has been calculated so that the lump sum investment per presentation would be relatively balanced vis-a-vis other partners while still viably covered by the Festival.

of 2.622,11€ (TBA), and an average of 2.200€ –[375] rather rational costs. Distributing responsibilities, *PO*'s co-participated budgeting strategy puts forth an admittedly appealing provision for partners, as it allows them to offer a high-quality artistic programme while benefiting from partial expenses' coverage by other funding sources (which are sought after, and granted by the Project, imposing no administrative burden on the co-producers involved).

Coproduction instalments were estimated according to the Project's development timeline, as cash-flow availability should be secured throughout its delivery. As such, payments' processing will be proposed either in two 50%/50% equal sections (one in 2023, the other in 2024); 60% (2023)/40% (2024) – or vice versa, or in one full slot of 100% (2024), depending on the different periods when venues are expected to entertain events. This prudent financial management allows for a budget surplus of 59.942,22€ in the first year of the Project's execution,[376] which should cover for eventual payment delays well into its second and last year.

Adding for the remaining 10,7% of budget revenues –, other financial supports are contemplated, including private sponsors/foundations (Grupo Ageas Portugal, Fundação GDA, and Crowdfunding), Municipal financing (Lisbon Municipality – RAAML) and foreign invited artists' Embassies and cooperation schemes.[377] All private donors combined should cover 5,2% of total costs – a relatively conservative percentage, given the lower degree of confidence in securing such funds – with Grupo Ageas Portugal tallying the most expressive amount, 20.000€.

The choice of this stakeholder originates from the insurance company's existing corporate partnership with cultural institutions like Coliseu do Porto, Casa da Música, or Teatro Nacional D. Maria II (TNDMII) (Grupo Ageas Portugal n.d.-a),[378] paired with the opportunity for growth in it sponsoring specific events which demonstrate to be in line with its strategic objectives (as is the case with *PO*):[379] "the democratisation of access to culture,

[375] Cf. Fig. 78, p. 313, for a summary of the performances/exhibitions to be hosted by each partner and the specific figures of their corresponding investment, as per the number of events/sessions delivered.
[376] Cf. Fig. 81, p. 325.
[377] Cf. all parties listing – except for the Environmental Fund, accounted above (central state funding) – under "4. Other financial supports" in "Revenues", Annex B.2.
[378] Ageas is listed as the "Main partner" of TNDMII, namely sponsoring the national touring of the Theatre's productions – thus directly supporting the decentralisation of culture – and a yearly award for emerging artists in the field of theatre, "Prémio Revelação Ageas" [Ageas Revelation Award] (TNDMII n.d.).
[379] The "Festival Internacional de Música de Marvão" appears to be the only cultural event currenty patronised by Ageas (Grupo Ageas Portugal n.d.-b), which possibly means ouverture to expanding its support repository.

promoting events and artists, investing in accessibility and inclusion, reinforcing its role as a cultural stimulator in society" (Grupo Ageas 2020, 170, free translation). Simultaneously, the Company's social corporate responsibility pillar "Protege" [Protect] – the most prominent of its three axes of action – supports thirteen enterprises tackling the climate emergency.[380] *PO* is, thus, opportunely settled to represent a confluence of multiple interests from this prospective private sponsor, which may grant its financial endorsement.

An application to the support strand "Ayudas a la Programación de Festivales y Espacios Escénicos" from IBERESCENA, an international Fund for the performing arts operating in Ibero-American (currently fourteen) countries, which Portugal joined in late 2019 (IBERESCENA 2019), is expected to warrant 80% of travel, accommodation and per diem costs of the Chilean performance *Vegetative State*, representing 11.360,54€ (matching 2,1% of revenues).[381] An analysis of the applications submitted to the Fund in 2020 (cf. Fig. 50, below) reveals that Portugal was the third country, after Argentina and Spain, with the highest number of supported projects (five out of forty-three national contenders); coming, however, second in grant attribution and securing 11% of the total sum available – a significant achievement, considering the participating countries' population ratio. However, Portuguese candidates were awarded 9.200€ on average, roughly below the overall median of 9.342,14€, with two being conceded over 11.000€ – a moderately reassuring prognostic for *PO*'s funding aims.

	1	1	1	1	1	1	1	1	1	1	1	1	1	1	TOTALS
	Argentina	Brasil	Chile	Colombia	Costa Rica	Equador	El Salvador	Espanha	Mexico	Panama	Paraguay	Peru	Portugal	Uruguai	14
No. Supported projects	8	3	3	3	1	2	2	7	3	1	1	3	5	1	43
Amount attributed	€ 42 600,00	€ 26 300,00	€ 40 000,00	€ 32 000,00	€ 17 987,41	€ 31 660,00	€ 15 759,17	€ 60 655,34	€ 26 750,00	€ 12 400,00	€ 6 000,00	€ 31 000,00	€ 46 000,00	€ 12 600,00	€ 401 711,92
Average amount per project	€ 5 325,00	€ 8 766,67	€ 13 333,33	€ 10 666,67	€ 17 987,41	€ 15 830,00	€ 7 879,59	€ 8 665,05	€ 8 916,67	€ 12 400,00	€ 6 000,00	€ 10 333,33	€ 9 200,00	€ 12 600,00	€ 9 342,14
% grant allocation	11%	7%	10%	8%	4%	8%	4%	15%	7%	3%	1%	8%	11%	3%	100%

Fig. 50. Grants attributed by IBERESCENA under the support strand "Ayuda a la Programación de Festivales y Espacios Escénicos" in 2020/2021, and its distribution among the Fund's member countries. Source: IBERESCENA n-d.-a.

Lisbon Municipality's financial support[382] is also worth noting for its expressive awaited contribution. The requested amount for the biennial plan of activities totals

[380] The company supports a total of 52 initiatives within its health ("Care") and ageing ("Age") pillars combined and 42 projects in the environmentally-engaged commitment alone ("Protect") (Grupo Ageas Portugal n.d.-c).

[381] Cf. Fig. 87, p. 342 for a filled-in budget template, following the model provided by the Fund. All allocated costs are eligible under the funding line envisaged, as per the 2021/2022 call (IBERESCENA n.d.-b).

[382] As fixed in the "Regulations on the Granting of Support by the Municipality of Lisbon" (free translation) (CML 2008b) and complemented by the specific objectives and guidelines presented in the document "Support for the Cultural Sector – Practical Guide" (free translation) (CML 2022).

9.803,71€, equating to 1,8% of total expenses – a minimal input since 26% of *PO*'s programme is held in the capital.[383] Taking in applications yearly, Lisbon's subsidy covers up to 60% of costs (CML 2022, 5) related to devising projects or cultural activities that are of interest to the Municipality and spur the City's cultural dynamism (CML 2008, 284). *PO* is presumably a relevant initiative for a polis that establishes as a priority to foster a "Sustainable city, resilient and environmental-friendly" within the first axis (A.4) of its strategic development lines for 2019-2023, including a specific measure aiming to augment Lisbon's population eco-awareness (CML 2019, 22, free translation). Hosting six international projects in the capital's cultural venues, *PO* is moreover in line with the intention to establish "Lisbon as a city of culture and openness" (axis D.2), which determines "to reinforce the focus on internationalisation, both by hosting international quality events with an international dimension […] and promoting the exchange of artists and projects" (CML 2019, 62, free translation). The latter axis (D, possibly encompassing the whole budget for culture), however, merits a meagre 1,8% of the city's pluriannual investments plan (CML 2019, 82), which informs *PO*'s decision to assume a measured revenue prediction from this funding application.[384]

Based on the assumption that climate change is a matter of societal concern, *PO*'s earnings strategy shall call upon citizens' active partaking via a crowdfunding campaign in PPL, estimated to raise a total of 4.500€. This platform's choice derives from the fact that it is the most long-standing (2011-) national-owned website operating in the market (De Sousa 2020, 26).[385] In addition, PPL is a widely participated forum, reporting a 44% success rate across all categories – out of a total of 3.175 pledges (PPL n.d.-a) –,[386] and shows to have gathered significant trust from fund-seekers for cultural and artistic ventures (cf. Fig. 51, next page). An analysis of related campaigns indicates that events historically garner, and often surpass, requested funds – averaging 3.282€ – with an accomplishment ratio of 85%

[383] A total of 35 out of 135 events are to be hosted by Culturgest, TBA and MAAT – all venues located in Lisbon.
[384] Moreover, this resolution is reasoned based on the researcher's prior experience in akin applications to the Municipality, and empirical knowledge of the usual funds granted for similarly sized projects.
[385] International platforms running worldwide, such as Indiegogo (USA, 2008-; www.indiegogo.com), notorious for backing cultural projects and creative endeavours (as two of its three founders were theatre producers struggling to finance their projects), or even Kickstarter (USA; 2009-; www.kickstarter.com), could also have been an option. However, *PO* chooses to resort to a Portugal-based enterprise, following a rationale of establishing the Project within the national cultural landscape, reaching potentially interested participants and attempting to generate a sense of belonging within proximal audiences.
[386] A higher percentage than that disclosed by Kickstarter: 39,11% out of 75.366,251 bids (Kickstarter 2021).

(cf. Fig. 52, below). Fruitful examples, which reinforce the viability of *PO*'s crowdfunding, are those of SAFIRA'18 and UmunduLX 2021, harvesting 6.023€ and 4.507€, respectively (Ibid.). Even though resorting to community funding entails no financial peril – seeing that if the proposed objective is not attained, no fees are burdened on the campaigner –, it does, nonetheless, imply considerable costs, for PPL charges a 7,5% + VAT fee (deducted from the gained amount).[387] This premise, coupled with the time investment demanded to disseminate the campaign to guarantee a rewarding turnout, advised a modest crowd-sourcing calculation.

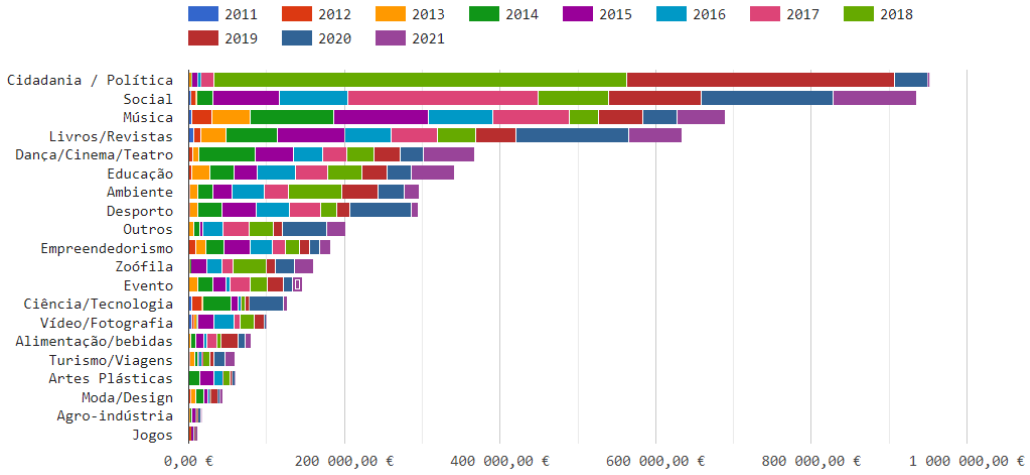


Fig. 51. Statistics of PPL crowdfunding campaigns' achievements (2011 to September 19th, 2021), split into industries/areas. While "Citizenship/Politics", followed by "Social" -tagged initiatives prevail, fields such as "Music", "Dance/Cinema/Theatre", "Environment", and, more discreetly, "Event" (the closest to *PO*'s framework) all sum expressive participation rates. [retrieved from PPL n.d.-a]

PPL | SIMILAR EVENTS TO *PO* : OVERVIEW				
No.	**Name**	**Requested amount**	**Fundraising %**	**Year**
1	TERRA INCÓGNITA – I Festival Internacional de Contos de Lisboa	2 650 €	106%	2012
2	Festival TNT | By Transformers	2 625 €	105%	2013
3	Festival PLAY	3 315 €	111%	2014
4	Jardins Efémeros	6 415 €	107%	2015
5	FESTIVAL A PORTA #3	3 224 €	113%	2017
6	SAFIRA '18 | Festival de Artes na Paisagem	6 023 €	100%	2018
7	KOVA M FESTIVAL	275 €	27%	2019
8	Intenso - II Festival de Tunas de Elite (Crowdfunding - TAFDUP)	178 €	8%	2019
9	Hitchfest	4 561 €	101%	2019
10	Festival Súbito	4 141 €	109%	2021
11	Festival LETHES EM BRUTO - Memorial Dançante	1 252 €	100%	2021
12	Umundu Lx 2021 - Festival coletivo para a transformação sustentável	4 507 €	100%	2021
13	GALA & WORKSHOPS - Com "Estrelas do Ballet Nacional"	3 501 €	106%	2021
	AVERAGE FUNDING SECURED / SUCCESS RATE	**3 282 €**	**85%**	

[387] Cf. "9. Administration and Management", Annex B.2.

Fig. 52. *[preceding page]* Overview of events' crowdfunding campaigns on PPL (2012-2021), mainly comprising festivals. Even though this snapshot is not exhaustive,[388] it is easily observable how suggestive festivals' fundraising success rate is, with eleven out of thirteen projects being fully financed (over twice as high as the 44% average ratio announced by the platform). Source: PPL n.d.-b.

Fundação GDA [GDA Foundation] – though the "Support for the Touring of Performances" programme (Fundação GDA n.d.) – is furthermore foreseen to contribute with 3.667,19€, matching 50% of *Gentleness of a Giant*'s touring logistics expenses. Customarily open for applications twice a year since 2016 (in April and September), with a total average grant per project that has tended to increase over time and a comparatively high grant-attribution proportion (cf. Fig. 53, below), GDA Foundation is a reliable option to complement touring budgets that possess additional investment from hosting parties. Nevertheless, the fact that Ciríaco's work has been previously awarded touring support might prove challenging, eventually hindering a second request's chance of success.[389] Moreover, submissions of dance projects are historically less prone to be rewarded. Still, bearing in mind the artist's independent profile – sustaining his added need for funding – and the meaningful touring opportunity *PO* provides – comprising a total of twelve performances held in three different venues in Porto, Lisbon and Aljezur –, the researcher still deems this attempt to be commendable.

FUNDAÇÃO GDA | HISTORY OF SUPPORT FOR THE TOURING OF PERFORMANCES (2016-2020)					
Field/Year	**2020***	**2019**	**2018**	**2017**	**2016**
Total no. Applications	99	79**	75	82	27**
Sucess rate	*36%*	*n.d.*	*76%*	*57%*	*n.d.*
Dance	6	10	7	9	10
Theatre	13	7	16	19	15
Music	17	23	34	19	14
Total no. projects supported	**36**	**40**	**57**	**47**	**39**
Total amount granted	120 000,00 €	141 159,75 €	148 369,92 €	119 573,48 €	100 000,00 €
Average/project	3 333,33 €	3 528,99 €	2 602,98 €	2 544,12 €	2 564,10 €

*only one tender open (September/October)

**data available only for the 2nd round of applications (September/October)

Fig. 53. Fundação GDA's history of "Support for the Touring of Performances" (2016-2020).[390] The grants attributed oscillate between ca. 2.500,00€ (2016, 2017, and 2018) and ca. 3.400,00€ (2019 and 2020).

[388] The table is based upon information available on PPL, at times reached via independent google searches.
[389] The artist's name is listed under the 2019's second phase Theatre and Dance grant receivers, although supplying no information on the specific performance supported (Fundação GDA 2019). However, the Foundation is not mentioned within *GoG*'s credits on Ciríaco's website (Ciríaco n.d.), which makes for a more optimistic scenario concerning GDA's financial support eligibility for this particular work.
[390] This financing line has not opened since 2020 – as the website reads: "Due to the budget constraints caused by the current pandemic situation, the programme to support the Touring of Performances is suspended during

These figures illustrate that securing Fundação GDA's support will not be an acquired attempt. Furthermore, the costs involved in *GoG*'s touring might need to be lowered to match the grant allowance. Source: Fundação GDA n.d.

Finally, and jointly representing approximately 1,7% of revenues, the Embassies from foreign artists' countries – including Belgium, Norway, the USA and Spain – shall be approached to cover travel and other logistics expenses (namely accommodation and subsistence costs) of their nation's invited artworks/performances, totalling manageable amounts spanning from ca. 1.600€ (USA Embassy) to 2.800€ (Spanish Embassy).

With a diverse portfolio of funding sources – ranging from national governmental agencies and Municipalities (summing 50,4% of revenues); cultural institutions and organisations' coproductions (42,7%); foundations' bursaries and private donations (5,2%), and foreign countries' investment (1,7%) –, *Prospecting Otherwise* is built upon a resilient and presumably sustainable financing model. This endeavour is not, however, without setbacks: securing such a wide variety of partners will require significant effort in persuading coproducers to associate with *PO* and applying to funds, translating into approximately 15 months of (discontinued) work, most of which on a voluntary basis.[391] Even though the current political and societal momentum endorses environmental-related initiatives to spur, thus potentially heralding *PO*'s chances of success, the Project's rather heavy budgetary set-up might require reviewing and a potential drawdown, should its expected revenues be only partly successfully warranted.

2.4.3. Workplan[392]

Given *Prospecting Otherwise*'s extended timeline and the significant number of partners and funding sources required to sustain its budgetary setup, the Project's management plan is similarly lengthy, spanning slightly under four years in total, two of which – 2023 and 2024 – are presumptively laborious. The devised workplan has been organised into three main stages: pre-production, production and post-production. Human

the year 2021" (Fundação GDA n.d.). Despite this disclaimer, the researcher trusts that it should rebound shortly, given the programme's importance in the national panorama.

[391] Cf. "Human Resources" and "Pre-production", Annex B.3.

[392] The following Section summarises *PO*'s main management stages, outlining its primarily associated aims. For a thorough itemisation of tasks to contemplate in *PO*'s planning and implementation, cf. Annex B.3.

resources' engagement is laid out separately, as these shall accompany, in various timings, the different periods of development of the Project. A brief account of the milestones in each phase is delineated followingly, elaborating on the overview displayed in the timeline below.

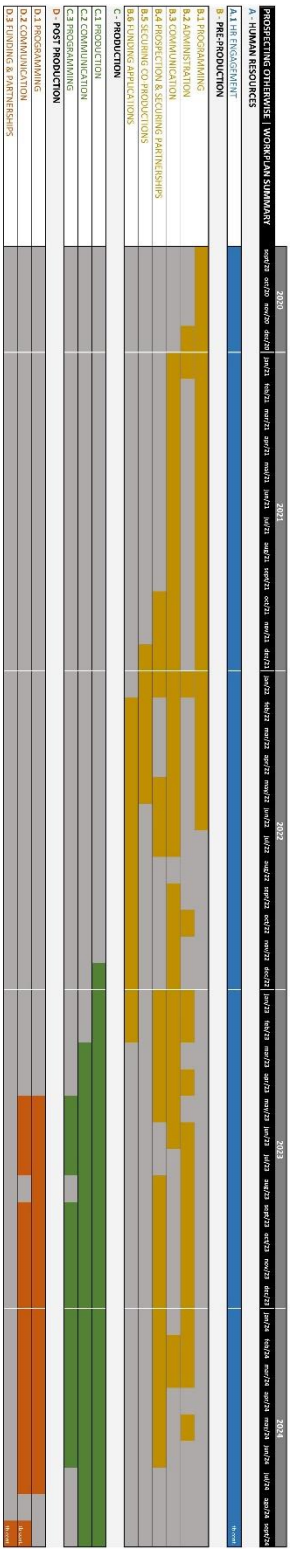


Fig. 54. *Prospecting Otherwise*'s workplan overview.

A – Human Resources

The most prolonged engagement is foreseen to be that of the Programmer and Head of Production, including a large stretch of voluntary work on programme prospection and project concoction, funding and partnerships' securing, as well as all required communication and dissemination demarches, ranging between September 2020 and the commencement of team members' contracting (November 2022 onwards), plus additional time after the public programme's conclusion, tending to report commitments. The Designer, Mariana Rosa, has worked on the Project's graphic identity from January to July 2021, re-enrolling by the end of 2022 to undertake *PO*'s website and communication materials. Other elements requiring collaboration in the pre-pre-production stage are Nuno Figueira, the Technical Director – for validation of performances and artworks' technical riders' compatibility with envisioned venues –, and Teresa Miguel, the Financial Manager, who shall engage with budget conception for funding applications (more importantly DGArtes's). Inês Lampreia, responsible for Communication and Press relations, Luna Rebelo, the Producer, joined by Eva Ângelo, the Videographer, and accountancy services, will thence affiliate from three to two months before the programme's kick-off (in February/March 2023). Finally, the Photographer Estelle Valente will accompany *PO*'s public events as they unfold (May 2023 to June 2024).

The period marked in dark blue in Figure 54 (previous page) signals the maximum duration of human resources' involvement, added by the post-production and reporting stages, anticipated to be finalised by December 2024.[393]

B – Pre-Production

This demanding stage is crucial for the Project's successful development. It includes a wide array of concerted tasks on programming, administration, communication, prospection and securing of partnerships and co-productions, and funding applications, carried out mainly between September 2020 (beginning of programme prospection) and February 2023 (last financing bidding submission), furthermore extending until June 2024 (encompassing administrative, communication, and partnerships' time-spread responsibilities).

[393] The work intervals herein considered are contemplated in the Project's budget (cf. Annex B.2.).

Programming (cf. B.1., Annex B.3.), executed between September 2020 and June 2022, mostly refers to research and prospection, as well as contacts established with the artists to verify economic viability, consonance with the Project's aims and venues' available technical infrastructure, and attempts at enlarging touring opportunities in Portugal for those coming from abroad, so as to maximise environmental and financial travel costs.

Administration (cf. B.2., Ibid.) comprises creating the required material conditions, as well as the legal and fiscal frameworks for the Project to unroll, thus commencing early, in December 2020 and terminating in May 2024. These include *PO*'s constitution as a non-profit cultural association through which all payments to service suppliers and acquired grants shall be processed;[394] signing structural partnerships' agreements; hirings and contracts' celebration with team members and artists/companies; work insurance acquisition; declaring individual income taxes of foreign artists to avoid double taxation;[395] collecting copyrights notice needs and author/image cession declarations, among others.

Communication (cf. B.3., Ibid.), arching from January 2021 to June 2024, bears a particularly extensive set of chores, mostly connected to content editing and validation; creation and launch/production of *PO*'s online platforms and communication materials; audience outreach endeavours; public relations nurturing (namely reinforcing the Project's innovative framework and successful implementation through the distribution of a promotional portfolio); accessibility practices conception/agreement with partner venues; digital dissemination, and the onsite preparation for the Project's documentary.[396]

Anticipated partnerships (cf. B.4., Ibid.), as previously referenced or otherwise alluded to in the coming Section (2.5.),[397] shall be secured between October 2021 (expressly Gerador) and May 2023 at the latest, depending on their specific contribution (exception made for associating media, which span until the Project's conclusion).

The period for contacting co-producers (cf. B.5., Ibid.) is primarily informed by the application to the biennial Sustained Support by DGArtes, due in June 2022 and requiring

[394] All except for DGArtes's subsidy, which is to be handled by Gerador, the official grant beneficiary (as argued in the previous Sec., 2.4.2.).
[395] Commonly known as the "21 RFI Model", made available by the Portuguese Tax and Customs Authority (AT n.d.-b).
[396] Cf. Sec. 2.5.2., Pt. II, for an account of the communication, dissemination and outreach strategies that inform the present workplan, all of which are also stated in the Project's budget (Annex B.2.).
[397] Namely Gerador, Acesso Cultura, Terratreme Filmes, Algarve University, Reflorestar Portugal, communication partnerships, but also other local stakeholders (which are not mentioned in the detailed workplan in Annex B.3., as they pertain to a more minute dimension of planning).

the commitment of a significant portfolio of co-financers. It spans, hence, from December 2021 or February 2022 – depending on when partners are foreseen to host *PO*'s activities and their more or less institutional profile – to May 2022. One possible challenge of *PO*'s unusual format is that proposing to engage co-producers for such extended periods – in most cases, ranging from five months to a year –[398] this much in advance, it might be problematic to grant their engagement. Most institutions and organisations (both public and independent) function with an annual horizon, as they directly depend on the State's or Municipalities' yearly budget or other similarly time-bound institutional financial support.

Funding applications' schedule (cf. B.6., Ibid.) takes into account previous years' calls' opening periods and the object of support (a co-participation in the overall project or aiming at specific performances/artworks),[399] which may comprehend the Project's whole duration or be located in its first or second year of realisation. As such, financial support ventures, including preparation and submission of bids to subsidies requests and direct sponsorship, are essayed from February 2022 until February 2023.

C – Production

PO's enaction stage chiefly accompanies the programme's consummation, from May 2023 to June 2024 (cf. C.3., Annex B.3.). It includes production and communication tasks and the public programme per se. Exceptions to this general calendar are monthly internal meetings – which are to start as soon as team members are engaged (from January 2023), dissemination and media/press campaigns – preceding *PO*'s opening, and financial documentation processing – extending until after its finishing (which could also fall under post-production).

General production tasks (cf. C.1., Ibid.) comprise overviewing the correct implementation of the Project in its various dimensions: logistics (travels, accommodation, and meals); caring for administrative procedures such as communicating presentation/exhibition dates to IGAC (Portuguese General Inspection of Cultural Activities) and SPA (Portuguese Copyrights Society); assisting technical setups, presentations, and dismantling; welcoming audiences; collecting data through surveys to spectators/attendees (aiming to respond to the predicted indicators),[400] among others.

[398] Cf. timelines in Fig. 11, p. 126, and Fig. 78, p. 313.
[399] Cf. previous Section, 2.4.2., for an exposition of pondered funding sources.
[400] Cf. Fig. 91, p. 351, and Annex B.4.2. for a list of indicators and a survey proposal, respectively.

Communication (cf. C.2., Ibid.) is to deal with digital promotion, press relations, distribution of print advertising materials (both onsite, in the venues, and town-wide), public relations and experts' invitations, outreach and mediation strategies, publicity, as well as photo register and the documentary conduction (conciliating the Videographer's vision with artists and audiences' cooperation). More accurate production and communication plans must be additionally devised for each of the performances/artworks in agreement with both artists and partner venues, including complementary activities (e.g. mediation instances and preparation for accessible sessions) and promotion needs (interviews, video and photography register).

D – Post-production

The last phase in *PO*'s progression, initiating with the first exhibition's inauguration in May 2023 and transiting until June 2024, is essentially concerned with assuring that all stakeholders involved receive vows of appreciation for their efforts and support on behalf of the organisation (which may include farewell dinners and other modes of more or less formal acknowledgement), and made aware of the Project's aims fulfilment. Furthermore, it cares to supply and disseminate *PO*'s results and outputs (such as photos and press clipping) to financing agents – typically, in the form of pre-set reports, whose responses are adjusted to align with institutional priorities –, co-producers, partners, and other interested parties (specialised media, Academia, or peers developing similar projects). Finally, starting from September 2024, the documentary shall initiate its widespread screening activity – beyond online transmission, potentially within arts and environment-related video and cinema festivals.

Admitting that *PO*'s managerial dimensions were not entirely addressed in the preceding Sections, we reckon that the reader should now grasp how this Project's devising and planning is concocted, and the main challenges it may face in virtue of its demanding budgetary setup, geographical scope and time extension – primarily concerning financing and partners' levying, but also the latter and audiences' lengthy engagement. In the next Section, another paramount aspect of the Project's development shall be tackled: its communication, approaching *PO*'s visual identity rationale and an outline of possibly suitable communication and mediation strategies.

2.5. Communication

2.5.1. Visual identity rationale

Prospecting Otherwise's visual identity was a commission to the communication designer and web developer, Mariana Rosa.[401] The initial briefing entailed three dimensions: how could the Project's title graphic materialisation convey the possibility of envisaging alternatives within a solidly established frame? How to translate an idea of critical distance from contemporary neoliberal cultures, placing performing arts at the centre of an aspired rupture? Finally, could human/nonhuman dualism be blurred in a visual depiction?

Along the process of imagery research for the *Forum of shared concerns*, the researcher noted how varying scales of proximity towards objects rendered disparate landscapes – such as satellite images of Earth's surfaces (cf. Fig. 55, next page), microscopic photographs of plants (cf. Fig. 56, ibid.), open-pit mines, enlarged pictures of rocks, and amplified depictions of paintings – uncannily similar, into akin motives.[402] Zooming out or, on the other hand, close reading any given body form part of the same gesture: that of turning them into abstract elements, conjuring an unexpected universal congruence. Could it be that matters, whether in their most distant, abstract form or deeply scrutinised, may convey a parallel sense of commonality?

Abstractness, it follows, could align with tackling the climate emergency, for it plays a relevant role in sustaining new, useful ideas. As Thomas B. Ward epitomises, the "basic principle that can be used to guide restructuring […] is to describe a problem in its abstract form" (1995, 176). New ideas should then depart from abstract formulations while resorting to unsuspected conceptual combinations and divergent analogical reasoning.

In the same vein, Gestalt theorists contend that the creative process purviews the understanding of a problem and its dramatical reorganisation – or insight – insofar as it enables discharging implicit assumptions. Indeed, as posited by Irvin Rock and Stephen Palmer, "[b]ecoming fixated on one hypothesis or one function of an object […] is the chief obstacle to insight" (1990, 89). Converting images into their abstract, minimal shape may liberate the mind from the constraints of logical thought and thus instil critical distance.

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[401] Cf. Mariana Rosa's website, n.d. https://www.marianarosa.com. Cf. Annex B.1.1., p. 318, for a short bio.
[402] Cf. Annex D.1. for all images employed and Sec. 1.2.2., Pt. II, pp. 74-75, for an explanation of their rationale.

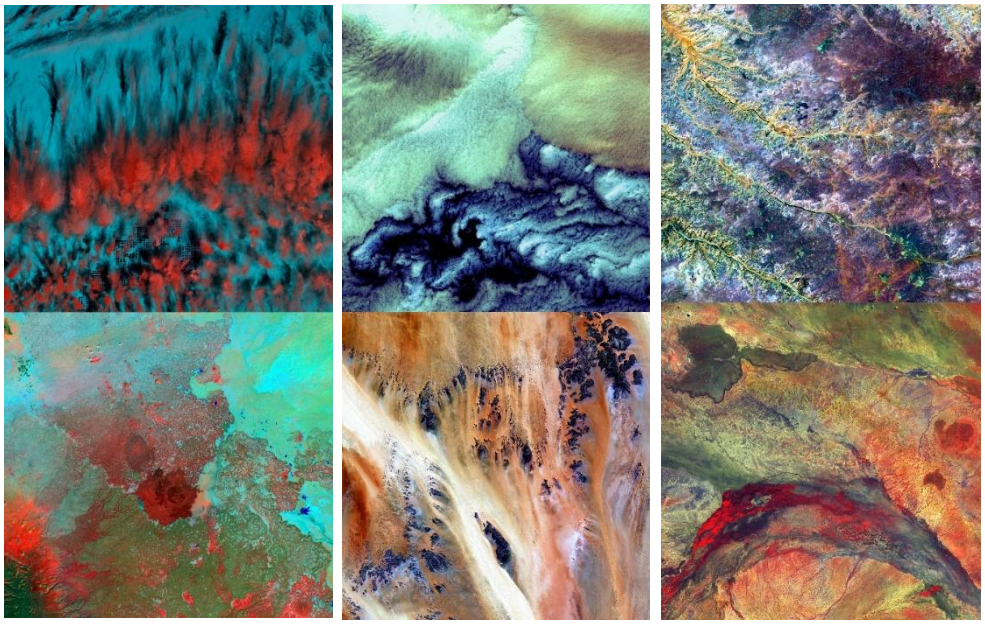


Fig. 55. United States Geological Survey [USGS] satellite imagery depicting human's geological impact on the Earth. [retrieved from https://unsplash.com/@usgs; free use under the Unsplash License]

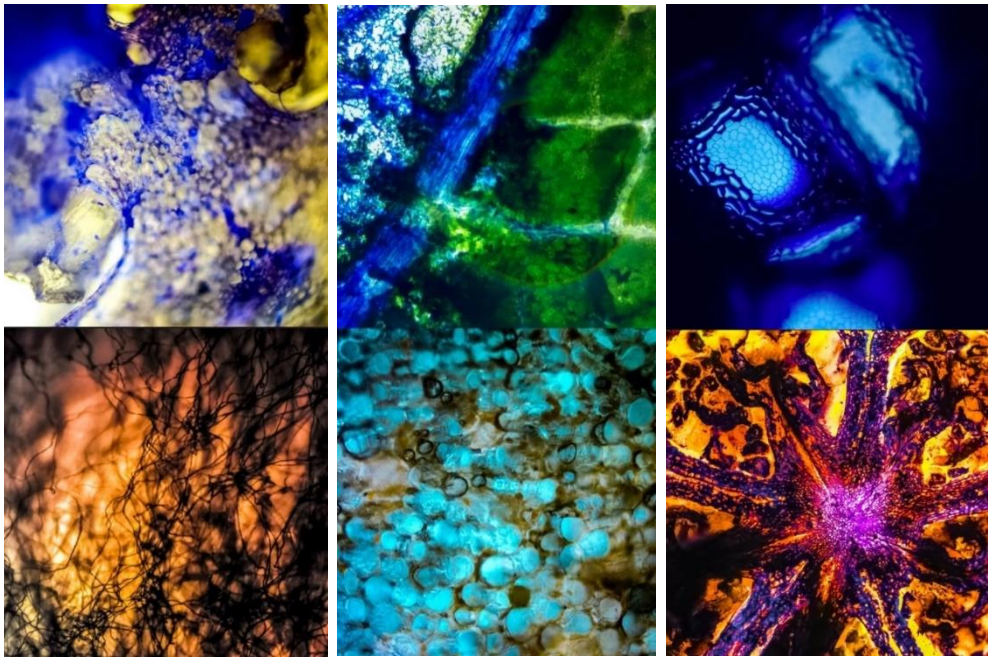


Fig. 56. Pictures of plants under a microscope by the artist Carrie Norin. Left to right, top to bottom: *Tulipa gesneriana* (Garden Tulip); *Rosa multiflora*; *Eichhornia crassipes* (Water Hyacinth); Seed Fiber and Water Drops; *Narcissus pseudonarcissus* (Wild Daffodil), and *Pelargonium x hortorum* (Garden Geranium). [retrieved from https://www.carrienorin.com; free use by courtesy of the artist]

Fsc's imagery exploration and subsequent considerations became the aesthetical foundations upon which the Project's visual identity was devised. Even though the performing arts have a very concrete matter to them – as embodied, sensual arts, often portrayed via compelling pictures –, their conjunction with abstract elements could perhaps facilitate reviewing these depictions "otherwise", i.e., in light of improbable human/nonhuman alliances.

Inspired by the conceptual inferences in scale-bridging among different organic objects – and more objectively by Driessens & Verstappen's work *Deep Dive*,[403] using an interactive computer programme to perform a perpetual zoom into digital pictures –, Mariana Rosa generated a fictional vista analogous to a pattern.[404] The idea was to build a shape resembling Earthly depictions while proposing a fresh, abstract category for beings' *becoming-with* (Haraway 2016, 12). When seen from afar, the design evokes a topographic mapping of a mountainous area or nanoscopic assemblages of bacteria (cf. Fig. 57, next page); if approached further, it may recall liquid configurations or even Haraway's string figures (cf. Fig. 58 and 59, ibid.),[405] and finally, when dramatically delved into, it could reminisce the nucleus of a cell (cf. Fig. 60, ibid.).

Besides the muddling of pictorial categories and references that this pattern introduces, there is yet another aspect of relevance to the present argument: it is purposefully left unfinished, its seemingly endless borders appearing to be in infinite expansion. This vagueness somehow alludes to Chakrabarty's *deep time*, calling upon the mental task that the author urges: "to convert landscape back into geological history" (2020). A boundless and entangled pattern/Earthly landscape/microbiological collective/minimal unit of human constitution thus stands visually for *PO*'s intention to instigate "planetary thinking",[406] helping us imagine ourselves as creatures undistinguishable from nature – a role Chakrabarty (2020) believes art should foretake.

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[403] *Deep Dive* (2016) can be explored at: https://vimeo.com/205905067 [Last accessed August 15, 2022.]

[404] Rosa is furthermore interested in generative art (echoing regenerative notions as put forward by Capra 2014), which she examined in her M.A. dissertation, "A Creative Exploration of Generativity: from Concept to Practice" (Veiga Rosa 2020, free translation), offering conceptual consubstantiation for the work developed within *PO*.

[405] Haraway recurrently uses the image of the Cat's Cradle game to illustrate multispecies enmeshment and worlding, and the possibility of redoing "ways of living and dying attuned to still possible finite flourishing, still possible recuperation" (2016, 10).

[406] "Planetary thinking" is posited in opposition to "global thinking", which narrows the Earth down to human political life (Chakrabarty 2019).

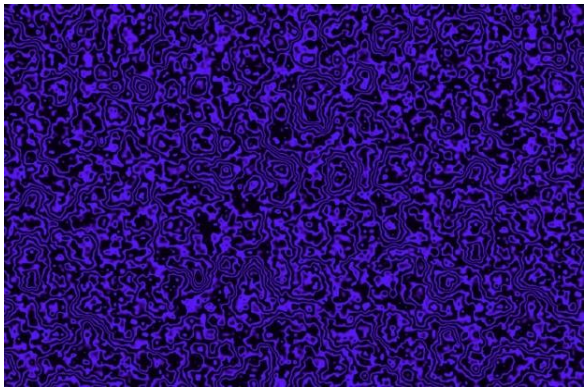


Fig. 57. Pattern, small scale.



Fig. 58. Pattern, medium-larger scale.

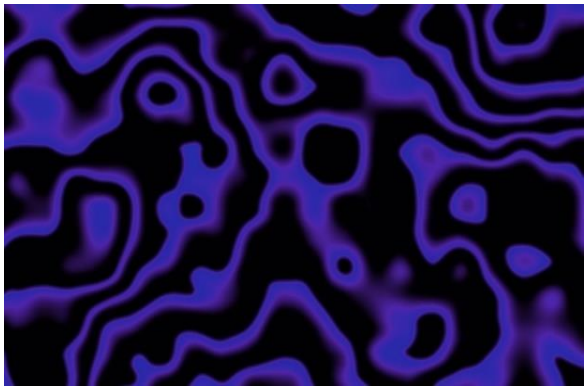


Fig. 59. Pattern, medium-smaller scale.

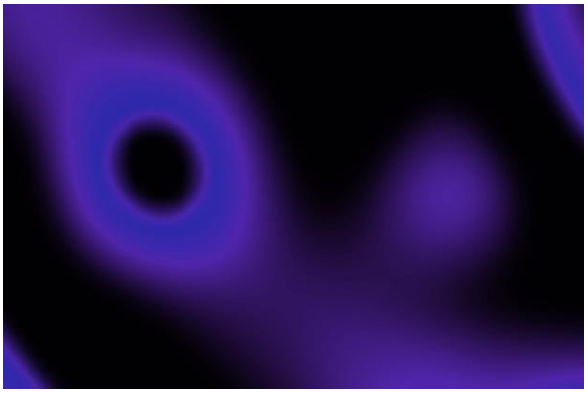


Fig. 60. Pattern, large scale.

Figs. 57 to 60. *Prospecting Otherwise*'s pattern: experiments in scale and varying perceptions thereof.

The pattern's material application is that of superimposing photographs of the artworks that are to form part of *PO*'s programme, discreetly changing their hue and accuracy – as they are made blurred and turned greenish – operating as a filter conferring an alternative depiction to a very concrete pictorial reality (cf. Fig. 61, p. 200).

When entering into dialogue with these images of corporeal disposition, the pattern rationale transmutes: it now emerges as a virus-like, all too present entity, looming over/contaminating what is seemingly a healthy terrain/body. Much like a *hyperobject* – Timothy Morton's (2013) metonymy for climate change – this marking could be sensed to viscously stick to all it touches, imprinting some sickly tone on it. On the other hand, altering as it does the perception of the assumed background figures, it may also be understood as a sort of utopian lens – means of critique to the present social engineering (Oudenampsen 2016).[407] The "otherwise", as is the case with useful utopias, does not take a precise (let

[407] Cf. Sec. 1.4., Pt. I, pp. 45-46.

alone ideal) form; it is, instead, the process of coping with divergences – hence the blurred, subtle transformation charged to the background images by the pattern.

The Project's graphic development contains layers of meaning that escape immediate understanding. While surely this reasoning will not be readily construed by the programme's audiences, it is trusted to lie subtly in its visual identity reading experience – and this is yet another instance of its harmonisation with the *PO*'s intents: to impress, through the sensitive, a set of unexpected experiential relationships that may arise from the disarranging of multiple perspectives.

As is usually the case, *PO*'s posters/MUPI disclose practical information concerning the performance/artwork's title, its author and nationality, the venue and date where it is to be presented, the financing partners, and coproducers (cf. Fig. 61, next page).[408] Nonetheless, certain elements anticipate the tone of the artistic experience that the audience is set to take part in: the chosen pictures' *weirdness* (Morton 2013, 119) and obscure atmosphere – revealing the nature of the work and framing it within a specific artistic field, but not quite; the whimsical ominous presence of this pattern and the ambivalent interaction established with the portraits; the atypical and somewhat mysterious palette (black, purple, and light green – evoking the bright colours of the mediated satellite and microscopical imagery upon which it develops), as well as the Project's title – *Prospecting Otherwise* – rendered bizarrely incomplete (employing a specific font treatment). No specific attributes imply *PO*'s *attunement* to climate change (besides, perhaps, a luring presence of green). Still, one is struck by an impending sense of uneasiness, strangeness, darkness, and maybe even conflict.

Finally, a brief discussion of the Project's logotype is in order (cf. Figs. 62 and 63, p. 201). The logo's graphic work expands on the idea of scale and the limits of readability, engaging perception: How much or little of a character must be promptly grasped for it to be readable? Manoeuvring different degrees of proximity to or distancing from the letters (much like the pattern's effect), the squares containing each of the characters of *Prospecting Othwerwise*'s title account for a frame within which varying formations may develop and are offered to apprehension.

[408] Cf. Figs. 92 to 94, pp. 365-367, for more examples of posters / MUPI.

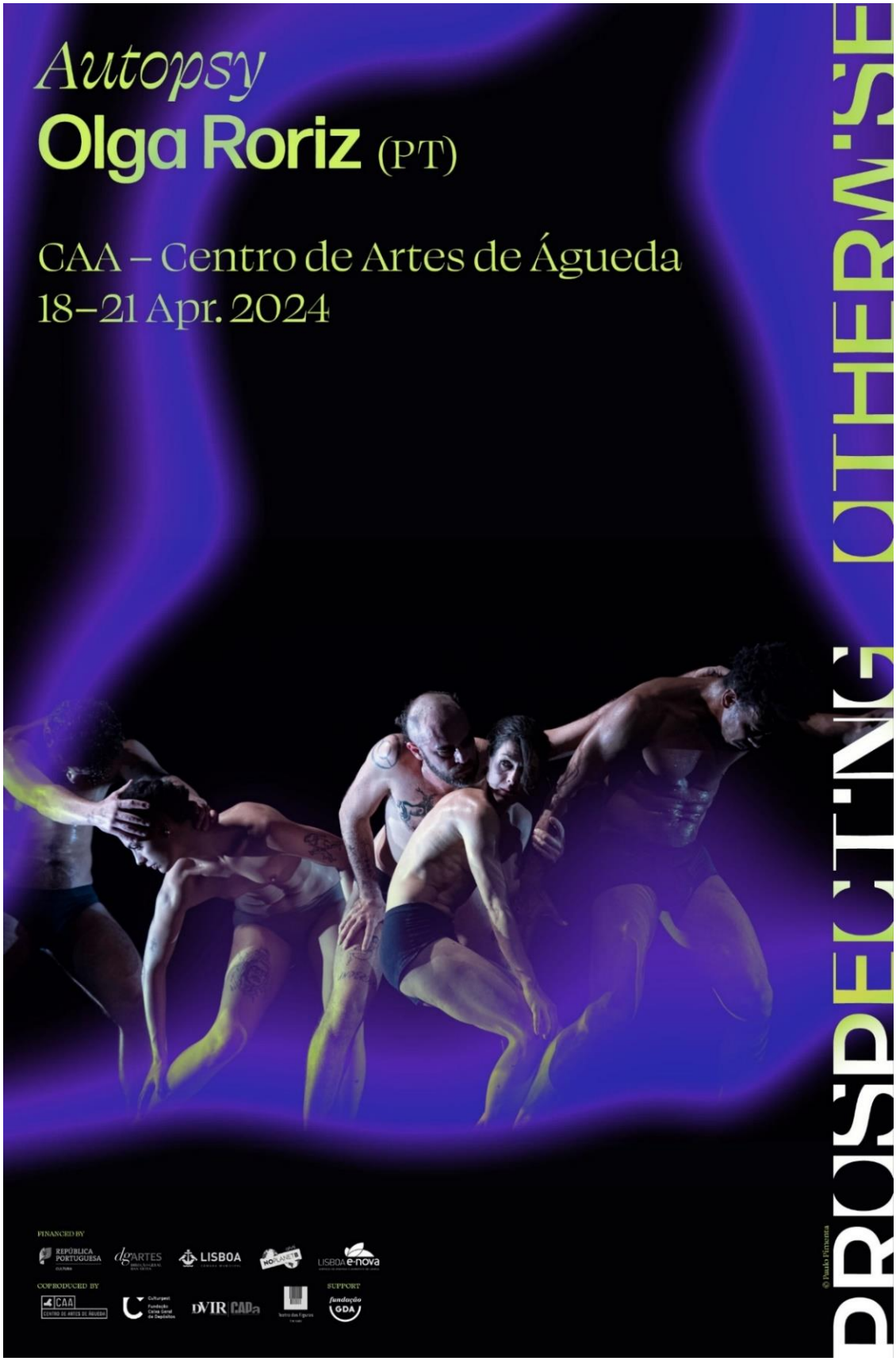


Fig. 61. Poster/MUPI *Autopsy*, performance by Companhia Olga Roriz © Mariana Rosa.



Fig. 62. *PO*'s logo, positive version (black over white background) © Mariana Rosa.



Fig. 63. *PO*'s logo, negative version (white over black background) © Mariana Rosa.

The formal development of *PO*'s logotype follows Gestalt's principle of enhancing shapes' emergent properties, "overall qualities of an experience that are not inherent in its components", just as "characteristics of a society are distinct from those of the individuals who compose it" (Rock and Palmer 1990, 84). It resonates with Max Wertheimer's "law of grouping", according to which "the visual system organizes parts into wholes [as] [e]lements tend to be grouped perceptually if they are close together, similar to one another, form a closed contour or move in the same direction" (85) – in this sense, opposing elementarism. Building upon Wertheimer's findings, Rock and Palmer furthermore advance the "law of connectedness", postulating there is a "powerful tendency of the visual system to perceive any uniform, connected region – such as a spot, line, or more extended area – as a single unit" (86). This is precisely the effect occurring when attempting to read *PO*'s logo. What seems to be a field of formal exploration of circumscribed isolated lines – or unrelated phenomena – bundles as a unity and becomes a single intelligible entity.

This structural and perceptual reflection entails the possibility of activating its social psychology-inspiring underpinnings. The pursuit is to prospect a divergent collective formation that goes beyond an understanding of the whole as the fragmentary sum of its parts, but rather operates in an akin manner to the laws of grouping and connectedness: by assembling elements that are alike into units of joint mobilisation. If culture is the arena where meaningful encounters can occur, then perhaps fostering the creation of groups of

belonging that connect around purposeful aesthetic experience may spur new understandings of the apparently scattered and unassociated phenomena that compose climate change.

Moreover, a similar connotation to that conveyed by the pattern exploration surfaces: working on the limits of what is considered the norm for making sense of a text – or situation – to the near erasure of its shape (rendering objects abstract) may still result in a cognitively resonant experience. The proposed analogy connects to a broader realm of perception: What minimal features of what is commonly recognised as the "good life" must be preserved to maintain a societal layout that is still relatable (and desirable)? How far can utopian reform go before it becomes an enclosed, totalitarian blueprint?

PO's visual identity, as expounded and illustrated above, shall be integrated into the partner venues' communication materials by combining the Project's logotype with their standard layouts and juxtaposing the pattern over photographic depictions. The designer will, for that purpose, create a brand book defining the logo's ideal scaling and graphic treatment possibilities, preferred colour palette (RGB and CMYK codes for dark backgrounds, purple pattern, and light green hue overlapping), and text fonts. *PO* will also autonomously produce a reduced number of dissemination outputs and extensively use online platforms for promotion purposes, as will be subsequently laid out.

2.5.2. Communication and mediation strategies

Prospecting Otherwise's reach is expected to be national, given that its programme will develop in several different cities and locations across Portugal. However, audiences' displacement from afar is not to be encouraged, which results in a chiefly regional communication ambition and dissemination scope.[409]

Since multiple sessions will be offered at each venue, percentages of occupation are predicted to be reasonably low (rounding at 50%, higher or lower depending on the seating capacity),[410] a risk that the Project assumes when proposing a dilated programming model. However, conversely, *PO*'s generous tour plan (as laid out in its timeline)[411] shall contribute

[409] Considering that the programme includes seven international artists from Spain, Belgium, Norway, Chile, and the USA, and that the Embassies are foreseen to partner with *PO*, it is likely that international media outlets may take an interest in the Project. The message to be conveyed to foreign parties is to attempt to inspire similar projects to be concocted within their territories of influence, instead of pursuing to draw audiences from abroad. Further reasoning on audiences' travelling environmental toll is explicated in Sec. 2.2., Pt. II, pp. 123-124.
[410] Cf. Fig. 90, p. 350, for an estimate of *PO*'s audience turnout per region and venue.
[411] Cf. Figs. 11 to 13, pp. 126-127 or Annex A.2.

to implementing consequential audiences' outreach and mediation practices, as it allows for the Project's slow settlement and the organic growth of a community of interest – namely positive word-of-mouth effects in increased audience numbers towards the last presentations at each location.

PO's communication strategy will be strongly supported in hosting partners' existing means and methods. The Project's premise is not to stand on its own but rather to permeate cultural venues' programming, asserting climate change as a core, immanent subject for public debate. Consonantly, it does not aim as much to gather specific followers as it does to cater to unexpected encounters with partner venues' regular audiences. Within the (not overly broad) spectrum of profiles that may routinely visit these sites,[412] the Project's target audiences will likely, at first, consist of the cultural and artistic community drawn by the programme's quality. It is nonetheless predictable that such a Project shall assemble specific groups who may not be typical theatregoers/cultural consumers, given its societal appeal – beginning with those holding an inherent or cultivated interest in environmental matters. Efforts will thus be placed into enlarging potential attendees by designing outreach and mediation strategies to meet potential new audiences, seeking civic groups related to climate change activism,[413] academics and students developing research on related topics in nearby universities, and pivotal players in local communities that may mobilise personal and professional networks. These strategies may comprise presenting the Project to organised groups, offering special ticketing provisions,[414] and in worthwhile cases, purveying other unique experiences (e.g., homemade dinners with an artist). Pro-environmental actions will furthermore be awarded incentives, such as ticket discounts (suggested in 20% to 30%) for those who travel using soft mobility options – bicycle or electric scooter – or by public

[412] A recent survey of Portuguese cultural consumption habits commissioned by Calouste Gulbenkian Foundation and conducted by ICS-UL – including a sample of 2.000 surveyees – found performing arts to be scarcely attended (with a meagre 13% frequenting theatre performances in the past 12 months) and its audiences to be significantly highly educated and affluent, and predominantly undertaking skilled jobs within the sociocultural fields (Pais, Magalhães and Antunes 2020, 11). Acknowledging the limitations of reach of cultural institutions is, thus, key to identifying the most meaningful ways forward concerning audiences' engagement ambitions.

[413] Partnering with movements holding delegations and representatives in several cities across the territory, and connected to wider communities, such as "Greve Climática Estudantil" (cf. https://greveclimaticaestudantil.pt), "Fridays for Future Portugal" (cf. @FFFPortugal) and "Climáximo" (cf. https://www.climaximo.pt), among others, could constitute a fruitful strategy.

[414] For example, ticket price reductions may be applied to activists and volunteers in partner organisations advocating for environmental sustainability/fighting climate change. Ticketing and discount policies are to be established according to partner venues' box-office standards and negotiated on a case-by-case basis.

transportation (upon proof display, showing a dated picture of their parked vehicle or a validated transport ticket).

Adequate, location-specific outreach and mediation strategies must be drawn together with each partner institution/organisation in liaison with artists and projects. These may vary significantly depending on existing contextual constraints and the economies of ongoing national and local political struggles – which determine communities' areas of focus and interest. Mediation strategies should thus consider the prevailing social and cultural environment and search for possible links between the proposed artistic objects and those who inhabit the territories where the Project is set to take place. Accessibility to audiences with diverse abilities will also be tackled, yielding to the democratisation of cultural fruition. Adjusting accessibility pursuits to partner venues' resources and usual practices, *PO* shall advocate for audio description, Portuguese Sign Language, and relaxed sessions[415] to be offered at least once per performance/artwork rendition in each venue.

With a view to enabling a more straightforward, affective relation between lay audiences and *PO*'s artworks, a partnership with "Acesso Cultura" will be rehearsed to offer consultancy in re-writing (often convoluted) contents supplied by the companies,[416] thus setting an accessible language standard that makes artistic matters approachable to non-experts, rendering them translatable into tangent realities.[417] Content for all digital platforms, communication channels and means of dissemination ought to present the artistic object at hand, announce practical information (locations, schedules, pricing) and get across the Project's message concerning how culture and aesthetic experience may have a role in tackling the climate emergency. As aforementioned, employed images must evidence *PO*'s visual identity (cf. Sec. 2.5.1), overlapping the purple pattern with background pictures,

[415] These sessions target individuals with cognitive alter-abilities and attention deficit, enabling audience members to be louder or more restless than usual, and admitting free re-entrance to the room, should attendees need a break. Relaxed sessions within *PO* will furthermore be accompanied by "visual stories", as recommended by "Acesso Cultura" (Acesso Cultura n.d.-b) – to be divulged digitally before the performances/exhibitions –, illustrating what to expect when visiting the theatre/museum.

[416] Cf. Annex A.1. for a review of performances and artworks' synopsis, credits and artists' bios to be re-worked.

[417] The mission of "Acesso Cultura" is to promote "access – physical, social and intellectual – to cultural participation", aiming to "make difference mainstream" (Acesso Cultura n.d.-a). Since 2017, "Acesso Cultura" awards a yearly prize for "Plain Language" that highlights good practices in written communication, namely regarding the relevance of contents and the use of simple, accessible language. If *PO*'s artistic works are to be grasped in their cultural and societal implications, building effective bridges between these dimensions through language could be paramount. The financial counterpart for this partnership was not foreseen in the Project's budget, for it will be proposed that partner venues absorb the cost within their communication plans as a nationwide pilot project of re-configuring how cultural institutions work upon written contents.

working on layers of a greenish hue, including the logotype, and utilising specific fonts for text treatment.

Regarding print outputs, and complementarily to hosting venues' communication materials, *PO* will assure a minimal urban distribution of MUPI (A0 format) and posters (A3 format) that are to be placed in strategic locations such as cultural venues, bars, universities, and known meeting points for the artistic community, resorting to an external supplier.[418] Furthermore, canvases and banners displaying the Project's visual identity will be installed in the partner venues' exterior facades and foyers.[419] Signage such as entrance/exit arrows, ticket-office flags, and badges, among others, is also foreseen for informal performance spaces – as will be the case with outdoor set-ups in Pateira de Fermentelos (Águeda), Safira Festival and Lavrar o Mar. *PO* will moreover advise partners to supply evening/exhibition programmes for each of the performances/artworks, including an interview with the artists and a short essay by the Project's programmer, connecting the work to the topics addressed. The programme should be made available in print (reduced number of copies) and digital formats (hosted both on the venue and the Project's websites), providing a QR code to access the file (made visible at the foyer).[420] Finally, a survey to audiences shall be applied after seeing the exhibition/performance – both on paper and online –, levying demographics, cultural enjoyment patterns, values, mobility options, reasons for attending, assessing the artwork's affect-spurring efficacy, attendees' relation to *PO*, and the efficacy of the employed communication and dissemination strategies (cf. Annex B.4.2. for an outline and description of purposes served). Conjointly, the Survey offers grounds for withdrawing data to respond to some of the indicators that *PO* aims to achieve (cf. Annex B.4.1.).

PO's internally enacted communication strategy will primarily rely on digital platforms, chiefly the Project's website (to be developed on WordPress)[421] – to which

[418] Cf. Fig. 61, p. 200, and Figs. 92 to 94, pp. 365-367, for samples of MUPI/posters. Cf. Fig. 95, p. 368, for a mock-up example of a MUPI placement in a metro station.
A total of 600 posters will be produced (approximately 100 per location, split according to the city/town's dimension and the distribution circuit to be ascertained). As for MUPI, the following output estimates have been set, considering the cities' placement networks, as supplied by either the Municipalities or JCDecaux's MUPI stands: 30 in Porto, 15 in Águeda, 40 in Lisbon, 5 in Montemor-o-Novo, 10 in Aljezur and Monchique (5 per location), 40 in Faro, Loulé, Olhão, and Albufeira (10 per location). For budget projections, refer to Annex B.2.

[419] Cf. Figs. 96 and 97, pp. 368-369 for mock-up examples of canvases/banners exhibition in venues' exterior facade and interior hall/foyer.

[420] Depending on the venue's specificities, it can also be suitable to exhibit QR codes on the ticket office glass, in the auditorium's armchairs (as stickers), or even print them into virtual and paper tickets.

[421] The user-friendly platform WordPress.com, allows for the management and update of contents to be executed by the Project's core team, with no need to resort to web developers along the programme's

partners' webpages will redirect for more information –, whose design shall use a large and intelligible font and an adequate text/background contrast, making it suitable for the visually impaired. Social media platforms, namely *Facebook* and *Instagram*, will additionally play a relevant part. An appropriate plan for these mediums shall be devised using organic and promoted posts[422] and encompassing content strategy – eminently based on image –,[423] target users' segmentation and efficient publishing schedules. A monthly newsletter – increasing frequency to a maximum of by-weekly, according to programming intensity – shall also be sent to a progressively built contacts database using the mailing platform Mailchimp (free up to 10.000 emails issued monthly).

Supplementarily, the Project will produce dedicated communication visuals, for which purpose a photographer will be hired to follow all its events.[424] Additionally, a documentary registering the whole process of designing and implementing the programme (accompanied by short 1-minute process-disclosure videos pitching to social media engagement) shall be commissioned to a videographer.[425] The video work will focus on artists' and audiences' engagement in climate change-laden concerns and struggles, in line with the testimonies of respondents to the *Forum of shared concerns*,[426] relating these stances to invited artists' creative processes, and the reception of performances and exhibitions across the country. In

implementation. A compatible green hosting option, such as "Green Geeks" (cf. https://www.greengeeks.com), shall be procured, and the website's base template choice will consider including a minimum amount of plugins, requiring less energy to run.

[422] On average, organic posts reach only 5.2% of page likes (Kemp 2020). It is, thus, advisable to invest in publicity periodically to increase post visibility and thus increment the page's relevance for those sharing interests and demographic features with segmented audiences. *PO*'s promoted social media posts (simultaneously integrating *Facebook* and *Instagram*) will therefore receive a monthly expenditure of 30€ for 15 months (cf. Annex B.2.). The audience segmentation/targeting options are to be determined according to relevant information provided by hosting venues regarding their regular audiences. It could, however, be predicted to include, beyond those already following the Project's page, users located at a maximum radius of 100km from the venue, aged 16 to 70, all genders, subscribing to interests such as "Arts & Entertainment", "Performing Arts", "Theatre", "Visual Arts", "Environment", "Climate change", and "Activism", among others.

[423] Numerous studies relate social networks users' added engagement (views, likes, shares, and comments) with posts showing pictures to the detriment of videos, links, or written texts. According to MDG Advertising, on average, articles with relevant visuals get 94% more views than their imageless counterparts (Del Gigante 2018).

[424] The chosen professional is Estelle Valente (cf. https://estellevalente.tumblr.com), whose work has become known in Portugal through her long-lasting collaboration with São Luiz Teatro Municipal. Valente is not only a technically impeccable photographer, but she is capable of endowing images with a rare *pathos*. This talent may be favourable to conveying the processing of emotions concerning climate change that *PO* calls for (cf. Annex B.1.1., p. 319, for a bio).

[425] Eva Ângelo, filmmaker and editor, will be assigned to the task (cf. Annex B.1.1., pp. 318-319, for a bio). Besides previous successful work interactions held with Ângelo, the researcher recognises the director's very able relational capabilities, a required trait for the object intended of this joint venture.

[426] Cf. Sec. 1.2., Pt. II.

so doing, the documentary meditates concomitantly upon the individual implications of climate change and the possible debates arising when these matters of care are dealt with through the arts' lens and rendered open to interpretation. The video medium commends to *PO* an existence extent much beyond its programme's implementation, thanks to the future online broadcast of the documentary and its prospective potential participation in cinema festivals (from September 2024 onwards).[427]

Audio channels are recently growing in interest, as shown by Spotify's expressive subscribers' base expansion.[428] A podcast series featuring talks between artists and audience members will thus be developed, providing yet another relatable entry point to the artistically explored matters. The relatively low investment required to advertise on this platform makes it a pertinent addition to *PO*'s publicity plan.[429]

Media relations, both on a regional and national level, will be undertaken mainly by the hosting partners, after an initial meeting with *PO*'s communication manager to decide on a common strategy. Following the mapping of active players in television, radio, print outlets, newspapers and magazines, online digital platforms, as well as social media influencers, and according to expected content-proneness by generalist, lifestyle, culture, and environmental media, a message type and adequate press kits and releases will be composed and distributed.[430] The published news, articles, and interviews will be monitored through clipping (with the support of partners' external clipping services' suppliers) and shall be given echo through regular sharing on social networks, as well as showcasing a print wall of the most significant writings, made visible at venues' foyers.

Communication partnerships will also be developed, including the platform Gerador – through its project "Sobressalto" –[431] and other stakeholders working within the promotion

[427] In addition to uploading the documentary to platforms such as "Vimeo on demand", partnerships with independent cinema distributors such as "Terratreme" (cf. http://www.terratreme.pt), holder of a broad portfolio of national documentaries – diffusing most of Eva Ângelo's documentary work –, or the online-based Filmin (cf. https://filmin.pt) could be attempted. A designated plan for film festivals circulation must be devised according to the documentary's nature and resulting cinematographic quality.

[428] Spotify has registered 158 million premium subscribers worldwide in the first quarter of 2021, more than doubling 2017's figures (Statista 2021). The last quarter of 2020 recorded 345 million active user base – including both premium accounts and open Spotify users (Ibid.) –, meaning a vast audience to audio publicity streamed via this platform. Even though no statistics are made available for Portugal specifically, 35% of Spotify's users are known to live in Europe (Dean 2021).

[429] A 20€ monthly expense has been foreseen throughout *PO*'s 13-month implementation (cf. Annex B.2.).

[430] Cf. Annex C.2. for an example of a press release conceived to address culture media.

[431] Owing to "Sobressalto", Gerador has expanded the space for journalistic content related to sustainability both in its print quarterly "slow journalism" magazine and website. Cf. also Sec. 2.4.2., Pt. II, pp. 181-182, for an account of the possible structural relations between *PO* and Gerador.

of arts and culture (e.g. "Comunidade Cultura e Arte", "Coffeepaste" or "Fumaça"), and the advocacy of environmental awareness (e.g. "Green Savers", "Ecología Política" or "Ambiente Magazine").

Another aspect to consider is leveraging professional opportunities for the artists programmed within *PO*.[432] With this aim, dialogues with relevant key practitioners in the national cultural panorama will be conducted to push for tours' broadening (reaching out to potentially invested venues) and to promote the presented work (sending, via direct mail and message, invitations for specialised professionals to attend *PO*'s performances/exhibitions). Possibilities of effective lobbying include connecting to the programmer's well-settled professional contacts, involving artists' co-producers – who take added indirect profit from the works' recognition – and seeking other organisations or projects which might be probing ecological issues.[433] Yet with networking in mind, and fostering a collaborative environment among participants, meetings between invited artists (mingling national and international profiles) will be endorsed, should their working schedule thus afford.[434]

Regarding the internal human resources devoted to communication, and given the Project's extended duration, *PO* has opted for a minimal core team, including one part-time communications manager and press relations officer.[435] Her role will predominantly involve mediating with the theatres'/partners' communication teams, to whom she will provide the necessary content for material outputs, digital promotion, and press relations. Concerning the latter, she will also be responsible, as aforementioned, for conceiving a concerted strategy for press outreach, designing press releases' templates for each media/subject target, and managing artists' availability for interviews. In addition, she will advance mediation strategies and engage artists in eventual outreach activities; co-manage accessible sessions with partner venues, and develop and implement *PO*'s website and social media dissemination plans.

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[432] Which is also part of *PO*'s sustainability strategy referring to resources' optimisation (as briefly outlined in Sec. 2.2., Pt. II, p. 123), namely furthering touring chances for artists travelling long distances by carbon-intensive means to reach the country.

[433] Cf. Sec. 1.3., Pt. II, for examples.

[434] This intention furthermore responds tangentially, through peer-to-peer relations sponsoring, to one of DGArtes's objectives – to "foment the internationalisation of Portuguese arts and culture" (cf. Annex B.2.6.).

[435] Inês Lampreia (cf. https://www.ineslampreia.com), currently communications manager at Materiais Diversos, is the person chosen for the task (cf. Annex B.1.1., p. 317, for a bio). Lampreia will be accountable for coordinating the external communication team – designer, videographer, and photographer – and service suppliers for graphic production and distribution. Cf. Fig. 80, p. 320, for an overview of an ideal cultural project communications team organogram.

CONCLUSION & WAYS FORWARD

We know by now that the climate emergency and the ecological crisis are a conspicuous reality of cultural underpinnings, embedded into established myths concerning our species' exceptionalism and almighty solipsism – paired with denying our material, nature-bound circumstances – and an entrenched belief in growth as a vital force, the bearer of "good life". Climate change is, however, a *cosmology event* (Weick 1993), soliciting that our axioms, and the very nature of meaning, are reworked. It forecloses a problematically entwined world of causalities, taking the all-encompassing form of an *hyperobject* (Morton 2013) transcending human time, whose *weirdness* we cannot fully grasp. Bound to it is a looming end of a world that our essential death-avoidant and stability-prone leanings tend to preclude. If, however, we can find ways to sit with this *wicked problem* (Rittel and Webber 1973) – facing the climate kaleidoscope, acknowledging this shared *matter of concern* (Latour 2005b) and seeing past collapse –, we might encounter foundations for *radical hope* (Lear 2006).

As Part I of this project expounded, wiring to act upon the climate emergency will require individual transformation (Guattari 2008[1989]; O'Brien and Sygna 2013) and collective *attunement* (Morton 2013; 2021) into other *ethics of possibility* (Appadurai 2013), building a sense of common purpose around shared core values which must be reimagined. It entails a paradigm shift, practising *latent commons* (Tsing 2015a) and *resonant* (Rosa 2019) modes of being with the nonhuman, whose existence is no longer – and conceivably never has been – dissociable from ours. Nurturing joint aspiration, imagination, and the creation of an *enlivened* (Weber 2013) world-instead is culture's role, made substantial through artistic experience. We conclude the first part of this project by building upon art's ability to develop critical reflexivity through *disruption* (Dewey 1980; Pelowski and Akiba 2011); spurring the *arts of noticing* (Tsing 2015a); conveying *spectral intimacy* (Morton 2013); offering a unique occasion of *embodied meaning-making* (Johnson 2007), and practising radical imagination, thus consisting of a fertile realm to enacting change. As Heather Davis and Etienne Turpin encapsulate: "Attuning ourselves, through poetry, art, and description, to pay attention to other times; developing techniques to begin to think through the limits of our temporal frameworks, and then thinking beyond them – these are crucial practices; in fact, they are matters of survival" (2015, 12-13). If, as Seligman et al. (2017) posit, part of the essential meaning of life lies in the human ability to prospect, then we shall "prospect otherwise" through aesthetic experience.

Prospecting Otherwise (*PO*), a cultural programme with a thematic approach to how ecological being might correlate with breeding differing futurities, is this project's advancement in the assertion of artistic experience as means to enable cultural remodelling, as probed in Part II. This reshaping aims at instilling *alter-politics* towards *sumbiocracy* (Albrecht 2016) – alternative *becomings* (Deleuze and Guattari 1987) that recognise the planetary enmeshment of human and nonhuman agencies and conceive of otherness as a care-founded polyphonic coexistence. Countering the primacy of reason in contemporary Western culture, in which "thinking becomes the measure next to which other species are to be judged" (Kirksey and Helmreich 2010, 563), *PO* acknowledges the centrality and agency of our *body-minds* (Jonhson 2007), or embodied experience – effected through art – in making sense of climate change. The phenomenological approach to four of the performances selected to compose its programme has hopefully rendered clear how they may:

1) Elicit disruptive statements with regards to human supremacy in the age of the *Anthropocene*;
2) Arouse feelings of environmental grief and mourning;
3) Blurr human/nonhuman distinctions and concede unequivocal agency beyond the human;
4) Probe different temporalities;
5) Convene audiences' affect and creative powers in forging divergent *natureculture*s (Haraway 2003), thus instigating *radical revolution* (T. J. Demos 2020).

Underlying these strands of affect is the conviction that *PO*'s audiences might undergo an indelible reworking of personal beliefs and worldviews, manifesting on par with cultural and societal transformations. As Antonio Gramsci suggests, "[b]y asking the question of what Man is, we mean: what things Man can become, […] can "make himself", can create a life for himself. Thus, we shall say that Man is a process and precisely the process of his acts" (1974, 189, free translation from Italian). Advised by Gramsci, I yearn to have encouraged this project's reader – as much as *P*O's future participants – to reflect upon the processes that he/she could initiate in their ever-changing loop of *becomings*, which might hopefully anticipate other, *enlivened* futurities, nudging mechanisms of *metapersonal self-construal* (Hamilton 2010) to initiate.

Gramsci's invitation to think of ourselves as ongoing formations bears yet another significance: no endeavour is, or can ever be, fully complete. The broad reach of the present

research – touching upon areas of knowledge as varied as climatology, psychology, environmental humanities, and aesthetics, among others – and the diversity of methodologies employed to support *PO*'s grounding and development – literature review, interviews, an experimental survey, artistic prospection, phenomenological analysis, and managerial pondering – makes apparent a rich field of inquiry that remains yet to be further explored.

Signs of change are presently underway, as cultural programmes and recent artistic gestures, following (or perhaps anticipating) political discourse and civic struggles, show increasing attention to the climate and ecological crises, and keep broadening the scope of possibilities of how art and culture might assume an influential role in tackling our predicament. Ways forward include, thus, the proliferation of critical practices that advocate for a cultural paradigm shift, be it in Academia or culture and creative's praxis – advisably accompanied by financial incentives from the corresponding tutelage.

The core question traversing this body of work, to which a section has been devoted – "May art enable prospecting otherwise?" (cf. Sec. 1.5., Pt. I) –, should convene other voices and scrutiny from fellow researchers who perceive art as portending admissible societal and cultural impacts. The production end holds a wealth of investigation possibilities, learning with and from artists whose work *attunes* to environmental concerns: motivations, perceived effects, and how they anticipate potential worlds to come or to what extent art may be akin to future-making. The limited yet fruitful sample of creative practices stemming from ecological issues explored in this project is evidence of fertile ground within which trends in diverse lines of interrogation, transdisciplinary practices and aesthetic forms are yet to be determined and established: a conceivable domain on its own.

The material implications of (un)sustainable cultural programming have been partially stirred and would require added effort to make *PO*'s concrete implementation entirely consequential with its affective aims. Pursuing this path would entail reviewing the Project's programme ambition regarding international artists' participation, its budgetary framework and strategic partnerships. Above all, however, any purposeful pondering on praxis demands addressing mobility intensiveness within the performing arts. An actual change in this arena might require stronger alliances between cultural organisations to be concocted, redesigning tour projects to allow for collaborative planning and endorsing artistic teams' durational permanence instead of exceptional presentation. Chiefly, though, the cultural sector – welded

by Academia, contributing with sound research in support of sustainable policies – should join civic fights pushing forward efficient railway connections to Europe.

From the reception end's standpoint, this research's limitations have been duly identified throughout its progression. Essentially, these refer to the need to employ carefully devised audience analysis tools, examining the degree to which affect-laden impacts touch those who attend such ecologically-engaged artistic programmes and how the aesthetic experience – being moving, disruptive, or provoking imagination – may purview a sense of jointly paving alternative futures. Again, however, such a study solicits long-term commitment, transdisciplinary cooperation within the humanities and cross-sectorial societal analysis, still hardly reaching tangible conclusions.

The *Forum of shared concerns*, an experimental survey comparable to an artistic experience, gathered the participation of a significant number of respondents, evidencing how climate change is a shared *matter of concern* in Portugal. Such matter is one requesting care, primarily towards the identified pervasive feelings of *environmental grief* (Kevorkian 2004; Cunsolo and Ellis 2018; Comtesse et al. 2021) and *powerlessness* or sensed *helplessness* (Seligman 1975; Ross and Mirowsky 2015), but also one calling for *power-together* (Tew 2006) alliances to be forged, manifested in collective mobilisation and human/nonhuman relations' rearrangement. While the Survey's results grounded *PO*'s curatorial choices, it still awaits additional developments. The *Fsc*'s full breath of relevance may only be asserted if it is to be expanded in order to "make public" (Latour 2005b) our presumedly common troubles, thickening our understanding of and ability to act upon – through naming and sharing (Pihkala 2020) – the sensed ecological and societal collapse.

I shall finish this project subscribing to Jem Bendell's wish: "I want to engage in conversations where we weave new stories of being in these troubling times" (Bendell in Servigne and Stevens 2020, 13). My aspiration is for *Prospecting Otherwise* – in its academic form or potential artistically experienced outcome – to propel a *forum* of diverse audiences as co-producers of radical creative attempts at critically preempting the future and rehearsing shared, meaningful, alternative futurities. May this project contribute to igniting much-needed flashes of light amid the darkness, pointing confidently toward the unknown in a grounded optimism gesture of *apophatic futurism* (Scranton 2020). *Prospecting Otherwise* could well be our best chance to "unpredict the world" (Wagner 1981 in Viveiros de Castro 2019, S300).

"We are all in the gutter, but some of us are looking at the stars."

Oscar Wilde 1892 in Zerzan 2015, 135

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ANNEXES

A. *Prospecting Otherwise*: programme

A.1. Artists / Performances and Artworks

Prospecting Otherwise's programme includes a total of twelve proposals – seven international and five national –, 3 within the realm of visual arts, which are to be on display throughout the season in two different venues, and 9 stemming from the performing arts, each of them presented sequentially in three partners' venues, generally with a minimum of four presentations (Thursday to Sunday) held at any given location. The following pages introduce the selected projects' synopsis, credits, and additional information, which will serve as the basis for *PO*'s approachable communication contents. The presentation of the works is ordered as per their chronological performance/exhibition.



Fig. 64. *Critical Transitions* © Tone Bjordam

***Critical Transitions* | Tone Bjordam** NO

Video installation

12 May – 25 June 2023

Ci.CLO – Bienal de Fotografia do Porto
26 September 2023 – 25 March 2024
MAAT, Lisbon

An artistic visualisation of change processes, a landscape in flux. Dazzled by myriads of minimal motions, how can we see that they sometimes erupt into transforming change?

Transformation: The video *Critical Transitions* is an artistic visualisation of processes that are constantly going on around us. A system gradually builds up, and eventually, it sometimes reaches a tipping point where it suddenly changes. After that, it might stabilise in a new system. The video shows three sequences – each about 10 minutes in length – inspired by such processes, which can be viewed as an abstract painting in motion or as a landscape in flux.
Tipping point: Climate, forests, coral reefs, financial markets, and even our minds occasionally reach a tipping point where they go through a radical transformation. Foreseeing such critical transitions or even noticing that they are unfolding is challenging, as they are embedded in the omnipresent permanent flow of change.
Anticipating patterns: Dazzled by myriads of such minimal motions, how can we see that they sometimes erupt into transforming change? Immersed in chaotic and turbulent transformation, how can we see where we are going? Science seeks universal early warning signals for critical transitions, but often we may only realise that the world is not the same anymore in hindsight. [retrieved from Bjordam n.d.]

- Exhibition within *Prospecting Otherwise*: throughout the season at CiCLO – Bienal de Fotografia do Porto (May to June 2023), and MAAT (September 2023 to March 2024)
- No. venues: 2

Credits
Video and voice: Tone Bjordam
Music composition and performance: Marten Scheffer
Percussion: Arthur Bont

Inspired by discussions with the scientist, ecologist, mathematical biologist, and musician Marten Scheffer, researching the nature of change.

Co-production *PO*: Ci.CLO – Bienal de Fotografia do Porto, MAAT

Support: Norwegian Embassy in Portugal

Age rating: n/a | Duration: loop

First exhibited on August 6th, 2012 | Ecological Society of America Conference, Portland, Oregon, USA.

Website: https://www.tonebjordam.com/

Promo video: https://vimeo.com/486130150/02ee24dc10

Full-length video: https://vimeo.com/51029828

Artist's bio[437]

Tone Bjordam (b. Bamble, Norway, 1975)

Visual artist mainly working with video and photography, as well as performance, painting, drawing, soundscapes and sculpture installations. Transformation in nature, changes in society and the human mind, and geological, climatic and biological processes are central aspects of her art. She explores forms, patterns and processes in nature from macro to micro perspectives. Her videos consist of cascades of colours and pigments that unfold in water meditatively, like abstract paintings in motion, with allusions to chemical processes, romantic and atmospheric landscape paintings, cloud formations and climatic processes. Bjordam's work has been shown in Norway and abroad in numerous art exhibitions, festivals and international science conferences.

[437] Retrieved and minimally edited from *Kunstnernes Hus* 2021.

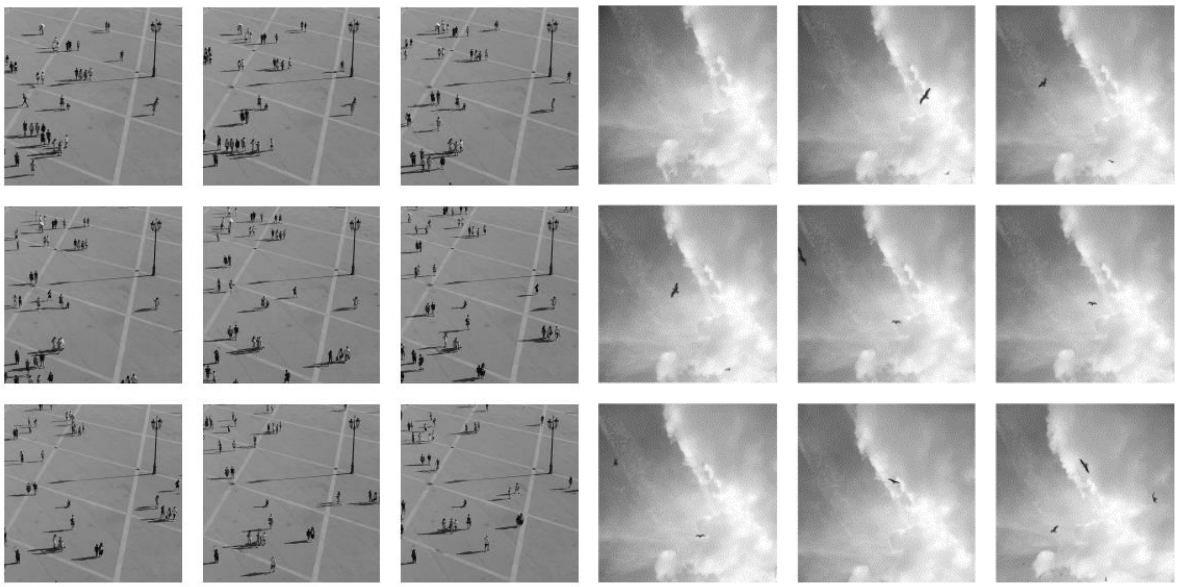


Fig. 65. *Chronos Cube* © Henrique Frazão

***Chronos Cube* | Henrique Frazão** PT

Video installation/Sculpture

12 May – 25 June 2023

Ci.CLO – Bienal de Fotografia do Porto

26 September 2023 – 25 March 2024

MAAT, Lisbon

The world as we know it will disappear in a few decades. Let there be some memory left. An archive of humanity and the planet we call home.

"Our planet is a lone particle in the great surrounding cosmic darkness. In our obscurity, in the face of all that vastness, there is no hint that help will come from elsewhere to save us from ourselves." (Carl Sagan 1994)

An archive of humanity and the planet we call home.
A cube with 576 images inside.
A central module of an infinite system.
This project intends to be taken to exhaustion with the continuous collection of mutations existing in the world.

These cubes fit images of cyclical, constant processes of metamorphosis (that we often fail to value), irreversible processes that we observe or induce, but also unique moments in the history of humanity.
These metamorphoses are delimited by the space of time defined by the making of 9 images. The interval can vary from a few seconds to several hours, days, months, or years.
These images, recorded on a world in imminent collapse, will be deposited at various locations on planet Earth. Then, a duplicate will be sent out into space as a "time capsule", similar to the Golden Record on the Voyager 1 and 2 probes.
For future memory of possible survivors of our species or any other extra-terrestrial being that may hold the ability of sight. [retrieved from Frazão n.d.-a]

- Exhibition within *Prospecting Otherwise*: throughout the season at CiCLO – Bienal de Fotografia do Porto (May to June 2023), and MAAT (September 2023 to March 2024)
- No. venues: 2

Credits

Author: Henrique Frazão

Co-production *PO*: Ci.CLO – Bienal de Fotografia do Porto, MAAT

Age rating: n/a | Duration: loop

First exhibited as part of a collective exhibition in July/August 2017 | Exposição de Verão Ar.Co, Almada, Portugal.

Website: http://www.chronoscube.com/

Artist's bio[438]

Henrique Frazão (b. Lisbon, 1987)

Frazão is a Portuguese artist and climate activist.

From an early age, the fear of amnesia led him to want to record and store much of what he saw, learned, thought, and felt. The clash with climate science data in 2018 has made him

[438] Adapted from the bios patent both in the artist's website homepage (Frazão n.d.-a) and Linkedin profile (Frazão n.d.-b.).

sense the project of exhaustively archiving images with even greater urgency. In this sense, for long one of his passions, photography played an increasingly important role in immortalising ideas. The medium is part of his search for reality from an unusual point of view, exploring personal thoughts, fears, beliefs, and doubts. The conceptual component is essential in Frazão's works: more than causing amazement, images should, in the artist's view, trigger thoughts.



Fig. 66. The "Cube" prototype, exhibited in November 2018 at InShadow – Lisbon ScreenDance Festival, Galeria Belas-Artes, Lisbon [courtesy of the artist].

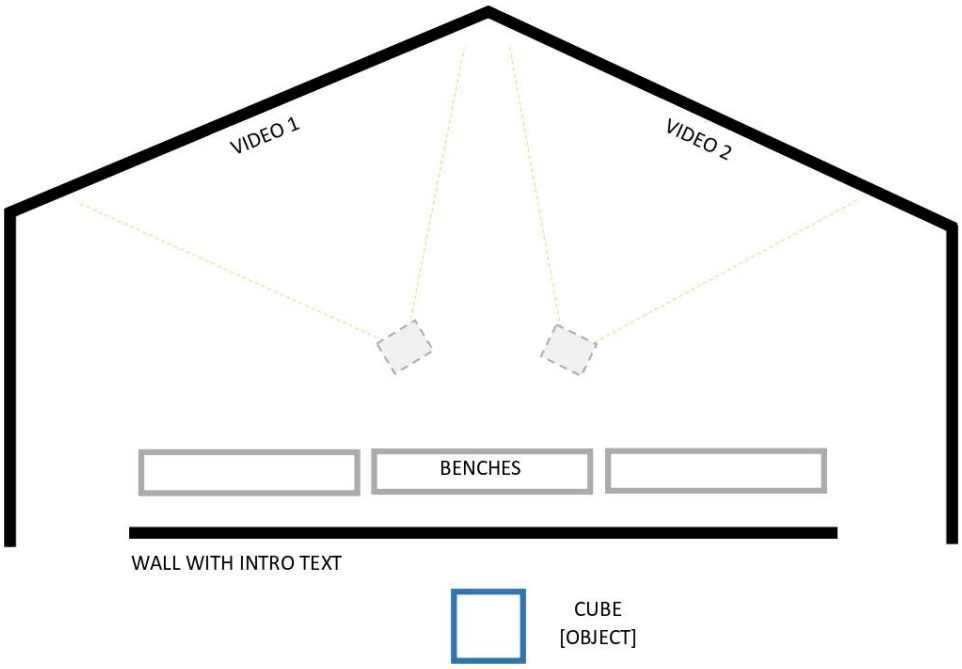


Fig. 67. Implantation layout in a museum/gallery context (per the artist's instructions), including two simultaneously running video projections of pictures and the "Cube" displayed upon entering the room.



Fig. 68. *Drought*, by Allie E. S. Wist © Heami Lee

***Drought* | Allie E. S. Wist** USA

Photography

12 May – 25 June 2023

Ci.CLO – Bienal de Fotografia do Porto

26 September 2023 – 25 March 2024

MAAT, Lisbon

The time has come for an unveiling of the disaster. It is a time to cherish every strange odour, every pungent taste. Speculative images and foodscapes in response to climate-fuelled drought and wildfires.

Parched Earth lay ahead, and our attention shifts to acceptance, to adaptation. Our food system must radically endeavour to meet the complete re-mapping of our Earth as it grows hotter and direr in the American Southwest, Africa, India, and large swaths of Latin America.

We are all in a drought; we are withholding ourselves, bated breath as we watch California burn. Fields and fields and fields of almonds.
The time has come for an unveiling of the disaster. We find what has always been there – ingredients that drifted out of use, cooking methods, and preservation techniques that we thought we no longer needed. How much from our past, from alternative ecologies, from new states of mind, might we be able to uncover to feed ourselves in a time of lack?
This project is a dystopic fictio-critical look at foods that will be viable in newly rendered inhospitable arid areas, and foods that speak to a more resilient food system. The ingredients, recipes, and concepts are the result of a two-year body of research into the future of our food system, including interviews with climate scientists at MIT, on-site research in Israel, Hawaii, and Colombia, and inspiration from scholars, scientists, and farmers around the world. We aimed to visualise current and near-future adaptations to climate change, specifically looking at issues of desertification and drought as substantial contributors to how we will eat in the future.
Drought presents a sensory ethnography for understanding new places now arid. Underneath the ochre sand, we can find water. We turn to landscapes and farms, to ground provisions and einkorn wheat. It is a time to cherish every strange odour, every pungent taste. [retrieved from Wist n.d.]

- Exhibition within *Prospecting Otherwise*: throughout the season at CiCLO – Bienal de Fotografia do Porto (May to June 2023), and MAAT (September 2023 to March 2024)
- No. venues: 2

Credits
Author: Allie E. S. Wist
Photo essay: Heami Lee
Props: Rebecca Bartoshesky
Food stylist & recipe developer: Victoria Granof
Co-production *PO*: Ci.CLO – Bienal de Fotografia do Porto, MAAT
Support: U.S. Embassy in Lisbon

Age rating: n/a | Duration: ongoing throughout the exhibition period
First exhibited in 2021 | Google Arts & Culture Exhibition, NRDC Art Works for Change.
Website: http://alliewist.com/Drought

Artist's bio[439]

Allie E. S. Wist (b. Pittsburgh, 1987)

Artist-scholar and writer, currently working on an Arts PhD with a focus on food and the environment. Her artwork encompasses photography, radio broadcasts, artefacts, writing, dinners, and experiential installations that render futuristic speculation accessible through sensory narratives. Wist has recently probed the role of taste and aesthetics in accessing scales that exceed human subjectivity and addressing abject ontologies. Many of these works involve relational epistemology in the form of what she calls "Climate LARPing", and they concern the future of consumption and food culture as it applies to the Anthropocene and climate change in particular. While the inspiration for her works is driven by research into deep ecology and climate adaptation, they are also layered with more radical depictions of collapse and the adaptation to such states. More recently, Wist's body of work has delved into future customs and traditions related to food and water, as well as nonhuman companionship as an important aspect to food futures. She is also co-founder of "Mutamur", a futurist art and culture radio show.

Wist's work has been exhibited in the Honolulu Biennial, The Wellcome Collection, and HESSE FLATOW. Recent publications include *Food Futures: Sensory Explorations in Food Design* (Promopress, 2017) and *A Ritual in X Movements* (Montez Press, 2018).

Wist received a B.A. in Media and Fine Art from Boston University and an M.A. in Food Studies from New York University, where she now teaches. Counting over a decade of experience in food media and photoshoot production, she has been a photo editor and art director for several food publications, including "Bon Appétit" and "Saveur Magazine".

[439] Retrieved from the artist's website (Wist n.d.).



Fig. 69. *Concert for a Tree*, by Fernando Mota © Mário Melo Costa

Concert for a Tree **[Concerto para uma Árvore] | Fernando Mota** **PT**

Music/Performance

15 – 18 June 2023

Pateira de Fermentelos, Águeda

22 – 25 June 2023

Lavrar o Mar – Monte Clérigo, Aljezur

1 July 2023

Safira – Festival de Artes na Paisagem, Montemor-o-Novo

A sound object made from an oak branch explores the systems of communication between plants and trees and probes embodied memory.

Concert for a Tree marks the beginning of Mota's research on sound objects and experimental musical instruments created from trees and other natural materials. Mota conceived "Hárvore" from an oak tree cut in a land clearing at the Serra de Montemuro in February 2020. He slowly transformed it into a musical instrument during quarantine, with

strings stretched between its branches and bells as leaves. It is played with hands, a violin bow, a powerball, a guitar slide, stones, and sticks. This instrument, along with others such as the "Ramira" and the "Birdcage", form the inspiration for this concert.
Concert for a Tree is the first station of a journey expected to be lengthy, focusing on the systems of communication and symbiosis between plants and trees and the poetics of old age and memory. [retrieved from Mota n.d.-a]

- No. performances within *Prospecting Otherwise*: 9
- No. venues: 3 (Águeda – Pateira de Fermentelos, Aljezur – Monte Clérigo, Montemor-o-Novo – Safira)

Credits

Creation and performance: Fernando Mota
Production and coordination: Violeta Mandillo
Technical operation: Catarina Côdea
Photography: Mário Melo Costa, Vera Marmelo
Co-production *PO*: Câmara Municipal de Águeda, Lavrar o Mar, Safira Festival, O Espaço do Tempo

Age rating: >6 | Duration: 35'
Premiere: September 26th, 2020 | Pátio da Galeria Monumental, Lisbon, Portugal.
Website: http://www.fernandomota.com/concerto-para-uma-aacutervore.html
Promo video #1: https://youtu.be/qMatIBGtSCM
Promo video #2 (longer): https://vimeo.com/519531417

Artist's bio[440]

Fernando Mota (b. Lisbon)
Musician, composer and multidisciplinary artist. Since 1994, Mota has worked with various theatre companies and directors as a composer or performer in numerous dance, cinema and other visual arts productions, often creating experimental musical instruments or sound

[440] Adapted and edited from both the artist (Mota n.d.-b) and Teatro Municipal do Porto's websites (TMP 2021).

objects. His instruments and objects have gained a symbolic and metaphorical level, recurrently conveying the theatrical or narrative discourse. Since 2000, he has directed and performed his own multidisciplinary creations, involving theatre, music, poetry and visual arts, such as *MAPA (estórias de mundos distantes)* (2018), *Nha Mininu* (2017), *QUANDO O HOMEM LAVRAVA O MAR* (2014), *PHOTOMATON* (2013), or *PEIXE LUA* (2013). Most of his works explore concepts such as territory, borders and otherness.

His musical universe results from crossing several languages, geographies and tools, such as studying traditional Portuguese instruments and those from other cultures, using natural elements and everyday sounds, and sound manipulation and experimentation through computer and electroacoustics.



Fig. 70. *Trajectories* © Tone Bjordam

***Trajectories* | Tone Bjordam NO**

in collaboration with Marten Scheffer

Video performance/Music

21 – 24 September 2023

MAAT, Lisbon

Three landscapes gradually unfold: a Frozen Earth, a Hothouse Earth, and the fragile state in between – the Stabilised Earth System. Where are we headed?

The word "trajectories" means the direction something is heading towards, such as a planet's orbit, the direction of a line in a graph, or the progression of a changing ecosystem.
Trajectories takes inspiration from the scientific article "Trajectories of the Earth System in the Anthropocene" (Steffen et al. 2018). The "Anthropocene" stands for the age of humans and is proposed as a new geological epoch that succeeds its former, the Holocene. Lasting for the past 11.650 years, after the last ice age, the Holocene offered a relatively stable global climate in which human and nonhuman lives could flourish. The article describes how the Earth was slowly entering a new ice age, a trajectory that was diverted due to human-led climate change. Danger, however, remains impending: with many of the Earth's systems now under pressure, we can tip over into what is called "Hothouse Earth". Nevertheless, hopes are that it may be possible to stabilise the climate in what scientists call a "Stabilised Earth System" well into the future.
The video performance *Trajectories* shows three landscapes that gradually develop side by side: a Frozen Earth on one side, a "Hothouse Earth" on the other, and the fragile state in between – the "Stabilised Earth System". [retrieved from Bjordam n.d.]

- No. performances within *Prospecting Otherwise*: 4
  (over the exhibitions' opening week)
- No. venues: 1 (MAAT – Lisbon)

Credits
Live painting and video: Tone Bjordam
Scientific storytelling and soundscapes: Marten Scheffer
Co-production *PO*: MAAT
Support: Norwegian Embassy in Portugal

Age rating: >6 | Duration: 15'
Premiere: May 28th, 2019 | ECCA – European Climate Change Adaptation Conference, Centro Cultural de Belém, Lisbon, Portugal.

Website: https://www.tonebjordam.com/

Full-length video: https://vimeo.com/344427463

For the Artist's bio, cf. p. 281.



Fig. 71. *Gentleness of a Giant*, by Gustavo Ciríaco © Dina Salem Levy

Gentleness of a Giant **[Gentileza de um Gigante] | Gustavo Ciríaco** **BR/PT**

Dance/Performance

5 – 8 October 2023

Teatro Municipal do Porto, Porto

12 – 15 October 2023

Lavrar o Mar, Monchique

2 – 5 November 2023

Teatro do Bairro Alto, Lisbon

Human-made miniature landscapes in disastrous evolution build a metaphor for our common endangered futures.

A table, a woman, a man. In a landscape progressively built before their naked bodies, a past and a present are set under the yoke of their childish manoeuvres. Hands move and build small worlds wrapped in an unstable, broad panorama in disastrous, yet sublime evolution.

Gentleness of a Giant evokes, in a succession of landscapes in miniature, the constant and paradoxical confrontation between a human-made world and a world beyond human's orchestrating powers, where the landscape touches the unspeakable, the ineffable, the sublime.

Building and deconstructing worlds before an audience, *Gentleness of a Giant* explores the notion of landscape as a process, an activity, a kind of verb, and flirts with the curious and subtle power it exerts over us.

A man and a woman are the temporary owners of a territory where they manipulate materials that give rise to mountains, valleys, rivers, and plains in a panorama subject to the dangers of the path. Provoking their own deviations, the performers become both creators of worlds and our common possible endangered futures.

Gentleness of a Giant meets the place of the accident, the unexpected, which opens to new sensations, new shapes, and reinterpretation of what is being experienced here and now. [retrieved from Ciríaco n.d.]

> What remained was the conscious presence of the impact of the experience with nature, of attending to something uncatchable, and the mystery of this connection. Adding to this, "the immateriality of the things, the immateriality of the sublime, of being together, of the relationship of ambiences and environments. In several of my pieces, I work with these questions" [Ciríaco]. This vibration, attaching the choreographer Gustavo Ciríaco to the land, gains body in a piece of astonishing beauty and desolation. Gentleness and the giant are ironies full of ambiguities. Here the piece plays with the fragile but also with strength and the impact each person has on nature, the horror and the sublime. (Galhós 2016 in *Expresso – Revista E*)[441]

- No. performances within *Prospecting Otherwise*: 12
- No. venues: 3 (Teatro Municipal do Porto – Porto, Teatro do Bairro Alto – Lisbon, Lavrar o Mar – Aljezur/Monchique)

[441] Press excerpt retrieved from the production/touring dossier of *Gentleness of a Giant*, courtesy of the artist. Free translation from Portuguese.

Credits

Conception & artistic direction: Gustavo Ciríaco

Performance & collaboration: Ana Trincão & Tiago Barbosa

Direction assistance: Natália Viroga

Light design: Eduardo Abdala

Light technician: Pedro Correia & Rui Barbosa

Set design: Dina Salem Levy (initial project) & Tiago Cadete (final project)

Set design assistant: Sara Vieira

Production and communication: Jesse James & Sinara Suzin

Production manager in Brazil: Carol Goulart

Partners: Festival Temps d'Images, Negócio/ZDB, Fórum Dança (Lisbon), Festival Atos de Fala (Rio de Janeiro), Teatro Micaelense and Festival Walk&Talk (Ponta Delgada)

Residencies: Largo Residências, Arquipélago Centro de Artes Contemporâneas, Espaço do Tempo and Negócio/ZDB

Co-production *PO*: Teatro Municipal do Porto, Teatro do Bairro Alto, Lavrar o Mar

Age rating: >16 | Duration: 55'

Premiere: March 30th, 2016 | Espaço NEGÓCIO / ZDB, Lisbon, Portugal.

Website: http://gustavociria.co/works/a-giants-gentleness/

Promo video: https://vimeo.com/161910309

Artist's bio[442]

Gustavo Ciríaco (b. Rio de Janeiro, 1969)

Choreographer, performer and contextual artist, Ciríaco graduated in Social Sciences at UFRJ and in dance at Escola Angel Vianna. He lives between Rio de Janeiro and Lisbon, working on transversal projects involving architecture, visual and performing arts in Europe, Latin America, Asia and the Middle East. He has been active in urban space and landscape projects, conversational pieces, performances and, more recently, museum projects. His work has been presented in festivals, galleries, museums and institutions such as Casa Encendida (Madrid), Museu Serralves (Porto), ZDB (Lisbon), Paris Quartier d'Été (Paris),

[442] Retrieved from the production/touring dossier of *Gentleness of a Giant*, courtesy of the artist.

Tanz im August (Berlin), Al Mamal Foundation (Jerusalem), TWS (Tokyo), Cenart (Mexico City), Oi Futuro (Rio de Janeiro); London Festival (London), among others. He was resident artist at Hemispheric Institute (New York), Les Récollets (Paris), BCS (Taipei), PAR (Montevideo), Mercat de Flors (Barcelona), and others. As a teacher, he is part of the teaching staff of PEPCC – Fórum Dança Lisboa. He has guided workshops and delivered lectures in Saigon, New York, Taipei, Lyon, Fortaleza, São Paulo, Lisbon, Porto, Ponta Delgada, Rio de Janeiro, Santiago, Tokyo, Ramallah, Paris, Madrid, and Montevideo.



Fig. 72. *Internal Stakeholders*, by Ana Borralho & João Galante © João Galante

Internal Stakeholders **[Agentes Internos] | Ana Borralho & João Galante** PT

Performance with the community

19 – 29 October 2023, Culturgest, Lisbon

23 – 26 November 2023, Teatro Municipal do Porto, Porto

14 – 17 December 2023, DeVIR CAPa, Faro

A game of questions about sustainability to rethink how we live in society.

In this adaptation of the performance *Trigger of Happiness*, the game is still the engine that drives the speech. This time, ten local people between the ages of 15 and 80 answer questions about sustainability and climate change, departing from their own life experiences. A reflection on the transformations that today's society is experiencing, in a time that imposes critical change. To change the world starting from my family, my neighbour, my neighbourhood, my city, my country, my continent – my world. [retrieved from casaBranca 2021]

- No. performances within *Prospecting Otherwise*: 16
- No. venues: 3 (Culturgest – Lisbon, Teatro Municipal do Porto – Porto, DeVIR CAPa – Faro)

Credits

Coordination: Ana Borralho & João Galante

Performers: Ten local people[443]

Light design: Thomas Walgrave

Sound: Coolgate, Pedro Augusto

Staging and rehearsal assistance: André Uerba, Cátia Leitão and Tiago Gandra

Production and touring: Andrea Sozzi

Production: casaBranca

Co-production *PO*: Culturgest, Teatro Municipal do Porto and DeVIR CAPa

Age rating: >6 | Duration: 90'

Premiere: May 29th, 2021 | Auditório Municipal de Albufeira, within the framework of Central Artes – Programação Cultural em Rede.

[443] The participants will be gathered via an open call, promoted by the hosting venues/co-producers, *PO*, and casaBranca, and mainly disseminated via social media and other digital communication means (newsletter, direct mailing to former participants in other participative projects, among others).

Artists' bios[444]

Ana Borralho (b. Lagos, 1971) **and João Galante** (b. Luanda, 1968)

Borralho and Galante met each other while they studied visual arts at Ar.Co (Lisbon) and worked together regularly in the nineties as actors/co-creators with the famous Portuguese physical theatre group "Olho".

As a duo, they have been creating their projects on performance art, dance, installation, photography, sound and video art since 2002.

Borralho & Galante's frequently addressed themes include body/mind, outside/inside, emotion/feeling, me/others, private/public, social/politics, gender, sexual ambiguity, erotic imaginary, and self-portrait.

Since 2004, their work has been shown at international festivals in Portugal, France, Spain, Switzerland, Scotland, Brazil, United Arab Emirates, Japan, Italy, England, Germany, Austria, Czech Republic, Slovakia, Finland, Estonia, Poland, Hungary, The Netherlands, Canada, Iceland, Austria, Greece, and Slovenia.

Borralho and Galante are co-founders of the non-musician's band Jimmie Durham and the casaBranca cultural association. They are also artistic directors/curators of Verão Azul (Lagos, Portugal) performing arts festival and co-curators of the extinct electronic music festival Electrolegos (Lagos, Portugal). They live and work between Lisbon and Lagos.

[444] Retrieved from the artists' website (Borralho and Galante n.d.).

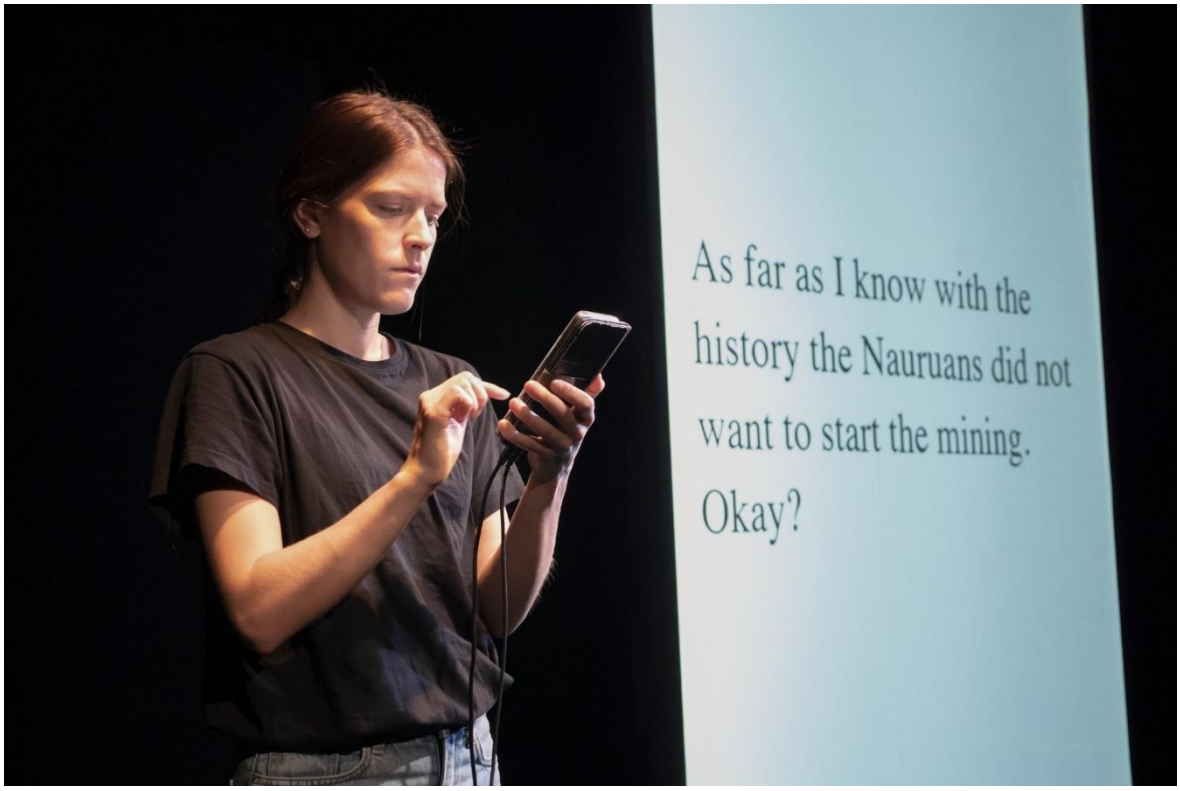


Fig. 73. *Pleasant Island*, by Silke Huysmans & Hannes Dereere © Shun Sato

***Pleasant Island* | Silke Huysmans & Hannes Dereere BE**

Documentary performance

18 – 21 January 2024

Teatro Municipal do Porto

25 – 28 January 2024

Teatro do Bairro Alto, Lisbon

1 – 4 February 2024

DeVIR CAPa / Cine-Teatro Louletano, Loulé

An audiovisual exploration of a post-apocalyptic setting: Nauru, an island severely impacted by the effects of colonisation, capitalism, migration, and ecological distress. What are the limitations of a world that relies on endless growth?

Hidden in the Pacific Ocean lies the island of Nauru, once called “pleasant Island” by European explorers. Although its size makes it one of the smallest nations in the world, its history is both large and significant. Nauru is often seen as a parable for our current world.

The Island was severely impacted by the effects of colonisation, capitalism, migration, and ecological distress, of which the consequences still linger today.
After the exhaustive exploitation of its natural resources, the Island was left in economic and ecologic ruins. Today, Nauru is most known for hosting Australian refugee detention centres in return for large sums of Australian money. This sparked the government of Nauru to ban most journalists and researchers from entering the Island, in an effort to keep negative news from reaching the outside world. Meanwhile, Nauru risks being swallowed by the ocean due to the rising sea level.
Huysmans and Dereere were exceptionally allowed to visit the Island for a couple of weeks in the summer of 2018. In this post-apocalyptic setting, they try to understand the island's historical, ecological, and humanitarian exhaustion and, by extension, that of our planet. In *Pleasant Island*, the performers use their personal smartphones to navigate the spectator through audio and images from their research on Nauru. How to encounter the limitations of a world that is intent on endless growth? What idea of the future is left in Nauru and the rest of the world? [retrieved from CAMPO n.d.]

- No. performances within *Prospecting Otherwise*: 12
- No. venues: 3 (Teatro Municipal do Porto – Porto, Teatro do Bairro Alto – Lisbon, Cine-Teatro Louletano – Loulé)

Credits
By & with: Silke Huysmans & Hannes Dereere
Dramaturgical advice: Dries Douibi
Sound mixing: Lieven Dousselaere
Production: CAMPO
Co-production: Kunstenfestivaldesarts, Spielart Festival, De Brakke Grond, Spring Festival, Kwp Pianofabriek, Veem House for Performance, Kaap
Support: VGC
Residencies: Beursschouwburg, Kaap, Buda, LOD, Stuk, De Grote Post, De Brakke Grond, Kwp Pianofabriek, Veem House for Performance
Thanks to: all conversation partners

Co-production *PO*: Teatro Municipal do Porto, Teatro do Bairro Alto, DeVIR CAPa, Cine-Teatro Louletano
Support *PO*: Embassy of Belgium

Age rating: >12 | Duration: 65'
Premiere: May 10th, 2019 | Kunstenfestivaldesarts, Brussels, Belgium.
Website: http://silkehuysmanshannesdereere.com/pleasant-island/
Promo video: https://vimeo.com/374614453

Artists' bio[445]

Silke Huysmans studied drama at KASK School of Arts Ghent and Hannes Dereere theatre sciences at Ghent University. With their performances, the two Brussels-based makers investigate the use of journalistic and documentary elements within theatre. Underlying their work is extensive field research that they use to shape their projects. Since 2016, they have been working on a trilogy involving long-term research on mining.

In 2016, the first part, *Mining Stories*, premiered at the Bâtard Festival in Brussels. For this performance, Huysmans and Dereere returned to where Silke had grown up, in Brazil. In 2015, a dam burst and flooded the area with toxic mining waste, causing one of the biggest ecological mining disasters in recent history. *Mining Stories* was selected for Circuit X/Het Theater Festival 2017 (Belgium) and received the main prize at the Zürcher Theaterspektakel 2018 (Switzerland).

In 2019, the second part, *Pleasant Island*, premiered at the Kunstenfestivaldesarts in Brussels. In this performance, island-state Nauru holds up a mirror to the world. Nauru was once a paradise in the Pacific. However, after decades of colonisation and mining, this island is literally at its water's edge due to rising sea levels.

Out of the Blue, which premiered in May 2022, concludes the trilogy. In this final piece, Huysmans and Dereere look at the future of mining. Through interviews and conversations, they sketch an in-depth portrait of an emerging industry: deep sea mining.

[445] Retrieved from the artists' website (Huysmans and Dereere n.d.-b).



Fig. 74. *Yabba*, by María Jerez © Bernhard Müller

***Yabba* | María Jerez** ES

Performance

22 – 25 February 2024

Teatro Municipal do Porto

29 February – 3 March 2024

Teatro do Bairro Alto, Lisbon

7 – 10 March 2024

DeVIR CAPa, Faro

An invitation to enter a new cosmos of changing interdependent formations, an intimate encounter with otherness.

Yabba is an encounter with otherness. In this encounter, a third thing, a third dimension, something that was not there before, appears and emerges unintentionally. When it emerges, it transforms both 1 and 2, producing a displacement, a process of de-identification, a clash with the undefined.

Yabba is a cosmos with its own order, rhythm, and systems in movement that invite you to enter a new logic. A hybrid of different technologies, an amalgam of entities in constant transformation in time that produce other things in their coexistence and when confronted with those who observe them. Things that transpose images, concepts, ideas, and emotions, occurring precisely at that moment of meeting otherness. [retrieved from Jerez n.d.-a]

> In its strangeness, *Yabba* demands a letting go of holding on. No either-or. Not insisting on a separation between inside/outside, human/nonhuman, self/non-self. Otherwise, we would be staring at this "something" like amputated archaeologists, without moving an inch, without discovering anything. Yet we do move: even without words, we dig into the changeable, changing formations. (Maurer 2019)

- No. performances within *Prospecting Otherwise*: 12
- No. venues: 3 (Teatro Municipal do Porto – Porto, Teatro do Bairro Alto – Lisbon, DeVIR CAPa – Faro)

Credits

A piece by: María Jerez

With: Óscar Bueno, Javier Cruz, Ainhoa Hernández Escudero, Alejandra Pombo, Laura Ramírez

Music: Lanoche

Technical desing: Javi F. Gorostiza (DART), Elii [Oficina de Arquitectura] and Malén Iturri

Lights: Irene Cantero

Co-produced by: Veranos de la Villa, SZENE (Salzburg), Zürcher Theater Spektakel (Zürich), CA2M and Ayudas a la Creación de Artes Visuales de la Comunidad de Madrid 2018

Project financed by: Apap-performing Europe 2020, co-financed by the Creative Europe Programme of the European

With the support of: Centro de Danza Canal

Co-production *PO*: Teatro Municipal do Porto, Teatro do Bairro Alto, DeVIR CAPa

Support *PO*: Spanish Embassy in Lisbon

Age rating: >6 | Duration: 45'

Premiere: July 19th, 2017 | Veranos de la Villa, Nave 16 – Matadero, Madrid, Spain.

Website: http://mariajerez.com/yabba.html

Promo video: https://vimeo.com/351697387

Artist's bio[446]

María Jerez (b. Madrid, 1978)

Jerez's work travels between choreography, cinema and visual arts. Since 2004, she has made pieces that explore the relationship with the spectator as a space in which the modes of representation are put into crisis. From *El Caso del Espectador* (2004) to her last pieces, this relation has mutated from a place of "understanding" of theatrical and cinematographic conventions, that is, from the expertise, to the intentional loss of references where the artist, the piece and the spectator behave towards each other as strangers.

In the last years, her work has focused on opening room for potentiality through facing what we find unfamiliar, alien, and insisting on the performativity of the encounter as a space of transformation. In this process, the other, the foreign, is lodged in the known, in the usual, in oneself, establishing diffuse edges between one and the other, suspending the difference between subject and object. It is about locating the difference in oneself, thus fleeing from the affirmation of identity and proposing a locus of fragility and processes of de-identification. Out of this research, she has produced the performances *The Stain* (2019), *Yabba* (2017), *Blob* (2016, within the project *What Is Third*), and *Maria Goes to School* (2015).

Jerez teaches at the Master's Degree in Arts Practice and Visual Culture, UCLM & Reina Sofía Museum (Madrid). She is the author of the book *INVENTORY – A Choreography of Things* (Ed. Fisuras, 2014-2015), the editor of *The Notebook Without Content* (BUDA Kunstencentrum, 2016), and has translated into Spanish, together with Alejandra Pombo, the work *Spangberguianismo*, by Marten Spangberg (Ed. Desiderata, 2018).

Her work is part of the Centro de Arte Dos de Mayo (CA2M, Madrid) collection.

[446] Retrieved and edited from the artist's website (Jerez n.d.-b).



Fig. 75. *Autopsy*, by Companhia Olga Roriz © Alípio Padilha

***Autopsy* [Autópsia] | Companhia Olga Roriz** PT

Dance

18 – 21 April 2024

CAA – Centro de Artes de Águeda

26 – 29 April 2024

Culturgest, Lisbon

2 – 5 May 2024

DeVIR CAPa / Teatro das Figuras, Faro

Everything we love is about to die. Agony comes in waves of pain and mourning. Dissect the bad feeling in each one of us – autopsy ourselves. A dance piece on grief.

We lose everything very slowly. Everything we love is about to die.
Everything is about to die. Agony comes in waves of pain and mourning.
The abandoned places remain where the body is excluded from comprehension.
Places of memory open to other events, places of mutation waiting for a transformed existence.

After the avalanche, how fragile everything is! Everything lies before us, but some stories are not written anywhere.
Things made of nothing… Frustrated singularities.
Dissect the bad feeling of each of us. Kill each one of us. Autopsy ourselves.
The repetition… the repetition… the repetition… without end, as waves, life and death or birth and death, or day and night…
The pains.

Olga Roriz | January 2019
[retrieved from Roriz n.d.-a]

- No. performances within *Prospecting Otherwise*: 12
- No. venues: 3 (CAA – Centro de Artes de Águeda, Culturgest – Lisbon, Teatro das Figuras – Faro)

Credits
Direction: Olga Roriz
Performers: André de Campos, Beatriz Dias, Bruno Alves, Catarina Câmara, Marta Lobato Faria, and Yonel Serrano
Music selection: Olga Roriz, João Rapozo, Bruno Alexandre
Soundtrack: João Rapozo
Music: Acid Arab, Ben Frost, Christian Feenesz, Dirty Beaches, Jóhann Jóhannsson, Kangding Ray, Ernst Reijseger, Sunn O))), Colin Stetson, Sarah Neufeld
Lighting design: Cristina Piedade
Scenography and costumes: Olga Roriz, Ana Vaz
Video conception: Olga Roriz, João Rapozo
Audio and video post-production: João Rapozo
Creation assistant: Bruno Alexandre
Scenography and costume assistant: Miguel Justino, Sérgio Brito Moreira
Rehearsal assistant trainees: Andreia Serrada, Catarina Camacho and Marta Jardim
Light and video setup and operation: Contrapeso | João Chicó
Sound setup and operation: PontoZurca
Stage direction: Olga Roriz

Production and tour management: António Quadros Ferro
Co-production *PO*: CAA – Centro de Artes de Águeda, Culturgest, DeVIR CAPa, Teatro das Figuras
Support: Fundação GDA

Age rating: >14 | Duration: 90'
Premiere: November 1st, 2019 | São Luiz Teatro Municipal, Lisbon, Portugal.
Website: https://www.olgaroriz.com/pages/latest/
Promo video: https://vimeo.com/419826052

Artist's bio[447]

Olga Roriz (b. Viana do Castelo, 1955)
Artistic director, dancer, and choreographer.
Roriz was trained in dance in the S. Carlos National Theatre Dance School and the Lisbon National Conservatory Dance School. From 1976 to 1992, she integrated the Gulbenkian Ballet cast under the direction of Jorge Salavisa, where she was the first dancer and the leading choreographer. She worked with renowned choreographers such as Alvin Nokolais, Jiri Kylián, Louis Falco, Hans van Manen, Vasco Wellemkamp, Karine Saporta, Lar Lubovitch, Peter Sparling, Elisa Monte, and Christopher Bruce. In 1992, Roriz took the lead of the Lisbon Dance Company's artistic direction.
In 1995, she founded the Companhia Olga Roriz, where she acts as both director and choreographer to date. The Company is long established as a reference of professional and artistic quality in contemporary dance at a national and international level.
The performances of Companhia Olga Roriz are built from a rich combination of elements, which have the faculty of challenging the audience with meanings, reason and imagination, as well as spurring reflection about current themes, creating automatic complicities. The author's work is imbued with metaphors and images, bringing together the mundane and the original, love and absence, life and death, tragedy and humour. The ugliness does not disguise itself but emerges into sight in raw beauty and simplicity.

[447] Adapted/edited from the artist's website (Roriz n.d.-b).

The method of Roriz and the boldness of her works have had the merit of questioning the role of contemporary dance, leading to the reflection upon its boundaries, structures and goals.

Roriz's dance, theatre and video repertoire encompasses over ninety works. Since 1982, she has been distinguished with relevant awards, both nationally and internationally. Her works were presented in the main European capitals and the USA, Brazil, Japan, Egypt, Cape Vert, Senegal, Thailand, Macao, Mozambique, and South Korea.



Fig. 76. *Vegetative State*, by Manuela Infante © Isabel Ortiz

***Vegetative State* [Estado Vegetal] | Manuela Infante** CHL

Post-anthropocentric theatre

30 May – 2 June 2024

Teatro Municipal do Porto

6 – 9 June 2024

Lavrar o Mar, Monchique

13 – 16 June 2024

Culturgest, Lisbon

A performance probing the concepts of plant intelligence and communication, examining the impossibility of dialogue between humans and plants.

Vegetative State is a polyphonic, branched, exuberant, repetitive, divisible, sessile monologue. The main character is a woman who is not an individual but rather a crowd, a swarm. This is no animal work: it is vegetable work. The individual stories of *Vegetative State* branch out from a motorcyclist's collision with a tree and proceed to imagine a scenario in which plants decide to reclaim their kingdom.

Based on the revolutionary thinking of philosophers such as Michael Marder and neurobiologists such as Stefano Mancuso, the performance seeks to explore new concepts, like plant intelligence, vegetable soul, or plant communication, and their influence on creative processes. If we concede that plants have other ways of thinking, feeling, and communicating, another form of consciousness, and another notion of time, we might be able to assess our own notions of what it means to think, feel, be, communicate, transform and be conscious. As Marder says, "recognising a 'valid other' in plants is also beginning to recognise that vegetal other within us".

Probing the concepts of plant intelligence and communication, the work examines the impossibility of dialogue between humans and plants, a failed dialogue with nature that may well be our most innate monologue. [retrieved from the production/touring dossier of *Estado Vegetal*, courtesy of the artist]

> Ultimately, *Vegetative State* is a profoundly fascinating piece, stunning in its innovative sound design and hypnotic presentation of plant perception. One walks away from the theatre a little less green, a little wiser than before, and certainly at least, is now armed with a whole new realm of possibilities as one ponders over the secret life of plants. (Backhormeeboy 2017)

> It is not, then, an activist work that seeks to encourage ecology, for there it is still human rationality that defines the terms of the conservation of nature. Instead, it is about overturning the rational-pyramidal model in which we have placed ourselves at the top. (Pérez Rouliez 2017)

— No. performances within *Prospecting Otherwise*: 12
— No. venues: 3 (Teatro Municipal do Porto – Porto, Lavrar o Mar – Aljezur, Culturgest – Lisbon)

Credits

Directed by: Manuela Infante

Dramaturgy: Manuela Infante and Marcela Salinas

Performed by: Marcela Salinas

Set design: Rocío Hernández

Props: Ignacia Pizarro

Sound: Pol del Sur

Production: Carmina Infante

Co-production: NAVE, Centro de Creación y Residencia – Fundación Teatro a Mil

Co-production *PO*: Teatro Municipal do Porto, Lavrar o Mar, Culturgest

Support: IBERESCENA

Age rating: >15 | Duration: 90'

Premiere: May 2nd, 2019 | Baryshnikov Art Center (BAC), New York, USA.

Website: https://www.fundacionteatroamil.cl/que-hacemos/circulacion-nacional-e-internacional/catalogo/estado-vegetal/

Promo video: https://vimeo.com/244916170

Artist's bio[448]

Manuela Infante (b. Santiago de Chile, 1980)

Manuela Infante is a Chilean playwright, director, scriptwriter and musician well known for creating scenic articulations of complex theoretical issues. She holds an M.A. degree in Cultural Analysis from the University of Amsterdam.

With her group Teatro de Chile (2002–2016), she wrote and directed work with the permanent support of the National Fund for Cultural Development and the Arts (FONDARTS). Four of her plays have been published and translated into English and Italian. Her work has toured the USA, Argentina, Brazil, Peru, Mexico, Germany, Spain, Ireland, Italy, Holland, Switzerland, Singapore, Korea, and Japan. Infante has had her work coproduced by HAU Hebbel am Ufer (Berlin), VIE Scena Contemporanea Festival in (Modena), The Watermill Center in New York, FIBA – Festival Internacional de Buenos Aires, FITAM – Festival Internacional Santiago a Mil (Santiago de Chile), and

[448] Retrieved from *Berliner Festspiele* 2019.

TheaterWorks (Singapore). In 2015, she was appointed the first female director of Muestra Nacional de Dramaturgia [National Dramaturgy Festival] in Chile.



Fig. 77. *Common Dreams: Flotation School*, by Maria Lucia Cruz Correia © far° Nyon

Common Dreams: Flotation School **| Maria Lucia Cruz Correia** **PT/BE**

A school to imagine the yet to be

14 – 23 June 2024, Lavrar o Mar, Praia da Amoreira, Aljezur

A transdisciplinary exchange to imagine and activate cosmo-radical education.
A gesture of care towards the planetary.

What kind of schools do we need as a gesture of care for the planetary? How can we form artistic and scientific alliances in creating learning spaces? How can autonomous self-organised learning spaces and pedagogies help students shift our unsustainable present? From January to June 2024, *Common Dreams: Flotation School* will collaborate with *Prospecting Otherwise* and seven students from the Algarve University to imagine an independent school set in a beach landscape for collective, experimental pedagogy focused

on the climate emergency, Earth wisdom, survival, and artistic gestures to activate geo-political and cosmo-radical education.

During its last ten days of activation, the School will become a communal place for students, artists, biologists, witches, divers, fishermen, activists, philosophers, economists, the police, the city council, journalists, art critics, and all who would like to join. A transdisciplinary exchange in the format of workshops, lectures, numerous discussions, and embodied experiences such as singing, eating, snorkelling, listening, contemplating, playing a climate card game, reading tarot, activating, rebelling, and restoring. A moment to reconnect, restore emotions and resilience and spark responses to the natural habitats. [adapted from the presentation dossier of *Common Dreams: Flotation School* at far° Nyon, courtesy of the artist]

— No. actions within *Prospecting Otherwise*: 10 (1 per day)
— No. venues: 1 (Lavrar o Mar – Aljezur/Praia da Amoreira)

Credits

Coordination: Maria Lucia Cruz Correia

Conception: seven students from the Universidade do Algarve[449]

Production: *Prospecting Otherwise*

Co-production: farº Nyon

Co-production *PO*: Lavrar o Mar

Partner: Universidade do Algarve[450]

Support: Freguesia de Aljezur[451]

[449] An open call will be launched starting in October 2023 at the Universidade do Algarve, including scholars and students' communities from the BA degrees in Agronomy, Landscape Architecture, Visual Arts, Bioengineering, Biology, Marine Biology, Communication Sciences, Education Sciences, Communication Design, Nutrition, Economy, Food Engineering, Marine and Coastal Management, Languages, Literatures and Cultures, Psychology, Sociology, as well as the post-graduate degrees on Climate Change Adaptation and Mitigation, Sustainable Cities, Communication and Management of Science, and Design and fast prototyping. The seven students shortlisted to participate should represent a diverse array of knowledge fields and will be granted a symbolic fee of 600€ (the equivalent to 100€/month throughout the Project's conception and implementation period). Furthermore, a budget of 6.000€ has been allocated to setting up the school, considering the possibility of hiring an architect or scenographer to support the development of the site's concept and building techniques, plus construction materials' costs.

[450] Besides helping to disseminate the call for participation, the University shall moreover cover the seven students' personal accidents insurance.

[451] The Aljezur Parish (Freguesia de Aljezur) will support the Project by granting human resources to undertake the building of the School's site (with the additional hands-on collaboration of the students), as well as

Age rating: n/a | Duration: varying depending on sessions (taking place throughout ten days)
Premiere: September 23rd to 30th, 2017 | co-produced by Kunstencentrum Vooruit, the City of Gent, Kask School of Arts, MEDS Network – "Urban Haven", Gent, Belgium.
Website: http://mluciacruzcorreia.com/works/common-dream-school
Video/interview *Common Dreams* at farº Nyon (third edition, 2020): https://vimeo.com/486748574

Artist's bio[452]

Maria Lucia Cruz Correia (b. Odeceixe, 1983)

Correia's cross-sectoral and hybrid practice speaks to her deep engagement with the ecological crisis and the climate emergency. She reacts to the environmental conflicts of our times by bringing audiences and communities into participatory laboratories that connect the artistic experience with the voices of scientists, activists and lawyers in long-term investigation processes. Her visual installations, performances and collaborative experiments express a sense of cosmopolitics, advocacy for and kinship with the human and the more-than-human worlds. Most of her projects are resilient tools and restorative labs to propose temporary utopian public services as alternatives to the current capitalistic, anthropocentric, extractivist system. As tools, her work is informed by practices of systemic constellation, restorative justice, activism, holism in science, and reclaiming tradition.

From 2013 to 2019, Correia's work was supported by Vooruit Kunstencentrum, where she developed *1 Place and 11400 Seconds* (2014), *Urban Action Clinic* (2016), *Common Dreams: Floating Garden* (2017-2018) and *Voice of Nature: The Trial* (2019) – recipient, within its research stage, of the Roel Verniers Prijs at the Theaterfestival. In 2019, her new project *KINSTITUTE* was shortlisted for the COAL prize. Her artistic practice has furthermore been supported by IMAGINE 2020. Currently, she is part of networks such as "DISPLACEMENT: Uncertain Journeys" (Switzerland), "Be Part" (EU), "Green Art Lab Alliance", and "Terra Batida" (Portugal). In 2020, she started a trajectory as an artist with wpZimmer (Belgium).

acquiring or renting part of the necessary gear for the construction work. The resulting structure/pavilion will then be offered to Aljezur, that may use it for future purposes of public assembly.

[452] Retrieved from the artist's website (Correia n.d.-c).

A.2. Programme timeline

Prospecting Otherwise extends throughout one season from May 2023 until June 2024, in tune with partners' key events. The two tables presented below display the Project's timeline under different layouts, complementing Figs. 11 to 13 included in Section 2.2., Part II.

	TMP	Ci.CLO	CAA Águeda	Culturgest	TBA	MAAT	Safira	Lavrar o Mar (LoM)	DeVIR CAPa / Teatro das Figuras / Cine-Teatro Louletano	No. VENUES	No. PERF/ EXHIB	No. EVENTS
mai/23		Critical Transitions / Chronos Cube / Drought								1	4	4
jun/23		Critical Transitions / Chronos Cube / Drought	Concert for a Tree					Concert for a Tree		3	5	12
jul/23							Concert for a Tree			1	1	1
ago/23												
set/23						Critical Transitions / Chronos Cube / Drought / Trajectories				1	4	8
out/23	Gentleness of a Giant			Internal Stakeholders		Critical Transitions / Chronos Cube / Drought		Gentleness of a Giant		4	6	20
nov/23	Internal Stakeholders				Gentleness of a Giant	Critical Transitions / Chronos Cube / Drought				3	6	12
dez/23						Critical Transitions / Chronos Cube / Drought			Internal Stakeholders	2	5	8
jan/24	Pleasant Island					Critical Transitions / Chronos Cube / Drought			Pleasant Island	3	5	12
fev/24	Yabba				Pleasant Island	Critical Transitions / Chronos Cube / Drought				3	6	12
mar/24					Yabba	Critical Transitions / Chronos Cube / Drought			Yabba	3	5	12
abr/24			Autopsy	Autopsy						2	1	8
mai/24									Autopsy	1	1	4
jun/24	Vegetative State			Vegetative State				Common Dreams - Flotation School Vegetative State		3	2	22
No. PROJCTS / VENUE	5	3	2	3	3	4	1	4	4			135
No. EVENTS / VENUE	20	3	8	16	12	7	1	22	16			
PARTNER'S INVESTMENT / EVENT	2 179,26 €	2 589,43 €	2 551,87 €	2 195,55 €	2 622,11 €	1 828,14 €	1 621,41 €	1 811,08 €	2 541,61 €			

Fig. 78. *Prospecting Otherwise*'s distribution of exhibitions and performances' hosting among the partner venues – layout (a).

The sums table to the right of the timeline shows a monthly account of the number of venues, performances or exhibitions on display and events delivered. As discernible, the opening and closing months of the regular season, October and June, offer a more intensive programme, including 20 to 22 events. Except for July 2023, which carries Safira Festival's single participation in the Project, most months include 4, 8, or 12 performances/exhibitions.

The table below the calendar, whose figures are coloured in orange, summarises the number of projects hosted by each partner and the subsequent financial investment per performance/exhibition, *vis a vis* the co-production amounts proposed in the *PO*'s detailed budget, under "Revenues" (cf. Annex B.2.).

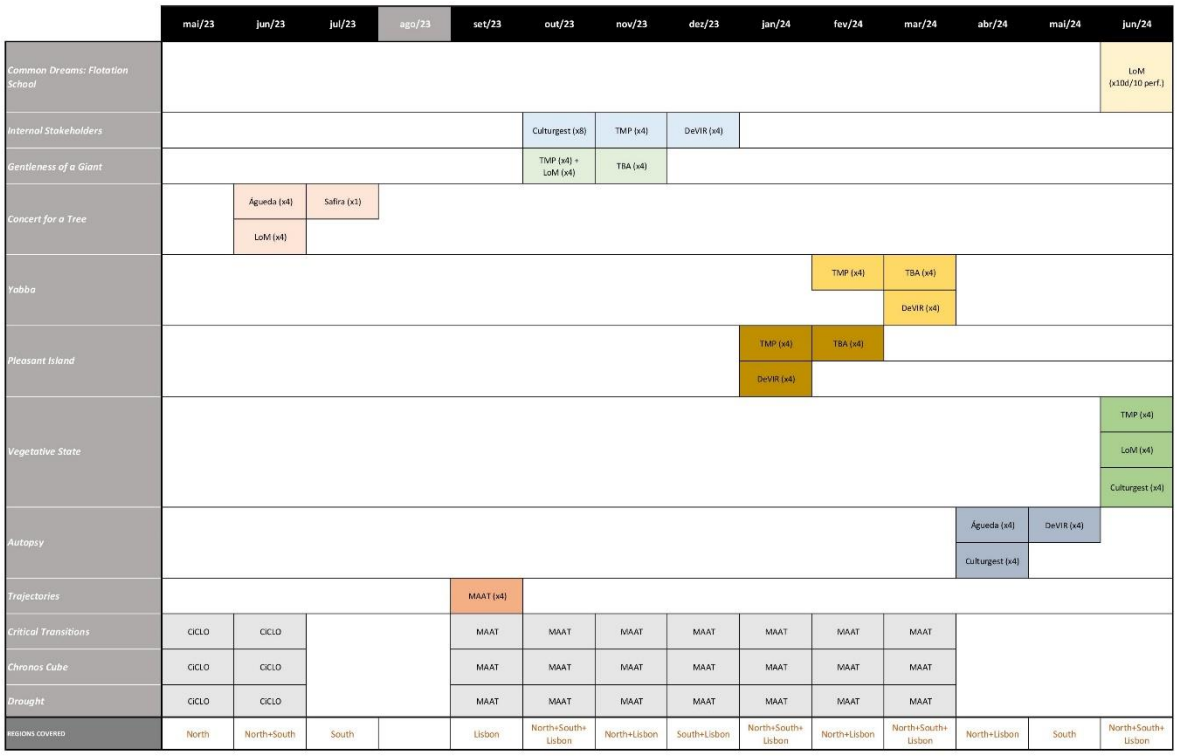


Fig. 79. *Prospecting Otherwise*'s distribution of exhibitions and performances' hosting among the partner venues – layout (b).

The writings below the timeline, in orange, indicate the country's regions – North, Lisbon and South – in which the programme will develop monthly, showing that on nine (9) out of thirteen (13) months, *PO* will be simultaneously made available in at least two different latitudes.

B. *Prospecting Otherwise*: project management

B.1. Human resources

B.1.1. Team's biographical notes

We present the following biographical notes to provide a clearer perspective on the professional course of the team that is to sustain *PO*'s development. The texts shall furthermore serve the pragmatical end of applying to DGArtes' sustained support, as they comply with the requested maximum number of characters accepted in the form and include the information that is usually the object of assessment (academic and professional careers, as well as relevant works/collaborations).

Clara Antunes | Programmer and Head of Production

Born in Lisbon, Portugal, in 1988. She holds a degree in Architecture from FA-UTL, a post-graduation in Programming and Cultural Management by Universidade Lusófona, and is currently pursuing an M.A. in Culture Studies – Management of the Arts and Culture at the Catholic University of Portugal. Her research interests rest on the social and cultural impacts of environmentally engaged performing arts creation and fruition.

As an arts manager, Antunes has been working in production, assistance to artistic programming with communities, communication, and project management together with several independent organisations and artists since 2010, including Vo'Arte (2010-2013); Jonas&Lander (2012-2014); Materiais Diversos (2013-2015); Madalena Victorino and Giacomo Scalisi (TODOS Festival 2015-2017, Lavrar o Mar 2016, among others); Rua das Gaivotas 6/Teatro Praga (2015-2016); Hotel Europa (2017); Ponte 9 Creative Platform/Open House Macau (INOV Contacto, 2018); Formiga Atómica (2017-2020), and Artemrede (2021-), where she undertakes the coordination and management of the EU-funded large cooperation project "Stronger Peripheries: A Southern Coalition" (2020-2024).

She co-created, together with choreographer Ricardo Machado, the performative lecture on climate change *TAKE A STAND* (2019), commissioned by Madalena Victorino for the project "Miragem!" and presented in high schools.

Along with other professionals, she forms part of the book *As Produtoras – Produção e Gestão Cultural em Portugal, Trajectórias Profissionais (1990-2019)*, by Vânia Rodrigues.

Teresa Miguel | Financial manager

Born in Lisbon, Portugal, in 1983. Cultural producer since 2007, she has collaborated with diverse theatre and dance projects, festivals and exhibitions, for different cultural organisations such as Centro Cultural de Belém, Fundação Calouste Gulbenkian, Compagnie ACTA (France), Comissão Nacional das Comemorações do Centenário da República, Teatro delle Briciole (Italy), Academia de Produtores Culturais, EGEAC, LARGO Residências, Artemrede, and Santarcangelo Festival (Italy). She has worked as production director for "DocLisboa – Internacional Film Festival" (2009), "Festival TODOS" (2010-2013), and Materiais Diversos (2016-2020). In 2018, she attended the "Festival Production

Management Training" (European Festivals Association, Brussels), and in 2021 she taught Cultural Events Production at the World Academy, Lisbon.

Currently, she collaborates with Midas Films in its financial department for distribution, production and screening.

Luna Rebelo | Producer

Born in Lisbon, Portugal, in 1992. She graduated in Architecture from the Faculty of Architecture of the University of Lisbon. In her professional career, she has been crossing the areas of scenography and production.

In scenography, she has collaborated with Pedro Costa, Luís Moreira, João Mota, Nuno Ricou Salgado, and Marta Carreiras, among others, in set design projects for theatre, cinema, exhibitions and music. She was a scenography intern at the Teatro Nacional Dona Maria II as José Manuel Castanheira's assistant. She was part of the team of the curatorial project of the Portuguese official representation at the Prague Quadrennial 2015, developed by APCEN – Associação Portuguesa de Cenografia [The Portuguese Association of Scenography], providing technical and production assistance.

In the area of production, she currently integrates the company Formiga Atómica, having collaborated with the EU-project "PARALLEL – European Photo Based Platform", the company Mala Voadora, as well as with festivals such as "FIMFA – International Festival of Puppets and Animated Forms" or "MONSTRA – Lisbon Animation Film Festival", and other occasional projects. In addition, she has also participated in the EU project "Under25Routes", a multidisciplinary platform of artistic creation and investigation research promoted by Espaço Rambleta (ES), ESAC (ES), Companhia João Garcia Miguel (PT) and Peshkar Productions (EN).

Nuno Figueira | Technical director

Born in Faro, Portugal, in 1983. He attended an Events Production and Marketing course, complementing it with technical training on Professional Technician of Shows at Restart, Lisbon. Between 2005 and 2007, he was a production assistant in performances by Yann Tiersen, Emir Kusturica, and Patricia Barber, among others. Since 2005, he has designed light for theatre and dance performances and photographed for theatre and music. Between May 2009 and December 2014, he was the technical director of Teatro Meridional

in Lisbon. Together with Sara Barros Leitão, he premiered his first creation, "O Medo e a Coragem", at Culturgest in 2015, followingly developing the project for babies "Epicentro" (2015-2016).

He is currently stage manager at TBA – Teatro do Bairro Alto, develops his own video-mapping projects and is the technical director of several projects in the areas of theatre and dance.

Inês Lampreia | Communication and Press relations officer

Born in Lisbon, Portugal, in 1979. She holds an M.A. in Communication, Culture and Information Technology from ISCTE. She is currently the communication director of Materiais Diversos (March 2019-) and Agência 25. In 2020, she coordinated the communication of the exhibition "Festa. Fury. Femina – Works from the FLAD Collection". Between 2016 and 2019, she was the communications manager of Alkantara. She also collaborates regularly with Companhia Maior, the exhibition producer Terra Esplêndida, and has worked with the Centro Cultural de Cascais/Fundação D. Luís.

In cultural production, she was executive director of "MONSTRA – Lisbon Animation Film Festival" (2009-2011), executive coordinator of APORDOC – Association for Documentary (2013), producer/head of hospitality at "Alkantara Festival" (2012-2016 and 2018), and producer at CITEN – Centre for Image and Narrative Techniques, of the Calouste Gulbenkian Foundation.

As a journalist, she was the editor of VEGA magazine (2004-2008) and a contributor to National Geographic, Diário de Notícias and Fotomagazine.

As an author, she was awarded by Casa do Alentejo in the short story category in 2012, and has been published by Edições Pasárgada, Centro de Estudos Mário Cláudio, Kultivera Editions (SE), and in international literature magazines. Nowadays, she writes the "Post-Normality Chronicles", published on the cultural platform Coffeepaste, as well as develops and integrates the project "Young Writers Lab – An international Collaborative Laboratory for Writers&Students" in Sweden (2016-).

She offers non-formal training in creative writing, visual poetry, language codes and media education.

Mariana Rosa | Designer

Born in Coimbra, Portugal, in 1986. She graduated in Communication Design and Programming from the Faculty of Fine Arts of the University of Porto and holds an M.A. degree in Communication Design and New Media from FBAUL, Lisbon.

In 2009, she moved to Lisbon to collaborate with P-06 Atelier, where she had the opportunity to develop projects mainly in museological and exhibition contexts, encompassing editorial design and the extension of communication to environments and signage. She has worked as an independent professional since 2012, creating graphic identities, websites, and visual experiences, mostly collaborating with young creators in dance, theatre, music, visual arts, and architecture. In recent years, she also collaborated on several interactive digital experience projects such as the publication "Luz Mag" by the EDP Foundation or the interactive project of the "Interpretation Centre of the Ericeira World Surfing Reserve". Currently, she works in design and web development for Experimentadesign, designs the identity of an independent music label, develops the online presence of the "Jardins Abertos Festival", and an online platform that will deliver lectures on the history of dance.

Occasionally, she teaches communication design at DELLI – Universidade Lusófona and facilitates workshops to explore how design and coding practices relate to each other, focusing on the use of code as a form of expression and questioning.

Eva Ângelo | Videographer

Born in Caldas da Rainha, Portugal, in 1977. She began her formation in drawing in her hometown and then moved to Porto, where she obtained a B.A. degree in Photography and a degree in Light and Sound Design from Escola Superior de Música. She also studied Graphic Design and Multimedia at the Centro de Formação Alquimia da Cor. Later, she completed an M.A. degree in Anthropology – Visual Cultures from the FCSH in Lisbon.

Eva has been working with image and video since 1999, directing and editing, mainly in collaboration with performing arts creators. Since 2008, her interest in documentary has led her into the field of ethnographic survey. She is a member of NAVA (Núcleo de Antropologia Visual e da Arte) of the Centro em Rede de Investigação em Antropologia (CRIA). As a documentary maker, she highlights her perspective centred on both people and places and her approach to where each art project reveals its creative process. More recently,

her fieldwork has focused on discussing educational practices, how the public receives cinema, and the role of the spectator.

From 2000 to 2018, she offered formal and non-formal education in editing and image. In addition, she collaborated with the APORDOC Educational Program at "DocLisboa – Internacional Film Festival" in 2013 and "Panorama" in 2014.

She is the author of *Unhewn* (65' doc. 2005); *My lime leg* (3' doc. 2006); *Secret Texts* (23' doc. 2006); *Unformed* (21' doc. 2007); *Trees* (71'' doc. 2008); *Mute/Change* (17' doc. 2009); *Water* (84' doc. 2010); *Flight* (47' doc. 2017); *Maria Teresa Street* | *Circunvalação* | *Apartado 40* (Triptych 55' | 212' | 30' doc. 2018); *A Community* (125' doc. 2019); *On a windy day, you throw it in the air* (80' doc. 2019); *Spectators, "how long do works of art last?"* (147' doc. 2020), and *Micélio* (30' doc. 2021).

Estelle Valente | Photographer

Born in Paris, France, in 1976, she moved to Lisbon in 2009.

In 2012, she began photographing Gisela João, with whom she works until today. In 2015, she initiated a collaboration with the São Luiz Municipal Theatre, where she photographs rehearsals, performances and communication campaigns. In 2018, she held her first exhibition, presented in Setúbal, "Carla no Papel", where the actress Carla Maciel incarnates great film divas of the last century (Marilyn Monroe, Greta Garbo, Marlene Dietrich). That same year, she returned to Paris for another exhibition, followed by an artistic residence at Théâtre de la Ville/Espace Cardin. Anabela Mota Ribeiro also invited her to illustrate the book "Por Saramago" on the occasion of José Saramago's Nobel 20th anniversary. In 2019, she started working with GQ magazine, where she makes portraits of personalities linked to culture.

B.1.2. Communication organogram

The organogram on the next page (cf. Fig. 80) shows an ideal layout for communication's human resources in an averagely sized cultural project – typically, similar organisational maps tend to be employed in festivals' management. The fields coloured in dark blue account for the core team members. These roles may be split between up to six different persons or could be assimilated by a smaller number of people. In *PO*'s case, given that some of the tasks will be shared with hosting partners' communication teams and other

players (such as "Acesso Cultura" for contents production), and also taking into account the Project's rather spread timeline of performances/exhibitions, one Communications Manager will be handling all functions, as well as supervising those of external suppliers, marked in light blue.

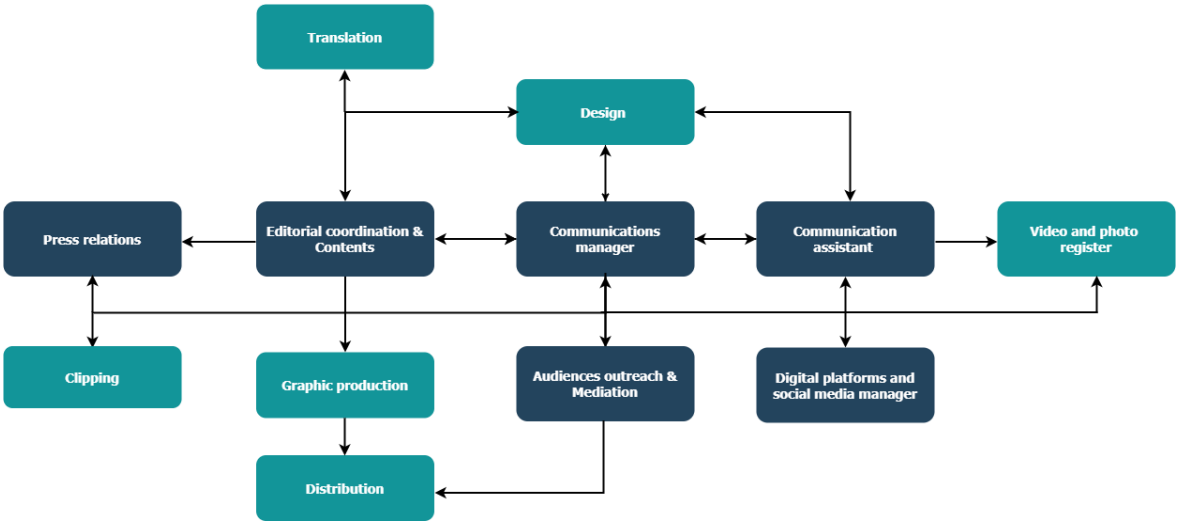


Fig. 80. Ideal communication team organogram (original proposal).

Core roles assumed by the Project's internal team (or that of its partners) are coloured in dark blue, while outsourced personnel appear in light blue.

B.2. Detailed Budget

Prospecting Otherwise's detailed budget setup is presented throughout the subsequent pages (cf. Fig. 81), including minute expenses and revenues/funding parties. For a more in-depth understanding of how the several budget chapters' figures were ascertained, cf. Annexes B.2.1. to B.2.7., followingly. The rationale underlying funding sources' identification and foreseen applications to be developed is elaborated under Section 2.4.2., Part II.

EXPENSES

1. Artistic Direction of the activity								
					€ 47 066,25	€ 26 895,00	€ 20 171,25	
NAME	FUNCTION	DURATION	UNIT OF DURATION	UNIT VALUE	TOTAL	YEAR 1: 2023	YEAR 2: 2024	NOTES
Clara Antunes	Programmer, Head of production	21	Month	€ 2 241,25	€ 47 066,25	€ 26 895,00	€ 20 171,25	1 pax, contract for 14 months programme + 6 months pre-production + 1 month post-production (1.284,82€ net/month), including holydays (paid in duodecimal transfers)
2. Artistic Team					€ 210 325,40	€ 73 533,73	€ 136 791,67	
NAME	FUNCTION	DURATION	UNIT OF DURATION	UNIT VALUE	TOTAL	YEAR 1: 2023	YEAR 2: 2024	NOTES
Concert for a Tree | Águeda	Performance	4	Session/presentation	€ 881,25	€ 3 525,00	€ 3 525,00	€ -	Fee as provided by the artist
Concert for a Tree | Lavrar o Mar	Performance	4	Session/presentation	€ 881,25	€ 3 525,00	€ 3 525,00	€ -	Fee as provided by the artist
Concert for a Tree | Festival Safira	Performance	1	Session/presentation	€ 1 350,00	€ 1 350,00	€ 1 350,00	€ -	Fee as provided by the artist
Gentleness of a Giant | Teatro Municipal do Porto	Performance	4	Session/presentation	€ 1 666,70	€ 6 666,80	€ 6 666,80	€ -	Fee as provided by the artist
Gentleness of a Giant | Lavrar o Mar	Performance	4	Session/presentation	€ 1 666,70	€ 6 666,80	€ 6 666,80	€ -	Fee as provided by the artist
Gentleness of a Giant | Teatro do Bairro Alto	Performance	4	Session/presentation	€ 1 666,70	€ 6 666,80	€ 6 666,80	€ -	Fee as provided by the artist
Internal Agents | Culturgest	Performance	8	Session/presentation	€ 1 500,00	€ 12 000,00	€ 12 000,00	€ -	Fee estimate
	Fee for non-professionals	10	Project/task	€ 300,00	€ 3 000,00	€ 3 000,00	€ -	Fee estimate (not foreseen in the production's initial touring budget)
Internal Agents | Teatro Municipal do Porto	Performance	4	Session/presentation	€ 1 500,00	€ 6 000,00	€ 6 000,00	€ -	Fee estimate
	Fee for non-professionals	10	Project/task	€ 300,00	€ 3 000,00	€ 3 000,00	€ -	Fee estimate (not foreseen in the production's initial touring budget)
Internal Agents | DeVIR CaPA	Performance	4	Session/presentation	€ 1 500,00	€ 6 000,00	€ 6 000,00	€ -	Fee estimate
	Fee for non-professionals	10	Project/task	€ 300,00	€ 3 000,00	€ 3 000,00	€ -	Fee estimate (not foreseen in the production's initial touring budget)
Trajectories | MAAT	Performance	4	Session/presentation	€ 1 500,00	€ 6 000,00	€ 6 000,00	€ -	Fee as provided by the artist
Critical Transitions | Ci.CLO + MAAT	Video installation	1	Project/task	€ 2 000,00	€ 2 000,00	€ 1 333,33	€ 666,67	Fee as provided by the artist
Chronos Cube | Ci.CLO + MAAT	Instalação	8	Month	€ 400,00	€ 3 200,00	€ 2 133,33	€ 1 066,67	Fee as provided by the artist
Dought | Ci.CLO + MAAT	Photography exhibition	1	Project/task	€ 4 000,00	€ 4 000,00	€ 2 666,67	€ 1 333,33	Fee estimate
Pleasant Island | Teatro Municipal do Porto	Performance	4	Session/presentation	€ 1 500,00	€ 6 000,00	€ -	€ 6 000,00	Fee as provided by the artist
Pleasant Island | DeVIR CaPA - Cine-Teatro Louletano	Performance	4	Session/presentation	€ 1 500,00	€ 6 000,00	€ -	€ 6 000,00	Fee as provided by the artist
Pleasant Island | Teatro do Bairro Alto	Performance	4	Session/presentation	€ 1 500,00	€ 6 000,00	€ -	€ 6 000,00	Fee as provided by the artist
Yabba | Teatro Municipal do Porto	Performance	4	Session/presentation	€ 3 088,75	€ 12 355,00	€ -	€ 12 355,00	Fee as provided by the artist
Yabba | Teatro do Bairro Alto	Performance	4	Session/presentation	€ 3 088,75	€ 12 355,00	€ -	€ 12 355,00	Fee as provided by the artist
Yabba | DeVIR CaPA	Performance	4	Session/presentation	€ 3 088,75	€ 12 355,00	€ -	€ 12 355,00	Fee as provided by the artist
Autopsy | CAA Águeda	Performance	4	Session/presentation	€ 3 200,00	€ 12 800,00	€ -	€ 12 800,00	Fee estimate
Autopsy | Culturgest	Performance	4	Session/presentation	€ 3 200,00	€ 12 800,00	€ -	€ 12 800,00	Fee estimate
Autopsy | DeVIR CaPA - Teatro das Figuras	Performance	4	Session/presentation	€ 3 200,00	€ 12 800,00	€ -	€ 12 800,00	Fee estimate
Common Dreams - Flotation School | Lavrar o Mar	Project conception and direction	1	Project/task	€ 6 000,00	€ 6 000,00	€ -	€ 6 000,00	Fee estimate (for the artist Maria Lucia Cruz Correia)
	Invited guests/speakers/collaborators	12	Project/task	€ 450,00	€ 5 400,00		€ 5 400,00	Estimate based on the previous experience of the school "Moving apart Together" (for" Nyon 2020), to which a total of 12 experts were invited. Fee of 450€/person proposed (including travels)
	Fee for students	7	Project/task	€ 600,00	€ 4 200,00		€ 4 200,00	Estimate based on the previous experience of the school "Moving apart Together" (for" Nyon 2020), created by 7 students, coordinated by the artist. The fee considers a 6-month creative process, 100€/student/month as a symbolic fee
Vegetative State | Teatro Municipal do Porto	Performance	4	Session/presentation	€ 2 055,00	€ 8 220,00	€ -	€ 8 220,00	Fee as provided by the artist
Vegetative State | Lavrar o Mar	Performance	4	Session/presentation	€ 2 055,00	€ 8 220,00	€ -	€ 8 220,00	Fee as provided by the artist
Vegetative State | Culturgest	Performance	4	Session/presentation	€ 2 055,00	€ 8 220,00	€ -	€ 8 220,00	Fee as provided by the artist
3. Technical and production team					€ 65 857,32	€ 39 981,70	€ 25 875,62	
NAME	FUNCTION	DURATION	UNIT OF DURATION	UNIT VALUE	TOTAL	YEAR 1: 2023	YEAR 2: 2024	NOTES
Luna Rebelo	Producer	18	Month	€ 2 011,57	€ 32 185,12	€ 20 115,70	€ 12 069,42	1 pax, contract for 14 months programme + 2 months pre-production (1.025,20€ net/month), including holydays (paid in duodecimal transfers)
Teresa Miguel	Financial manager	17	Month	€ 1 036,60	€ 17 622,20	€ 10 366,00	€ 7 256,20	1 pax, contract part-time for 14 months programme (incl. holidays) + 2 months pre-production (applications) + 1 month post-production (698,26€ net/month), including holydays (paid in duodecimal transfers)
Inês Lampreia	Communication & Press relations officer	17	Month	€ 650,00	€ 11 050,00	€ 6 500,00	€ 4 550,00	1 pax, freelance 2,5 days/week for 13 months programme + 3 months prior to the beginning + 1 month clipping (650€ gross/month)
Nuno Figueira	Technical director	1	Project/task	€ 5 000,00	€ 5 000,00	€ 3 000,00	€ 2 000,00	1 pax, fortait for verifying all technical riders and the technical adaptations sent by the artists/companies consonance to partner venues' rider and accompanying the set-up of "Common Dreams - Flotation School"
4. Spaces and Equipment					€ 13 395,31	€ 7 305,31	€ 6 090,00	
4.1 Spaces					€ 12 990.00	€ 6 900.00	€ 6 090.00	
NAME	DESCRIPTION	DURATION	UNIT OF DURATION	UNIT VALUE	TOTAL	YEAR 1: 2023	YEAR 2: 2024	NOTES
Office rental	Office space for 3-4 pax	17	Month	€ 750,00	€ 12 750,00	€ 6 750,00	€ 6 000,00	x2 months pre-production + x14 monts programme (including holydays) + x1 month post-production. Rent including internet, electricity and water bills.
Rehearsal space for Trajectories		5	Day	€ 12,00	€ 60,00	€ 60,00		Reference for cost: Estúdios Olga Roriz (6€/5h shift)
Other rehearsal spaces		15	Day	€ 12,00	€ 180,00	€ 90,00	€ 90,00	

4.2 Equipments								
				€ 405,31	€ 405,31	€ -		
NAME	DESCRIPTION	DURATION	UNIT OF DURATION	UNIT VALUE	TOTAL	YEAR 1: 2023	YEAR 2: 2024	NOTES
External disc with cloud for storage		1	Project/task	€ 165,31	**€ 165,31**	€ 165,31		WD MyChould Home 4TB
Office cellphone		1	Project/task	€ 240,00	**€ 240,00**	€ 240,00		Smartphone Samsung Galaxy A51 (4 GB - 128 GB)
4.3 Others				€ -	€ -	€ -		
NAME	FUNCTION	DURATION	UNIT OF DURATION	UNIT VALUE	TOTAL	YEAR 1: 2023	YEAR 2: 2024	NOTES
5. Production and Set-up				**€ 54 775,19**	**€ 34 825,19**	**€ 19 950,00**		
NAME	FUNCTION	DURATION	UNIT OF DURATION	UNIT VALUE	TOTAL	YEAR 1: 2023	YEAR 2: 2024	NOTES
Exhibition Drought	Printing / framing of photographies	13	Project/task	€ 247,48	**€ 3 217,19**	€ 3 217,19		Printing 70cm x 1m with Color foto & collage to 5mm back PVC + framing with invisible wood structure 3,4m, both with Fine Print (estimate based on real prices)
Critical Transitions | Ci.CLO	Video projector rental	2	Month	€ 1 107,00	**€ 2 214,00**	€ 2 214,00		x1 videoprojector 5.000 ansi lumens min (estimate based on budget provided by ADLC - Audiovisuais)
Chronos Cube | Ci.CLO	Video projector rental	2	Month	€ 1 722,00	**€ 3 444,00**	€ 3 444,00		x2 videoprojector 4.000 ansi lumens min (estimate based on budget provided by ADLC - Audiovisuais)
Common Dreams - Flotation School | Lavrar o Mar	Set up and production expenses	1	Project/task	€ 6 000,00	**€ 6 000,00**	€ 6 000,00		Estimate
Rental/Acquisition of equipment		1	Project/task	€ 30 000,00	**€ 30 000,00**	€ 15 000,00	€ 15 000,00	
Production costs		1	Project/task	€ 9 900,00	**€ 9 900,00**	€ 4 950,00	€ 4 950,00	
6. Edition, register, and documentation				**€ 16 001,00**	**€ 8 289,00**	**€ 7 712,00**		
NAME	FUNCTION	DURATION	UNIT OF DURATION	UNIT VALUE	TOTAL	YEAR 1: 2023	YEAR 2: 2024	NOTES
Estelle Valente	Photography register	13	Month	€ 577,00	**€ 7 501,00**	€ 4 039,00	€ 3 462,00	Photography register of each of the 12 performances and exhibitions in different locations (=25*300€), to be paid as a monthly fee of 576,92€/month (x13 months of activity)
Eva Ângelo	Videographer (video documentary)	1	Project/task	€ 8 500,00	**€ 8 500,00**	€ 4 250,00	€ 4 250,00	Creation of a documentary accompaining the whole process of "Prospecting Otherwise"
7. Logistics		FIXED		**€ 103 739,66**	**€ 29 745,07**	**€ 73 994,60**		
7.1 Travels				€ 26 849,68	€ 7 597,58	€ 19 252,10		
NAME	FUNCTION	DURATION	UNIT OF DURATION	UNIT VALUE	TOTAL	YEAR 1: 2023	YEAR 2: 2024	NOTES
Concert for a Tree | CAA Águeda	Travel by car	2	Project/task	€ 89,64	**€ 179,28**	€ 179,28	€ -	2 pax, Lisboa > Águeda-Fermentelos, 1 car, 249km*0,36€/km, round trip
Concert for a Tree | Lavrar o Mar	Travel by car	2	Project/task	€ 90,72	**€ 181,44**	€ 181,44	€ -	2 pax, Lisboa > Aljezur-Monte Clérigo, 1 car, 252km*0,36€/km, round trip
Concert for a Tree | Festival Safira	Travel by car	2	Project/task	€ 36,72	**€ 73,44**	€ 73,44	€ -	2 pax, Lisboa > Montemor-o-Novo, 1 car, 102km*0,36€/km, round trip
Gentleness of a Giant | Teatro Municipal do Porto	Travel by car	2	Project/task	€ 113,40	**€ 226,80**	€ 226,80	€ -	2 pax, Lisboa > Porto, 1 car, 315km*0,36€/km (transports set)
	Travel by train	4	Project/task	€ 31,90	**€ 127,60**	€ 127,60	€ -	2 pax, Lisboa > Porto, round trip
	Travel by airplane	1	Project/task	€ 150,00	**€ 150,00**	€ 150,00	€ -	1 pax, Berlin > Porto, 1 round-trip, 150€ estimate
Gentleness of a Giant | Lavrar o Mar	Travel by car (#1+#2)	2	Project/task	€ 181,44	**€ 362,88**	€ 362,88	€ -	5 pax, Lisboa > Aljezur, 2 cars, 250km*2*0,36€/km (1 car transports set)
	Travel by car (#3)	2	Project/task	€ 185,40	**€ 370,80**	€ 370,80	€ -	1 pax, Porto > Aljezur, 1 car, 515km*2*0,36€/km
	Travel by airplane	1	Project/task	€ 150,00	**€ 150,00**	€ 150,00	€ -	1 pax, Berlin > Lisboa, 1 round-trip, 150€ estimate (Lisboa > Aljezur with car#3)
Gentleness of a Giant | Teatro do Bairro Alto	Travel by car	2	Project/task	€ 31,90	**€ 63,80**	€ 63,80	€ -	1 pax, Porto > Lisboa, round trip
	Travel by airplane	1	Project/task	€ 150,00	**€ 150,00**	€ 150,00	€ -	1 pax, Berlin > Lisboa, 1 round-trip, 150€ estimate
Internal Agents | Culturgest	*not applicable*			€ -	€ -	€ -	€ -	Not applicable (team resides in Lisboa)
Internal Agents | Teatro Municipal do Porto	Travel by train	12	Project/task	€ 31,90	**€ 382,80**	€ 382,80	€ -	6 pax, Lisboa > Porto, round trip
Internal Agents | DeVIR CaPA	Travel by train	12	Project/task	€ 24,85	**€ 298,20**	€ 298,20	€ -	6 pax, Lisboa > Faro, round trip
Critical Transitions | Ci.CLO	Travel by airplane	1	Project/task	€ 250,00	**€ 250,00**	€ 250,00	€ -	1 pax, Oslo > Lisboa, 1 round-trip, 250€/trip estimate (travel to set-up at MAAT is shared with "Trajectories")
Chronos Cube | Ci.CLO	Travel by train	2	Project/task	€ 31,90	**€ 63,80**	€ 63,80	€ -	1 pax, Lisboa > Porto, roundtrip
Dought | Ci.CLO	Travel by airplane	1	Project/task	€ 450,00	**€ 450,00**	€ 450,00	€ -	1 pax, New York > Lisboa, round trip (TAP Air Portugal)
Dought | MAAT	Travel by airplane	1	Project/task	€ 450,00	**€ 450,00**	€ 450,00	€ -	1 pax, New York > Lisboa, round trip (TAP Air Portugal)
Drought (freight)	Photographies' freight	1	Project/task	€ 553,50	**€ 553,50**	€ 553,50	€ -	1 dedicated van, Porto > Lisboa, with RSC Express (based on real estimate)
Critical Transitions | MAAT	Travel by airplane	1	Project/task	€ 250,00	**€ 250,00**	€ 250,00	€ -	1 pax, Oslo > Lisboa, 1 round-trip, 250€/trip estimate (travel to set-up at MAAT is shared with "Trajectories")
Trajectories | MAAT	Travel by airplane	1	Project/task	€ 250,00	**€ 250,00**	€ 250,00	€ -	1 pax, Oslo > Lisboa, 1 round-trip, 250€/trip estimate (the team comprises 2pax, but one is already included in "Critical Transitions")
Chronos Cube | MAAT	Travel by boat and bus	8	Project/task	€ 1,27	**€ 10,16**	€ 10,16	€ -	1 pax, Almada/Cacilhas > Belém, x2round trips (set up and dismantling, x2 means of transportation each way)
Pleasant Island | Teatro Municipal do Porto	Travel by airplane	4	Project/task	€ 100,00	**€ 400,00**	€ -	€ 400,00	4 pax, Brussels > Porto, single way (Brussels Airlines w/ luggage)
Pleasant Island | DeVIR CaPA - Cine-Teatro Louletano	Travel by train	4	Project/task	€ 74,75	**€ 299,00**	€ -	€ 299,00	4 pax, Porto > Faro + Faro > Lisboa, single trip
Pleasant Island | Teatro do Bairro Alto	Travel by airplane	4	Project/task	€ 120,00	**€ 480,00**	€ -	€ 480,00	4 pax, Lisboa > Brussels, single trip (TAP Air Portugal w/ luggage)

Pleasant Island (freight)	Set freight (international)	1	Project/task	€ 2 460,00	€ **2 460,00**	€ -	€ 2 460,00	1 combinted transport, Ghent > Porto + Lisboa > Ghent, with Ziegler (based on real estimate)
	Set freight (national)	2	Project/task	€ 738,00	€ **1 476,00**	€ -	€ 1 476,00	1 dedicated van, Porto > Faro > Lisboa, with RSC Express (based on real estimate)
Yabba | Teatro Municipal do Porto	Travel by airplane	6	Project/task	€ 60,00	€ **360,00**	€ -	€ 360,00	6 pax, Madrid > Porto, single trip (Iberia w/ luggage)
	Van rental	23	Day	€ 57,00	€ **1 311,00**	€ -	€ 1 311,00	Estimate according to search at Economycarrentals.com (full insurance and cross border card included)
	Travel by van	1	Project/task	€ 90,00	€ **90,00**	€ -	€ 90,00	2 pax, Madrid > Porto, 1 van, ViaMichelin estimate (transports set)
Yabba | Teatro do Bairro Alto	Travel by train	6	Project/task	€ 31,90	€ **191,40**	€ -	€ 191,40	4 pax, Porto > Lisboa, single trip
	Travel by van	1	Project/task	€ 60,00	€ **60,00**	€ -	€ 60,00	2 pax, Porto > Lisboa, 1 van, ViaMichelin estimate (transports set)
Yabba | DeVIR CaPA	Travel by train (to Faro)	6	Project/task	€ 24,85	€ **149,10**	€ -	€ 149,10	4 pax, Lisboa > Faro, single trip
	Travel by van (to Faro)	1	Project/task	€ 60,00	€ **60,00**	€ -	€ 60,00	2 pax, Lisboa > Faro, 1 van, ViaMichelin estimate (transports set)
	Travel by airplane (back to Madrid)	6	Project/task	€ 90,00	€ **540,00**	€ -	€ 540,00	6 pax, Faro > Madrid, single trip (Iberia w/ luggage)
	Travel by van (back to Madrid)	1	Project/task	€ 80,00	€ **80,00**	€ -	€ 80,00	2 pax, Faro > Madrid, 1 van, ViaMichelin estimate (transports set)
Autopsy | CAA - Águeda	Travel by train	8	Project/task	€ 27,70	€ **221,60**	€ -	€ 221,60	4 pax, Lisboa > Aveiro, round trip
	Travel by car	2	Project/task	€ 91,80	€ **367,20**	€ -	€ 367,20	6 pax, Lisboa > Águeda, 2 cars, 255km*0,36€/km, round trip
Autopsy | Culturgest	*not applicable*			€ -	€ -	€ -	€ -	Not applicable (team resides in Lisboa)
Autopsy | DeVIR CaPA - Teatro das Figuras	Travel by train	8	Project/task	€ 24,85	€ **198,80**	€ -	€ 198,80	4 pax, Lisboa > Faro, round trip
	Travel by car	2	Project/task	€ 102,60	€ **410,40**	€ -	€ 410,40	6 pax, Lisboa > Faro, 2 cars, 285km*0,36€/km, round trip
Common Dreams - Flotation School | Lavrar o Mar	Travel by airplane	3	Project/task	€ 200,00	€ **600,00**	€ -	€ 600,00	1 pax, Brussels > Faro, x3 round trips for preparing and enacting the project (TAP Air Portugal w/ luggage)
	Travel by car (Faro > Aljezur)	6	Project/task	€ 25,00	€ **150,00**	€ -	€ 150,00	1 car Faro airport > Aljezur, ViaMichelin estimate + local transportation within Aljezur
	Car rental	3	Project/task	€ 125,00	€ **375,00**	€ -	€ 375,00	1 car * 3 weeks: 2 weeks research periods + 1 week set up and activties period (estimate based on average at Economycarrentals.com
	Bursary for students' travels (Faro > Aljezur)	7	Project/task	€ 150,00	€ **1 050,00**	€ -	€ 1 050,00	Bursary of 150€ per student for the entire period of research and presentations
Vegetative State | Teatro Municipal do Porto	Travel by airplane	6	Project/task	€ 800,00	€ **4 800,00**	€ -	€ 4 800,00	6 pax, Santiago de Chile > Lisboa, round trip (Iberia) - travelling to Lisbon and not to Porto allows to save 200€/pax approx.
	Travel by train	6	Project/task	€ 31,90	€ **191,40**	€ -	€ 191,40	6 pax, Lisboa > Porto, single trip
Vegetative State | Lavrar o Mar	Travel by train	6	Project/task	€ 31,90	€ **191,40**	€ -	€ 191,40	6 pax, Porto > Lisboa, single trip
	Travel by car	2	Project/task	€ 181,44	€ **362,88**	€ -	€ 362,88	6 pax, Lisboa > Aljezur, 2 cars, 252km*0,36€/km, round trip (production cars)
Vegetative State | Culturgest	*not applicable*			€ -	€ -	€ -	€ -	Return to Santiago de Chile accounted for above
All projects	Parking costs	8	Project/task	€ 60,00	€ **480,00**	€ 180,00	€ 300,00	Estimate of 10€/day * 6 days (set up + performances) for the 8 projects/cities requiring paid parking
Production team	Travel costs	1	Project/task	€ 3 200,00	€ **3 200,00**	€ 1 723,08	€ 1 476,92	Estimate for the whole project, considering 4pax (director, producer, communication manager, technical director), approx. 60€/pax/month
Carbon offsetting	Monthly membership to Reflorestar Portugal	13	Month	€ 100,00	€ **1 300,00**	€ 700,00	€ 600,00	Suggested contribution for approximately 57,4 tonnes of emitted CO2 from international travels by "Myclimate.org", invested in the organization "Reflorestar Portugal"

7.2 Accommodation

€ **42 225,00** € 11 065,00 € 31 160,00

NAME	FUNCTION	DURATION	UNIT OF DURATION	UNIT VALUE	TOTAL	YEAR 1: 2023	YEAR 2: 2024	NOTES
Concert for a Tree	Accommodation in Hotel	16	Day	€ 65,00	€ **1 040,00**	€ 1 040,00	€ -	See detailed "Rooming"
Gentleness of a Giant	Accommodation in Appartments	78	Day	€ 40,00	€ **3 120,00**	€ 3 120,00	€ -	See detailed "Rooming"
Internal Agents	Accommodation in Appartments	96	Day	€ 40,00	€ **3 840,00**	€ 3 840,00	€ -	See detailed "Rooming"
Critical Transitions	Accommodation in Hotel	6	Day	€ 65,00	€ **390,00**	€ 390,00	€ -	See detailed "Rooming"
Chronos Cube	Accommodation in Hotel	3	Day	€ 65,00	€ **195,00**	€ 195,00	€ -	See detailed "Rooming"
Drought	Accommodation in Hotel	8	Day	€ 65,00	€ **520,00**	€ 520,00	€ -	See detailed "Rooming"
Trajectories	Accommodation in Appartments	19	Day	€ 40,00	€ **760,00**	€ 760,00	€ -	See detailed "Rooming"
Pleasant Island	Accommodation in Appartments	76	Day	€ 40,00	€ **3 040,00**	€ -	€ 3 040,00	See detailed "Rooming"
Yabba	Accommodation in Appartments	176	Day	€ 40,00	€ **7 040,00**	€ -	€ 7 040,00	See detailed "Rooming"
Autopsy	Accommodation in Appartments	120	Day	€ 40,00	€ **4 800,00**	€ -	€ 4 800,00	See detailed "Rooming"
Common Dreams - Flotation School	Accommodation in Appartments	224	Day	€ 40,00	€ **8 960,00**	€ -	€ 8 960,00	See detailed "Rooming"
Vegetative State	Accommodation in Appartments	132	Day	€ 40,00	€ **5 280,00**	€ -	€ 5 280,00	See detailed "Rooming"
Production team	Accommodation in Appartment	81	Day	€ 40,00	€ **3 240,00**	€ 1 200,00	€ 2 040,00	Count of nights considered accompanying set-up and première for every project, in all venues, as well as the whole creation process of "Commons Dreams" and the first day of rehearsals of "Internal Agents"

7.3 Meals								
				€ 29 725,00	€ 8 612,50	€ 21 112,50		
NAME	FUNCTION	DURATION	UNIT OF DURATION	UNIT VALUE	TOTAL	YEAR 1: 2023	YEAR 2: 2024	NOTES
Concert for a Tree	Meals	36	Project/task	€ 12,50	**€ 450,00**	€ 450,00	€ -	See detailed "Meals". Perdiem reference = 25€/person (12,5€/pax/meal)
Gentleness of a Giant	Meals	209	Project/task	€ 12,50	**€ 2 612,50**	€ 2 612,50	€ -	See detailed "Meals". Perdiem reference = 25€/person (12,5€/pax/meal)
Internal Agents	Meals	296	Project/task	€ 12,50	**€ 3 700,00**	€ 3 700,00	€ -	See detailed "Meals". Perdiem reference = 25€/person (12,5€/pax/meal)
Critical Transitions	Meals	14	Project/task	€ 12,50	**€ 175,00**	€ 175,00	€ -	See detailed "Meals". Perdiem reference = 25€/person (12,5€/pax/meal)
Chronos Cube	Meals	12	Project/task	€ 12,50	**€ 150,00**	€ 150,00	€ -	See detailed "Meals". Perdiem reference = 25€/person (12,5€/pax/meal)
Drought	Meals	20	Project/task	€ 12,50	**€ 250,00**	€ 250,00	€ -	See detailed "Meals". Perdiem reference = 25€/person (12,5€/pax/meal)
Trajectories	Meals	42	Project/task	€ 12,50	**€ 525,00**	€ 525,00	€ -	See detailed "Meals". Perdiem reference = 25€/person (12,5€/pax/meal)
Pleasant Island	Meals	156	Project/task	€ 12,50	**€ 1 950,00**	€ -	€ 1 950,00	See detailed "Meals". Perdiem reference = 25€/person (12,5€/pax/meal)
Yabba	Meals	360	Project/task	€ 12,50	**€ 4 500,00**	€ -	€ 4 500,00	See detailed "Meals". Perdiem reference = 25€/person (12,5€/pax/meal)
Autopsy	Meals	330	Project/task	€ 12,50	**€ 4 125,00**	€ -	€ 4 125,00	See detailed "Meals". Perdiem reference = 25€/person (12,5€/pax/meal)
Common Dreams - Flotation School	Meals	471	Project/task	€ 12,50	**€ 5 887,50**	€ -	€ 5 887,50	See detailed "Meals". Perdiem reference = 25€/person (12,5€/pax/meal)
Vegetatitve State	Meals	270	Project/task	€ 12,50	**€ 3 375,00**	€ -	€ 3 375,00	See detailed "Meals". Perdiem reference = 25€/person (12,5€/pax/meal)
Production team	Meals	162	Project/task	€ 12,50	**€ 2 025,00**	€ 750,00	€ 1 275,00	Count considering 2 meals per day whenever sleeping overnight is envisaged
7.4 Others					€ 4 939,98	€ 2 469,99	€ 2 469,99	
NAME	FUNCTION	DURATION	UNIT OF DURATION	UNIT VALUE	TOTAL	YEAR 1: 2023	YEAR 2: 2024	NOTES
Unforeseen costs	5%	1	Project/task	€ 98 799,68	**€ 4 939,98**	€ 2 469,99	€ 2 469,99	5% total logistics costs
8. Promotion and Communication					**€ 20 636,78**	**€ 12 703,38**	**€ 7 933,40**	
NAME	FUNCTION	DURATION	UNIT OF DURATION	UNIT VALUE	TOTAL	YEAR 1: 2023	YEAR 2: 2024	NOTES
Mariana Rosa	Designer (identity + website)	1	Project/task	€ 2 000,00	**€ 2 000,00**	€ 2 000,00	**€** -	Forfait
	Designer (outputs & digital platforms)	14	Month	€ 400,00	**€ 5 600,00**	€ 2 800,00	€ 2 800,00	1 pax, freelance, monthly allowance for 13 months programme + 1 month after (400€ gross/month)
Acesso Cultura	Contents' editing	1	Project/task	€ 2 000,00	**€ 2 000,00**	€ 2 000,00	€ -	Forfait for editing artworks' synopsis and set a language standard/strategy for all communication channels.
Muppis	Porto	180	Project/task	€ 5,00	**€ 900,00**	€ 750,00	€ 150,00	A0 format, for urban distribution. 30 muppis per event * 6 events * 5€/each muppi. Cost for printing only (free distribution under agreement with partner Municipalities).
	Agueda	30	Project/task	€ 5,00	**€ 150,00**	€ 75,00	€ 75,00	A0 format, for urban distribution. 15 muppis per event * 2 events * 5€/each muppi. Cost for printing only (free distribution under agreement with partner Municipalities).
	Lisboa	280	Project/task	€ 5,00	**€ 1 400,00**	€ 600,00	€ 800,00	A0 format, for urban distribution. 40 muppis per event * 7 events * 5€/each muppi. Cost for printing only (free distribution under agreement with partner Municipalities).
	Safira / Montemor-o-Novo	5	Project/task	€ 5,00	**€ 25,00**	€ 25,00	€ -	A0 format, for urban distribution in Montemor-o-Novo. 5 muppis per event * 1 events * 5€/each muppi. Cost for printing only (free distribution under agreement with partner Municipalities).
	Aljezur / Monchique	40	Project/task	€ 5,00	**€ 200,00**	€ 100,00	€ 100,00	A0 format, for urban distribution. 10 muppis per event (5 per town) * 4 events * 5€/each muppi. Cost for printing only (free distribution under agreement with partner Municipalities).
	Faro / Loulé / Olhão / Albufeira	160	Project/task	€ 5,00	**€ 800,00**	€ 200,00	€ 600,00	A0 format, for urban distribution. 40 muppis per event (10 per town) * 4 events * 5€/each muppi. Cost for printing only (free distribution under agreement with partner Municipalities).
Posters	A3 format, for urban distribution	900	Project/task	€ 1,50	**€ 1 350,00**	€ 945,00	€ 405,00	x100 posters * x6 locations (bigger amount to be used in larger towns as Lisbon and Porto, according to the distribution circuit to be ascertained)
Distribution services	Estimate for distribution of posters	16	Project/task	€ 60,00	**€ 960,00**	€ 400,00	€ 560,00	Distribution in key locations (cultural venues, universities, caffeterias, environment-related organizations, etc. Porto: x4 rounds; Águeda: x2 rounds; Lisboa: x3 rounds; Montemor-o-Novo: x1 round; Aljezur/Monchique: x3 rounds; Algarve: x3 rounds
Canvas	Project canvas for venue signage	11	Project/task	€ 250,00	**€ 2 750,00**	€ 1 375,00	€ 1 375,00	One canvas per partner (x9) + x2 extra (for other venues, such as Teatro das Figuras/Cine-Teatro Louletano, in case the format differs)
Banners/flags	Portable banners/flags for informal locati	2	Project/task	€ 98,40	**€ 196,80**	€ 98,40	€ 98,40	x2 portable banners/flags for events taking place in informal spaces/nature (Concert for a Tree and Common Dreams). 80€+VAT each
Signage	Various (estimate)	1	Project/task	€ 300,00	**€ 300,00**	€ 150,00	€ 150,00	
Facebook/Instagram	Adds	15	Month	€ 30,00	**€ 450,00**	€ 270,00	€ 180,00	
Spotify	Adds	13	Month	€ 20,00	**€ 260,00**	€ 140,00	€ 120,00	
Gifts for artists and partners	Sprout pencils (pencils with seeds)	100	Project/task	€ 2,41	**€ 244,98**	€ 244,98		x1 pencil per person (x48 artists + partners' teams and project's team), 1,96€+VAT/pencil + 3,90€ shipping fees (from Braga, CTT Expresso)
Welcome Kits for artists		50	Project/task	€ 4,00	**€ 200,00**	€ 80,00	€ 120,00	
Project portfolio		10	Project/task	€ 5,00	**€ 50,00**	€ 50,00		For presenting to potential partners
Other material	Estimate for unforeseen print/digital materials	1	Project/task	€ 800,00	**€ 800,00**	€ 400,00	€ 400,00	

9. Administration and Management								
					€ 14 596,77	€ 5 388,89	€ 9 207,89	
NAME	DESCRIPTION	DURATION	UNIT OF DURATION	UNIT VALUE	TOTAL	YEAR 1: 2023	YEAR 2: 2024	NOTES
Accountant (Elisabete Oliveira - Contas ao Cubo)	Monthy fee	17	Month	€ 307,50	€ 5 227,50	€ 3 075,00	€ 2 152,50	1 pax, freelancer, monthly wage for 13 months + 2 months pre-production + 2 months post-production (250€+VAT / month)
Pleasant Island | Copyrights (SABAM/SPA)	10%	12	Session/presentation	€ 1 500,00	€ 1 800,00	€ -	€ 1 800,00	
Vegetative State | Copyrights	10%	12	Session/presentation	€ 2 055,00	€ 2 466,00	€ -	€ 2 466,00	
Vegetative State | Bank transfer fees / exchange	International fees	1	Project/task	€ 150,00	€ 150,00	€ -	€ 150,00	
Drought | Bank transfer fees / exchange rates	International fees	1	Project/task	€ 100,00	€ 100,00	€ 100,00	€ -	
Other copyrights	Estimate	1	Project/task	€ 2 500,00	€ 2 500,00	€ 750,00	€ 1 750,00	
Skype (international calls)	Charged as needed	1	Project/task	€ 98,77	€ 98,77	€ 49,39	€ 49,39	Estimate for the whole project (cost of calls: 2cent/min)
Website domain	Wordpress business plan	24	Month	€ 25,00	€ 600,00	€ 300,00	€ 300,00	
Office supplies	Estimate	1	Project/task	€ 400,00	€ 400,00	€ 200,00	€ 200,00	
Office license	Office 365 Home	1	Project/task	€ 99,00	€ 99,00	€ 99,00	€ -	One year license, up to 5 computers (family plan)
Cell phone	Mensality	17	Month	€ 20,00	€ 340,00	€ 200,00	€ 140,00	
Work accidents insurance	Annuity	2	Year	€ 200,00	€ 400,00	€ 200,00	€ 200,00	Including policy including the three employees (head of production, producer, and financial manager), with Tranquilidade Seguros
Crowdfunding campaign on ppl.pt (taxes)	Annuity	2	Year	€ 200,00	€ 415,50	€ 415,50		7,5% + VAT (23%) tax over the raised amount
						YEAR 1: 2023	YEAR 2: 2024	
				EXPENSES SUBTOTAL	€ 546 393,68	€ 238 667,27	€ 307 726,42	

REVENUES

1. Co-productions							
			€ 233 290,39	€ 130 547,40	€ 102 742,99		
NAME OF ENTITY	COPRODUCTION IN CASH	COPRODUCTION IN KIND	TOTAL	YEAR 1: 2023	YEAR 2: 2024	NOTES
Teatro Municipal do Porto	€ 33 252,44	€ 10 332,82	€ 43 585,26	€ 21 792,63	€ 21 792,63	Co-production in cash = fees + production + travel costs. Coproduction in kind = accommodation + meals. Total costs = 62.264,65€. Coproduction = 70% of total costs. Investment per event = 2.179,26€ (x20 events). Payment 50% (2023) / 50% (2024).
CICLO – Bienal de Fotografia do Porto	€ 7 968,24	€ 670,05	€ 7 768,29	€ 7 768,29	€ -	Co-production in cash = fees + production + travel costs. Coproduction in kind = accommodation + meals. Total costs = 12.947,14€. Coproduction = 60% of total costs. Investment per event = 2.589,43€ (x3 events). Payment 100% (2023).
CAA - Centro de Artes de Águeda	€ 16 858,98	€ 3 556,00	€ 20 414,98	€ 10 207,49	€ 10 207,49	Co-production in cash = fees + production + travel costs. Coproduction in kind = accommodation + meals. Total costs = 21.437,49€. Coproduction = 80% of total costs. Investment per event = 2.551,87€ (x8 events). Payment 50% (2023) / 50% (2024).
Culturgest	€ 30 707,99	€ 4 420,73	€ 35 128,72	€ 30 000,00	€ 5 128,72	Co-production in cash = fees + production + travel costs. Coproduction in kind = accommodation + meals. Total costs = 50.183,89€. Coproduction = 70% of total costs. Investment per event = 2.195,55 (x16 events). Payment approx. 60% (2023) / 40% (2024).
TBA - Teatro do Bairro Alto	€ 19 745,55	11 719,75 €	€ 31 465,30	€ 15 000,00	€ 16 465,30	Co-production in cash = fees + production + travel costs. Coproduction in kind = accommodation + meals. Total costs = 44.950,43€. Coproduction = 70% of total costs. Investment per event = 2.622,11€ (x12 events). Payment approx. 40% (2023) / 60% (2024).
MAAT – Museum of Art, Architecture and Technology	€ 11 175,00	€ 1 622,00	€ 12 797,00	€ 12 797,00	€ -	Co-production in cash = fees + production + travel costs. Coproduction in kind = accommodation + meals. Total costs = 15.996,25€. Coproduction = 80% of total costs. Investment per event = 1.828,14€ (x7 events). Payment 100% (2023).
Safira - Festival de Artes na Paisagem	€ 966,41	€ 625,00	€ 1 621,41	€ 1 621,41	€ -	Co-production in cash = fees + production + travel costs. Coproduction in kind = accommodation + meals. Total costs = 2.913,44€. Coproduction = 70% of total costs. Investment per event = 2.039,41€. Payment 100% (2023).
Lavrar o Mar	€ 27 343,66	€ 12 500,00	€ 39 843,66	€ 19 921,83	€ 19 921,83	Co-production in cash = fees + production + travel costs. Coproduction in kind = accommodation + meals. Total costs = 66.406,09€. Coproduction = 60% of total costs. Investment per event = 1.811,08€. Payment 50% (2023) / 50% (2024).
DeVIR CAPa	€ 17 117,50	€ 5 760,00	€ 22 877,50	€ 11 438,75	€ 11 438,75	Co-production in cash = fees + production + travel costs. Coproduction in kind = accommodation + meals. Total costs = 66.406,09€. Coproduction = 60% of total costs (DeVIR CAPA) / 70% of total costs (Teatro das Figuras / Cine-Teatro Louletano). Investment per event = 2.859,68€ (DeVIR CAPa) / 2.626,61€ (Teatro das Figuras) / 1.820,45€ (Cine-Teatro Louletano). DeVIR CAPa will serve as the project's ambassador in the Algarve and establish contacts with the two Theatres, splitting costs as it sees fit. Payment 100% (2024), or 50% / 50%, if preferred.
Teatro das Figuras	€ 9 386,44	€ 1 120,00	€ 10 506,44	€ -	€ 10 506,44	
Cine-Teatro Louletano	€ 5 813,50	€ 1 468,33	€ 7 281,83	€ -	€ 7 281,83	
2. Ticket office revenues			€ -			
NAME	DESCRIPTION	DURATION	UNIT OF DURATION	UNIT VALUE	TOTAL	YEAR 1: 2023	YEAR 2: 2024	NOTES
3. Support demanded from DGArtes					€ 229 485,35	€ 114 742,67	€ 114 742,67	
NAME OF ENTITY	SUPPORT				TOTAL	YEAR 1: 2023	YEAR 2: 2024	NOTES
Ministério da Cultura - Direção-Geral das Artes (Sustained Support)	42% of total expenses				€ 229 485,35	€ 114 742,67	€ 114 742,67	Application to "biennial sustained support – programming" (tier A: 100.000€ to 250.000€) for the years 2023-2024
4. Other financial supports (public and/or private; national and/or international)					€ 83 617,94	€ 53 319,42	€ 30 298,53	
NAME OF ENTITY	COPRODUCTION IN CASH	COPRODUCTION IN KIND			TOTAL	YEAR 1: 2023	YEAR 2: 2024	NOTES
Ministério do Ambiente e Ação Climática - Fundo Ambiental (Environmental Awareness)	€ 25 000,00				€ 25 000,00	€ 25 000,00	€ -	Application to the "environmental awareness" strand, with a specific project that fits into the program's aims and criteria. Requested amount = 5% of total expenses.
Grupo AGEAS Portugal	€ 19 000,00				€ 20 000,00	€ 10 000,00	€ 10 000,00	3,5% of total expenses
Iberescena	€ 11 360,54				€ 11 360,54	€ -	€ 11 360,54	80% of logistics' expenses "Vegetative state"
Câmara Municipal de Lisboa - RAAML	€ 9 803,71				€ 9 803,71	€ 5 882,23	€ 3 921,48	1,8% of total expenses (Lisbon hosts approximately 26% of PO's program). Installments according to what is regulated in RAAML: 60% upon signature of the contract; 40% after submitting the final report.
Crowdfunding (ppl.pt)	€ 5 000,00				€ 4 500,00	€ 4 500,00	€ -	Approximately 1% of total expenses
Fundação GDA	€ 3 667,19				€ 3 667,19	€ 3 667,19	€ -	50% of logistics' expenses "Gentleness of a Giant"
Embassy of Belgium	€ 2 175,00				€ 2 175,00	€ -	€ 2 175,00	Travel expenses "Common Dreams"
Norwegian Embassy in Portugal	€ 2 600,00				€ 2 600,00	€ 2 600,00	€ -	Logistics expenses "Critical Transitions" and "Trajectories"
U.S. Embassy in Lisbon	€ 1 670,00				€ 1 670,00	€ 1 670,00	€ -	Logistics expenses "Drought"
Spanish Embassy in Lisbon	€ 2 841,50				€ 2 841,50	€ -	€ 2 841,50	Travel expenses "Yabba"
						YEAR 1: 2023	YEAR 2: 2024	
				REVENUES SUBTOTAL	€546 393,68	€298 609,49	€247 784,19	
				BALANCE	-€0,00	€59 942,22	-€0,00	

Fig. 81. *Prospecting Otherwise*'s detailed budget.

Disclaimer

As noted in fn. 6 (p. 6), this budget was conceived between May and September 2021, before the announcement of the new regulations for accessing sustained support by DGArtes for the biennium 2023-2024 (the call to which *PO* was planned to attend, as per Workplan, Sec. 2.4.3.).[453] According to these, candidates should apply to the exact amount requested – which, in *Prospecting Otherwise*'s case, should be tier C, 240.000€ – and contemplate a minimum of six employed cultural workers (a criterion that this budget, foreseeing three contracted staff members, would not comply with). Should the Project have actually bid to the current support cycle, its budget would have required reviewing, possibly employing part of the artistic teams following the experimental alternative model suggested in Annex B.2.7. However, since a factual application to DGArtes is yet to materialise, and considering, as remarked in fn. 356 (p. 179), the amount of criticism the current directives were subject to, the researcher trusts these shall conceivably reverse or suffer additional alterations. Thus, we have knowingly opted to maintain the budget as initially designed since upcoming funding cycles will, in any case, bear changes to the foreseen framework.

B.2.1. Salaries calculation for employed team members

The tables displayed in the following pages (cf. Fig. 82, p. 328) present the calculation methods deployed in determining the salaries for *Prospecting Otherwise*'s employed personnel: the Head of Production (Clara Antunes), the Producer (Luna Rebelo) and the Financial manager (Teresa Miguel), which are contended in chapters "1. Artistic Direction of the activity" and "3. Technical and production team" of the detailed budget (cf. Annex B.2.). The costs breakdown conforms to the ensuing fiscal and Social Security obligations and respective sources:

— Personal Income Tax (IRS): estimate of IRS withholding tax according to the 2022 table, published at "Portal das Finanças" [Portuguese Finances Authority] (AT n.d.-a).[454]

[453] The opening notice for the "Sustained Support – Programming" call was approved on May 13th, 2022 (República Portuguesa – Cultura/DGArtes 2022).
[454] Taxes may vary throughout the Project's implementation and should be reverified periodically.

— Social Security: both employees and the organisation's Social Security taxes follow the chart patent at "Segurança Social"'s website – "Trabalhadores por conta de outrem" [Employed persons] (Segurança Social 2021).
— Meal subsidy/meal ticket: following the decree in the ordinance "Portaria n.º 1553-D/2008 of December 31" (Ministério das Finanças e da Administração Pública 2008), updated in no. 1, Art. 20 of "Lei n.º 42/2016 of December 28" (Assembleia da República 2016), fixing the maximum meal subsidy/meal ticket that is not subject to taxation in 4,77€/7,63€ per day, respectively.[455]
— Allowance for transportation using own vehicle: as designated in the ordinance "Portaria n.º 1553-D/2008 of December 31", updated in point a), no. 3, Art. 4 of the "Decreto-Lei 137/2010 of December 28" (Ministério das Finanças e da Administração Pública 2010), deducting in 20% the originally established allowance of 0,40€/km, now set at 0,36€/km.
— Christmas and Holiday subsidies: according to Art. 263.º and 264.º, respectively, in "Código do Trabalho – Lei n.º7/2009" [Labour Code] (Assembleia da República 2009), dictating that employees are entitled to paid vacation, as well as Holiday and Christmas subsidies.
— Allowance for accountancy failures ["Abono para falhas", in Portuguese]: a right of workers who "handle or have in their custody, in the treasury or collection areas, valuables, cash, securities or documents, and are responsible for them", as per no. 1, of Art. 24.º of the "Lei n.º 64-A/2008 of December 31" (Assembleia da República 2008). The allotment was fixed as 10% of the employee's base salary in no. 1, Art. 4.º, of the "Decreto-Lei 4/89 of January 6" (Ministério das Finanças 1989).
— Compensation funds: as stipulated in no. 1 and no. 2, Art. 12 of the "Lei n.º 70/2013 of August 30" (Assembleia da República 2013), corresponding to 1% of the employee's base salary. The fund supports 50% of the compensation due to workers following the termination of their employment contract.

[455] The amount shall then be applied to the number of working days in a month, or up to the limit of 4 days/week for part-time workers (the case of *PO*'s financial manager).

DEPENDENT WORKERS | SALARIES CALCULATION	
HEAD OF PRODUCTION/PROGRAMMER **Clara Antunes**	**Hiring regime** full-time, 21-month contract
INCOME	
Base salary	1 320,00 €
Holiday + Christmas subsidy (twelfth)	220,00 €
Meal tickets (7,36€*22 days)	167,86 €
Monthly allowance (300km*0,36€/km)	108,00 €
Allowance for accountant failures (5%)	66,00 €
INDIVIDUAL TAXES	
Social security (11%)	165,37 €
IRS (15,3%)	230,01 €
EMPLOYER'S TAXES	
Social security / TSU (22,3%)	343,42 €
Compensation funds (1%)	13,20 €
Meal tickets commission (1,65%)	2,77 €
NET INCOME	**1 284,82 €**
GROSS COST	2 241,25 €

PRODUCER **Luna Rebelo**	**Hiring regime** full-time, 16-month contract
INCOME	
Base salary	1 400,00 €
Holiday + Christmas subsidy (twelfth)	233,33 €
INDIVIDUAL TAXES	
Social security (11%)	174,17 €
IRS (13,9%)	220,08 €
EMPLOYER'S TAXES	
Social security / TSU (22,3%)	364,23 €
Compensation funds (1%)	14,00 €
NET INCOME	**1 025,20 €**
GROSS COST	2 011,57 €

FINANCIAL MANAGER **Teresa Miguel**	**Hiring regime** part-time, 17-month contract
INCOME	
Base salary	550,00 €
Holiday + Christmas subsidy (twelfth)	91,67 €
Meal tickets (7,36€*18 days)	137,34 €
Monthly allowance (300km*0,36€/km)	54,00 €
Allowance for accountant failures (10%)	55,00 €
INDIVIDUAL TAXES	
Social security (11%)	70,58 €
IRS (exempt)	- €
EMPLOYER'S TAXES	
Social security / TSU (22,3%)	143,09 €
Compensation funds (1%)	5,50 €
Meal tickets commission (1,65%)	2,27 €
NET INCOME	**725,76 €**
GROSS COST	1 036,60 €

IRS = Personal Income Tax

TSU = Social taxes due by the employer

Fig. 82. Breakdown of costs and method for calculating *PO*'s employed team members' salaries.

B.2.2. Artistic teams

The table below summarises the number of persons forming part of each artistic team presenting in *Prospecting Otherwise*, as well as their roles and cities of origin. This information consubstantiates the travel (7.1), accommodation (7.2), and meals (7.3) costs under the budget chapter "7. Logistics" (cf. Annex B.2.), furthermore supplying data for estimating carbon offsetting requirements (cf. Annex B.2.5.).

TEAMS			
NAME OF PERFORMANCE	NO. PAX	DESCRIPTION	ORIGIN
Concert for a tree	2	x1 Artistic director/performer, x1 technician	Lisboa
Critical Transitions	1	Artistic director	Oslo
Trajectories	2	x1 Artistic director, x1 musician	Oslo (x1), Amsterdam (x1)
Chronos Cube	1	Artistic director	Almada
Dought	1	Artistic director	New York
Gentleness of a Giant	6	x1 Choreographer, x2 performers, x1 scenographer, x1 producer, x1 techical director	Lisboa (x4), Porto (x1), Berlin (x1)
Internal agents	4	x1 Artistic director, x2 rehearsal assistants, x1 producer, x2 technicians	Lisboa (x4)
Pleasant Island	4	x2 Artistic directors/performers, x1 producer/surtitle operator, x1 technician	Brussels (x2), Ghent (x2)
Yabba	8	x1 Artistic director, x5 performers, x1 sound designer/operator, x1 technician	Madrid (x8)
Autopsy	10	x1 Choreographer, x6 performers, x1 producer, x1 sound/light operator, x1 video operator	Lisboa (x10)
Common Dreams - Flotation School	1	x1 Artistic director	Ghent (x1)
Vegetative State	6	x1 Artistic director, x1 performer, x1 producer, x1 light technician, x1 sound technician, x1 surtitle operator	Santiago de Chile (x6)
	46		

Fig. 83. *Prospecting Otherwise*'s artistic teams: persons count and origins.

B.2.3. Example of information request

All fees and touring logistics – expected travel, accommodation, and subsistence costs –, as well as the performance/artwork's technical rider and other needs concerning *Prospecting Otherwise*'s programmed artistic proposals, have been calculated based on information requests to artists, receiving a hypothetical invitation for presenting a specific number of sessions/exhibitions throughout a given period (according to *PO*'s timeline). This endeavour has often afforded the reduction of customary single performance fees. The gathered information fed mainly into the budget chapters "2. Artistic Team" and "7. Logistics", but also "4. Spaces and Equipment", "5. Production and Set-up", and "9. Administration and Management" (cf. Annex B.2.).

Figure 84, in the following pages, illustrates an example of dialogues held with artist Hannes Dereere and production house CAMPO for the potential programming of *Pleasant Island* within *PO*.

Gmail

Information request on "Pleasant Island" for MA research project/dissertation

6 mensagens

Clara Antunes *hidden email for privacy motives* 8 de abril de 2021 às 15:54
Para: *hidden email for privacy motives*

Greetings, Silke and Hannes!

Hope you're doing well and that Easter was joyful enough, regardless of our present circumstances (I'm sorry to learn that most of your performances this year have been cancelled/postponed due to covid-19...). I've come to know your (wonderful) work through Elisabete Paiva from Materiais Diversos (Lisbon, Portugal), to whom I confided my search for contemporary performance works that could relate to the topics I'm currently researching within the MA in Culture Studies - Management of the Arts and Culture at the Catholic University of Portugal / The Lisbon Consortium. My ongoing project/dissertation is to culminate in a performing and visual arts programme under the name "Prospecting otherwise", of which an extended abstract is adjoined to this email. "Prospecting otherwise" aims to stir culture's role in tackling climate emergency, pairing a downsized performing and visual arts' programme with concrete environmental actions. So far, I am working towards responding to three different aspects relating to climate change: environmental grief and mourning; sensuous living and beyond the human entanglements; imagining futures & radical revolution.Your work "Pleasant Island" (which I, most unfortunately, didn't have the chance to see live) tangentially meets several of these topics, besides playing what seems to be a very accurate criticism on current "business as usual".

As such, I would like to ask you if you'd be so kind to share your performance's full video, as well as dossiers (if existing) containing further texts/reflection/press excerpts on these two creations. In case, as I anticipate, your work could be included in this hypothetical programming, I would analyse it in light of environmental humanities stances, together with a very small number of other proposals that are to be included in "Prospecting otherwise". This request serves, for the moment, purely academic purposes, and the information provided will not be divulged by any means other than those authorized.

I look forward to reading from you, thanking you in advance for your attention and care.

PS - I am a performing arts producer myself and I know these emails that don't necessarily translate into actual work never come in handy! I'll thus be grateful for any information that may be provided!

Warm Regards from a sunny Lisbon,

Clara Antunes
Produção | Production

Prospecting Otherwise_Clara Antunes_Extended abstract.pdf
167K

Hannes Dereere *hidden email for privacy motives* 14 de abril de 2021 às 16:29
Para: Clara Antunes *hidden email for privacy motives*
Cc: Silke Huysmans *hidden email for privacy motives*

Dear Clara,

Nice to meet you and thanks for your mail.

Really sorry for our late reply! I'm afraid we're in the middle of an intensive research period at the moment and so had a bit of delay in checking our inbox. We are grateful to hear that Elisabete told you about our work. She does a great job with Materiais Diversos and we had a nice experience showing Pleasant Island in the festival in 2019.

Your speculative project sounds really interesting, and connects to many issues that we care about and are present in our research and work. It would be interesting if you could keep us updated. Please find the video's for both Mining Stories and Pleasant Island below:

Mining Stories (2016)
Info: http://silkehuysmanshannesdereere.com/mining-stories
Full video: https://vimeo.com/233878612 *hidden password for privacy motives*

Pleasant Island (2019)
Info: http://silkehuysmanshannesdereere.com/pleasant-island
Video: https://vimeo.com/371350959 *hidden password for privacy motives*

As long as you keep them for yourself, you're free to use them for your research and analysis.

We try to keep track of the things that are written about our work on our website, on the info pages for each performance which are linked above. Not everything is in English unfortunately. There's two essays in English here: https://e-tcetera.be/thinking-out-loud / https://www.performancephilosophy.org/journal/article/view/197/303 which might be of use? I know of two articles about Pleasant Island from the Japanese scholar Dr. Kyoko Iwaki who is working on similar topics as yourself, but these are in Japanese so I guess just like us you can't read it. However, her work is very interesting and she is currently doing a research around the topic of 'phantom catastrophe' which might also be interesting in the light of your research.

There has been some academic writing around our work as well, like as phd or master dissertations, but these are not on our website since they're not published. Maybe it's possible to search these in some kind of database via your University?

Hope you are well and look forward to stay in touch.

Equally warm regards (but from a less sunny and rainy Brussels),
Silke and Hannes

Clara Antunes *hidden email for privacy motives* 16 de abril de 2021 às 18:04
Para: Hannes Dereere *hidden email for privacy motives*

Dear Silke and Hannes,

Thank you so much for your prompt, kind and thoughtful reply, and sorry from my end for my belated response. I'm also dribbling between several different projects (aren't we all?), and time management is always an iss
Indeed, as nature is sprouting back after winter, so is life: spring is always hectic!

I'm very glad to know you had a nice experience performing at Festival Materiais Diversos back in 2019. I worked for MD for 3 years and admire this project very much!

Thank you for sending your full length videos! I will take the time to see them carefully and will come back to you as soon as possible, in order to possibly require further information. Rest assured the videos will not be shared.

Yes, I have seen there are a number of articles in your website which will surely be very helpful, I was just wondering if you knew of anymore that were perhaps not fit for sharing, but relevant for study. I'll try to find Dr. Kyoko Iwaki's articles, who knows with the help of DeepL (amazing translator!) I might at least grasp their essence! I have just recently come across "collapsology" and am also researching on whether it could be a helpful conceptual framework. Will definitely look into the topic of the 'phantom catastrophe' (had never heard of it, thank you!). My University's database is, most unfortunately, very limited. But taking this into account, I shall look around the WWW! In case you know the author's name(s) and/or Institutions, that may be helpful :)

I would surely love to speak through skype, whenever you get the chance. After mid-May sounds great.

Wishing you all the best in your research process!
My wishes of a beautiful weekend,

Clara Antunes
Produção | Production

Hannes Dereere *hidden email for privacy motives* 19 de abril de 2021 às 11:15
Para: Clara Antunes *hidden email for privacy motives*
Cc: Silke Huysmans *hidden email for privacy motives*

Dear Clara,

Yes, that would be great. Looking forward to it!

There has been a bachelor thesis and a phd, on one Mining Stories and another on Pleasant Island. Both of them are in German so not sure how helpful this would be.. I'll ask both authors if I can send them to you. Don't hesitate to let us know if there's anything else we can help with.

Let's keep in touch and try to talk to each other next month. Could you send us a reminder? :)

Thanks and talk to you then!

Warmly,
Silke and Hannes

Op vr 16 apr. 2021 om 19:04 schreef Clara Antunes
[Citação ocultada]

Clara Antunes *hidden email for privacy motives* 4 de maio de 2021 às 17:32
Para: Hannes Dereere *hidden email for privacy motives*

Dear Silke and Hannes,

Hope you're doing well!
I have finally had the chance, today, to carefully see the performances' videos you have kindly provided. Very good job on "Pleasant Island"'s video register, it is unusually nice to see! It is such a privilege to have had access to both your works, and for this I thank you once again. It has become clear that "Pleasant Island" is surely a perfect match for "Prospecting otherwise". While the social dimension takes on a very relevant dimension, the topics of environmental grief and the need to reimagine other possible futures in light of environmental violence, devastation and the already felt effects of climate change makes for a very pertinent artistic object to analyse. I particularly admire how you guide the audience through your findings and your process of acknowledging the different dimensions of the issue at hands. Very well done!

Considering the programme's layout and possible partnerships, I would like to propose to present "Pleasant Island" at Teatro Municipal do Porto, in Oporto (x4 performances), Teatro do Bairro Alto, in Lisbon (x4 performances), and DeVIR CAPa, in Faro (x4 performances), for a total of 12 sequential performances (with enough time to set up and rehearse in between, of course!) taking place in January and February.
Note that none of these institutions will be actually contacted, so you're free and most welcome to do so if you wish and deem adequate (I would advise to do so, in fact, as all of them will certainly appreciate your work! let me know if you'd like to have their emails).

What I need, should you (or your producer) be able to provide:

- Proposal of artistic fee for 12 performances in 3 sequential weeks, in 3 different spaces;
- Conditions for touring (what expenses should be supported, for how many people, travelling from where);
- Technical rider and other needs;
- Further content (texts, interviews, reviews, articles, etc.), if existing;
- Pictures that I could include within the dissertation, so as to illustrate the work's analysis.

I am well aware you are busy at the moment and don't mean to overwhelm you, but now you know what analysing your work entails within the scope of this dissertation, considering the programme's management project!

In case you will be available to have a short talk after mid-May, that'll also certainly be appreciated. If not, don't worry - I can perfectly proceed with what I have!
If there are any news on the BA or PhD thesis, albeit in German. they're most welcome :)

Thank you very much for your attention and care!
Have a very nice week.
Best wishes,

Clara Antunes
Produção | Production

Pleasant Island 12 shows scenario

2 mensagens

Marijke Vandersmissen *hidden email for privacy motives* 8 de junho de 2021 às 16:39
Para: *hidden email for privacy motives*
Cc: Silke Huysmans *hidden email for privacy motives* , Hannes Dereere *hidden email for privacy motives*

Hello Clara,

Silke asked me already a while ago to make you a scenario budget for 12 shows of Pleasant Island in Faro, Lisbon and Porto.

My mistake, I took it upon me to make you a proposal when it was going to be a bit calmer in my mailbox, but the pandemic is shrinking everywhere in Europe (tours taking off again!) and also in our own theatre in Gent we have new events coming up – I completely forgot to follow up!

Soooo, 12 shows in 3 consecutive weeks, 4 shows in each city.

Pleasant Island travels in a team of 4. Silke and Hannes, a production assistant/surtitle operator and a technician.

In general we ask:

-6000 euro net **performance fee** for 4 shows in a row, or in this case 18.000 euro in total for 12 shows.

-Silke is member of SABAM, the Belgian **author rights** company : they would send an invoice to each theatre to invoice for her royalties (that she shares with Hannes I suppose ☺). SABAM works in different ways in different situations;

Or they charge about 10 to 12 % of the net fee (let's say 10% of 6000 euro per house, or 600 euro per house) or sometimes they ask this same percentage (10-12%) of the total or a part of the ticket income. It's a mystery to me what kind of rule they apply but mostly it's connected to the national system, in this case they would follow the Portuguese SPA company rules.

-**accommodation** upon arrival in the first city until departure to Belgium is covered by the 3 houses – we ask to provide 3 hotel rooms in a 3 star hotel with ensuite bathrooms and breakfast included: 1 double room + 2 singles

-**travels:**

Silke and Hannes prefer to travel through Europe by (sleeper) train if time allows it. In this case, I think it's a trip from Brussels to Madrid and from Madrid to Lisbon and from there to Faro/Porto? So, up to you to organise which city comes first so you can calculate the train costs?

The two team members from CAMPO in this case would fly in from Brussels to the first city and have another flight back home from the last city. (we can fly both from Brussels South (Charleroi) or Brussels Zaventem)

In between cities they would all travel by train, 2nd class.

-**transport of the set**: for distances this far we often work with Ziegler, an international freight company that takes care of our sets and brings them (often in combined transports) to the city/theatre of destination; in this case there would be for example a transport to Faro from Ghent (BE) – where our offices and set warehouse is, and then a transport back to Belgium from the last city where we perform.

All in all you'd have to take into account about 2000 euro transport cost (+ VAT) for Ghent-Faro + Porto-Ghent for example.

Transport in between cities: the set is fairly small, and can be transported in a relatively small van, so I would propose the 3 theatres do arrange this transport by themselves between the cities and split the costs. Here attached you find a picture of a van with the right measurements in case theatre don't have a van at their disposal and need to rent one.

SOMETIMES we allow theatres to remake the set on location. It could save the houses a huge transport cost from and to Ghent and in the case of Pleasant Island it's a question of renting some technical material (like projectors), building two large screens and a surtitle screen + some minor woodwork. If one house builds the set, (I think Teatro Municipal in Porto could be able to do this, no?) then the other two could use it as well and you only need to cover the local transport between cities.

I asked our head of productions to send me a document that describes all materials needed, and will forward this to you once I have it.

-per diems: in Belgium, each cultural worker receives 30 euro per day per diem to cover costs for drinks and food (next to the included breakfast in the hotel). In this case, I take into account 21 nights in Portugal, or 630 euro per person for the full 3 weeks. This is a high number compared to Portuguese standards, so this per diem cost would probably be something we could negotiate about. Sometimes countries have their own national official per diem amount and then we follow the local rules!

-translation: Pleasant Island is presented in English. We don't have a Portuguese translation of the show. If the houses/festivals would like the show to be surtitled in Portuguese for their audiences, we can send the original script but the organisation and cost of this translation would be for the inviting houses. here again, a cost for a translator's work divided by 3, probably very much doable! The Pleasant Island's production assistant would of course help the translator with the necessary structure in which we need to receive the translation and she would also integrate the Portuguese language in our Glypheo-program with which she operates the titles during the show.

The **technical rider** of the show can be downloaded from our production pages: https://planning.campo.nu/en/producties/island/production_technical

On the same **production page** you can find some copy, pictures and reviews and a text by Nienke Scholts on their research: https://planning.campo.nu/en/producties/island/text_production

Here attached you find the traditional dossier (comparable info with online copy) and the performance schedule that gives you a clean idea about the number of shows (49!) we lost due to corona.

I hope this gives a good first idea about what a tour with 12 shows entails – probably you still have questions.

Don't hesitate to ask, I'm happy to zoom if that makes things go quicker!

Best regards,

Marijke

Marijke Vandersmissen

International relations

hidden phone no. for privacy motives

www.campo.nu



2 anexos

PleasantIsland_ENG.pdf
909K

performancelist_PleasantIsland.pdf
439K

Clara Antunes *hidden email for privacy motives* 10 de junho de 2021 às 13:20
Para: Marijke Vandersmissen *hidden email for privacy motives*

Greetings, Marijke!

Thank you SO MUCH for your careful and thorough response, it is so very kind of you to have taken the time to reply to my email. I'll add a few comments after your responses, in green.
Have a very nice end of the week!

(today it's Portugal's National Day, so everything is nice and quiet over here, and the sun shines brightly!)
Best wishes,

Clara Antunes
Produção | Production

Marijke Vandersmissen *hidden email for privacy motives* escreveu no dia terça, 8/06/2021 à(s) 16:39:

> Hello Clara,
>
> Silke asked me already a while ago to make you a scenario budget for 12 shows of Pleasant Island in Faro, Lisbon and Porto.
>
> My mistake, I took it upon me to make you a proposal when it was going to be a bit calmer in my mailbox, but the pandemic is shrinking everywhere in Europe (tours taking off again!) and also in our own theatre in Gent we have new events coming up – I completely forgot to follow up!

It's fine, I totally understand work cluttering in your mailbox and having the chance to reach less urgent matters in due time (I'm a producer myself, as Silka may have told you!). I'm grateful that you eventually got to my email :)

> Soooo, 12 shows in 3 consecutive weeks, 4 shows in each city.
> Pleasant Island travels in a team of 4. Silke and Hannes, a production assistant/surtitle operator and a technician.
>
> In general we ask:
>
> -6000 euro net **performance fee** for 4 shows in a row, or in this case 18.000 euro in total for 12 shows.

Thanks for this - seems reasonable! I guess there is no VAT to add to this, as long as the contracting organization has a valid VIES number, right?

> -Silke is member of SABAM, the Belgian **author rights** company : they would send an invoice to each theatre to invoice for her royalties (that she shares with Hannes I suppose ☺). SABAM works in different ways in different situations;
>
> Or they charge about 10 to 12 % of the net fee (let's say 10% of 6000 euro per house, or 600 euro per house) or sometimes they ask this same percentage (10-12%) of the total or a part of the ticket income. It's a mystery to me what kind of rule they apply but mostly it's connected to the national system, in this case they would follow the Portuguese SPA company rules.

Thank you for making this so clear. In Portugal, artists registered at SPA usually charge a % of the ticket revenues (6% to 10%), which I imagine is most likely lower than the 10% of the net fee (as ticket prices are usually low). It is also a mystery to me, but usually the Theatres negotiate these conditions directly with SPA/SABAM. As long as the artist is in agreement with any of those, most likely the Theatre goes for the less costly option. Unfortunately, paying for author rights is still not a very usual practice here in Portugal, which means that most Theatres try as much as possible to avoid it. Not that it really matters for now, (I'll just consider the maximum fee you've indicated) just a heads up, in case this is important for you in another context/negotiation!

-accommodation upon arrival in the first city until departure to Belgium is covered by the 3 houses – we ask to provide 3 hotel rooms in a 3 star hotel with ensuite bathrooms and breakfast included: 1 double room + 2 singles

Alright, all standard - no problem whatsoever.

-travels:

Silke and Hannes prefer to travel through Europe by (sleeper) train if time allows it. In this case, I think it's a trip from Brussels to Madrid and from Madrid to Lisbon and from there to Faro/Porto? So, up to you to organise which city comes first so you can calculate the train costs?

I'm very glad to read this. Such a consistent practice with their work's artistic content. It is probably a challenge for you, bearing in mind the busy touring that this performance seems to show (even though most of it has been unfortunately cancelled...). The only connection we had by train to Madrid (the mythical - and extremely slow - train "Lusitânia") has unfortunately been extinguished due to the pandemics. At this moment, the only option to reach Madrid by land is with Flixbus (8h-9h trip). Would that be a possibility, or would they prefer flying, given the bother? From Lisbon to Faro/Porto it'll be alright to use trains.

The two team members from CAMPO in this case would fly in from Brussels to the first city and have another flight back home from the last city. (we can fly both from Brussels South (Charleroi) or Brussels Zaventem)

In between cities they would all travel by train, 2nd class.

Ok, thanks for clarifying!

-transport of the set: for distances this far we often work with Ziegler, an international freight company that takes care of our sets and brings them (often in combined transports) to the city/theatre of destination; in this case there would be for example a transport to Faro from Ghent (BE) – where our offices and set warehouse is, and then a transport back to Belgium from the last city where we perform.

All in all you'd have to take into account about 2000 euro transport cost (+ VAT) for Ghent-Faro + Porto-Ghent for example.

Transport in between cities: the set is fairly small, and can be transported in a relatively small van, so I would propose the 3 theatres do arrange this transport by themselves between the cities and split the costs. Here attached you find a picture of a van with the right measurements in case theatre don't have a van at their disposal and need to rent one.

SOMETIMES we allow theatres to remake the set on location. It could save the houses a huge transport cost from and to Ghent and in the case of Pleasant Island it's a question of renting some technical material (like projectors), building two large screens and a surtitle screen + some minor woodwork. If one house builds the set, (I think Teatro Municipal in Porto could be able to do this, no?) then the other two could use it as well and you only need to cover the local transport between cities.

I asked our head of productions to send me a document that describes all materials needed, and will forward this to you once I have it.

Indeed, international set freight tends to be rather costly. Building what you are describing could very well be a possibility. However, renting good quality projectors can be very costly (and usually theatres have their projectors fixed in a certain spot, which wouldn't really fit the performance's rider). It's a matter of comparing costs, but it's good to know this is an hypothesis, mainly considering that we may be avoiding extra transportation and ensuing environmental impacts.

-per diems: in Belgium, each cultural worker receives 30 euro per day per diem to cover costs for drinks and food (next to the included breakfast in the hotel). In this case, I take into account 21 nights in Portugal, or 630 euro per person for the full 3 weeks. This is a high number compared to Portuguese standards, so this per diem cost would probably be something we could negotiate about. Sometimes countries have their own national official per diem amount and then we follow the local rules!

In Portugal, the standard perdiem is of 25€/day, but of course this also depends on the city - whenever performing in smaller towns, it may decrease a bit to 20€/day. And often artistic and technical teams prefer to stay in appartments, where they can cook (especially is permanence times are longer).

-translation: Pleasant Island is presented in English. We don't have a Portuguese translation of the show. If the houses/festivals would like the show to be surtitled in Portuguese for their audiences, we can send the original script but the organisation and cost of this translation would be for the inviting houses. here again, a cost for a translator's work divided by 3, probably very much doable! The Pleasant Island's production assistant would of course help the translator with the necessary structure in which we need to receive the translation and she would also integrate the Portuguese language in our Glypheo-program with which she operates the titles during the show.

Understood, I will consider this cost as well! Could you please just let me know of the total number of words and characters in the script, so I can include an approximate amount for translation into the budget?

The **technical rider** of the show can be downloaded from our production pages: https://planning.campo.nu/en/producties/island/production_technical

On the same **production page** you can find some copy, pictures and reviews and a text by Nienke Scholts on their research: https://planning.campo.nu/en/producties/island/text_production

Here attached you find the traditional dossier (comparable info with online copy) and the performance schedule that gives you a clean idea about the number of shows (49!) we lost due to corona.

Thank you very much, all well received! Nienke's text will be very useful, thank you for this.Do you have any idea on where it has been published? All I can find is that it was part of Kunstenfestivaldesarts's programme, so possibly published in 2019?

I hope this gives a good first idea about what a tour with 12 shows entails – probably you still have questions.

Don't hesitate to ask, I'm happy to zoom if that makes things go quicker!

I believe all is prety clear, and I should have no further questions beyond those included above! Thank you once again for your trouble in answering all this, it'll be a pleasure to analyse Silke & Hannes' work and I hope to do it justice! Who knows, I might still able to make this project come to live in a not so near future :)

Fig. 84. Example of an email exchange with an artist/company (Hannes Dereere and CAMPO, apropos *Pleasant Island*) to ascertain artistic fees and technical and production needs.

B.2.4. Rooming and Meals

The tables on the following page (cf. Fig. 85) quantify the number of nights and meals required for the hosted artistic teams throughout the whole duration of the Project, and their translation into budgetary estimates, supporting the figures allocated to the budget chapters "7.2. Accommodation" and "7.3. Meals" (cf. Annex B.2.).

Notes:

- Accommodation in Montemor-o-Novo has not been considered for the team of *Concert for a Tree*, as Safira is located one hour's distance from Lisbon (their city of origin).
- The *Critical Transitions* and *Trajectories* team partly overlaps, which is why only 1pax's accommodation was contemplated on September 15th, 2023.
- Accommodation in Lisbon has not been foreseen for the teams of *Chronos Cube* and *Internal Agents*, as the artists reside in the city.
- *Common Dreams: Flotation School*'s accommodation needs encompasses the artist plus seven students and one night per expert (estimated in 12pax).

PROSPECTING OTHERWISE | ROOMING

			Day of the month	No. Pax	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	
2023	MAY	Porto	Critical Transitions	1											1	1	1																		3
			Chronos Cube	1											1	1	1																		3
			Drought	1										1	1	1	1																		4
	JUNE	Águeda	Concert for a tree	2														2	2	2	2														8
		Aljezur																							2	2	2	2								8
	SEPTEMBER	Lisboa	Critical Transitions	1													1	1	1																3
			Trajectories	2															1	2	2	2	2	2	3	3	3	3							19
			Drought	1												1	1	1	1																	4
	OCTOBER	Porto	Gentleness of a Giant	2 to 6				5	5	5	5	5	5																							30
		Aljezur												6	6	6	6	6	6																	36
		Lisboa																																	2	2
	NOVEMBER				2	2	2	2	2																											10
	DECEMBER	Porto	Internal Agents	4															4	4	4	4	4	4	4	4	4	4	4						48
		Loulé								4	4	4	4	4	4	4	4	4	4	4																48
2024	JANUARY	Aljezur	Common Dreams	1							1	1	1	1																						5
				7								7	7	7																						21
		Porto	Pleasant Island	4																		4	4	4	4	4	4									24
		Faro																										4	4	4	4	4	4			24
		Lisboa																																4	4	8
	FEBRUARY				4	4	4	4	4																											20
		Porto	Yabba	8																				8	8	8	8	8	8	8						56
		Lisboa																													8	8	8			24
	MARCH				8	8	8	8	8																											40
		Faro								8	8	8	8	8	8	8	8																			56
		Aljezur	Common Dreams	1																								1	1	1	1	1	1			6
				7																									7	7	7	7				28
	APRIL	Águeda	Autopsy	10																10	10	10	10	10	10											60
		Faro																																10		10
	MAY				10	10	10	10	10																											50
		Porto	Vegetative State	6	6	6	6																								6	6	6	6	6	30
		Aljezur						6	6	6	6	6	6	6																						18
		Lisboa														6	6	6	6	6	6	6														42
	JUNE																																			42
		Aljezur	Common Dreams	1					1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1	1								19
				7					7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7	7									133
				12													1	2	2	1			1	1	2	2										12
																																				954

PROSPECTING OTHERWISE | MEALS

			Day of the month	No. Pax	1	2	3	4	5	6	7	8	9	10	11	12	13	14	15	16	17	18	19	20	21	22	23	24	25	26	27	28	29	30	31	
2023	MAY	Porto	Critical Transitions	1											2	2	2	2																	8
			Chronos Cube	1											2	2	2																			6
			Drought	1										2	2	2	2	2																			10
	JUNE	Águeda	Concert for a tree	2														4	4	4	4															16
		Aljezur																							4	4	4	4								16
	JULY	Safira			4																															4
	SEPTEMBER	Lisboa	Critical Transitions	1													2	2	2																	6
			Chronos Cube	1													2	2	2																	6
			Trajectories	2															2	4	4	4	4	4	4	4	4	4	4							42
			Drought	1												2	2	2	2	2																10
	OCTOBER	Porto	Gentleness of a Giant	2 to 6			12	12	11	11	11	11	1																							69
		Aljezur												12	12	12	12	12	12	1																73
		Lisboa			12	12	10	10	10	1																									12	12
	NOVEMBER														8	8	8	8	8	8	8	8	8	4	4	4				8	4	4	4			55
	DECEMBER	Porto	Internal Agents	4															8	8	8	8	8	8	8	8	8	8	8	8						104
		Loulé								8	8	8	8	8	8	8	8	8	8	8																96
2024	JANUARY	Aljezur	Common Dreams	1						1	2	2	2	2	2	1																				99
				7								14	14	14	14																					12
		Porto	Pleasant Island	4																		8	8	8	8	8	8									55
		Faro																										8	8	8	8	8	8			48
		Lisboa																																8	8	48
	FEBRUARY				8	8	8	8	8	4																										16
		Porto	Yabba	8																				16	16	16	16	16	16	16						44
		Lisboa			16	16	16	16	16																						16	16	16			112
	MARCH	Faro								16	16	16	16	16	16	16	8																			48
		Aljezur	Common Dreams	1																								1	2	2	2	2	2	1		80
				7																									14	14	14	14	14			12
	APRIL	Águeda	Autopsy	10																20	20	20	20	20	20											70
		Lisboa																										20	20	20	10	10	10			120
		Faro																																20		90
	MAY				20	20	20	20	20																											20
		Porto	Vegetative State	6	12	12	12																								12	12	12	12	12	100
		Aljezur						12	12	12	12	12	12	12																						60
		Lisboa													12	12	12	12	12	12	12	6														36
	JUNE																																			54
		Aljezur	Common Dreams	1					2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2	2									90
				7					14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	14	7									38
				12													2	4	4	2			2	2	4	4										269
																																				24
																																				2216

		ESTIMATE
Critical Transitions	6	390,00 €
Trajectories	19	760,00 €
Chronos Cube	3	195,00 €
Drought	8	520,00 €
Concert for a tree	16	1 040,00 €
Gentleness of a Giant	78	3 120,00 €
Internal Agents	96	3 840,00 €
Common Dreams	224	8 960,00 €
Pleasant Island	76	3 040,00 €
Yabba	176	7 040,00 €
Autopsy	120	4 800,00 €
Vegetative State	132	5 280,00 €
		38 985,00 €

		ESTIMATE
Critical Transitions	14	175,00 €
Trajectories	42	525,00 €
Chronos Cube	12	150,00 €
Drought	20	250,00 €
Concert for a tree	36	450,00 €
Gentleness of a Giant	209	2 612,50 €
Internal Agents	296	3 700,00 €
Common Dreams	471	5 887,50 €
Pleasant Island	156	1 950,00 €
Yabba	360	4 500,00 €
Autopsy	330	4 125,00 €
Vegetative State	270	3 375,00 €
		27 700,00 €

	REF € / NIGHT	
HOTEL	65,00 €	per person
APPARTMENT	40,00 €	per person

	REF PERDIEM = 25€	
RESTAURANT	12,50 €	per person/meal

Fig. 85. Breakdown of Rooming and Meals for the hosted artistic teams.

B.2.5. Travels' carbon footprint and offsetting

Prospecting Otherwise's travels' carbon footprint will be offset by supporting reforesting, with native species, areas of the country now swamped with fast-growing, biodiversity harming, industry-committed eucalyptus and pine (one of the underlying issues of Portugal's recurring wildfires). This endeavour will be implemented via a monthly *Patreon* subscription to the organisation Reflorestar Portugal (n.d.-b). According to the alternatives provided, *PO* shall opt for a "Plant Water" membership (86,5€/month) for a total of nine months and for "Ecosystem Restoration" (172,50€/month) for an additional four months, totalling an investment of 1.468,5€ over 13 months.[456] The researcher understands carbon offsetting as a mitigator of *PO*'s environmental impacts, not a commended long-term answer to unsustainable practices. Nevertheless, this investment in a local, natural-based solution to countering the effects of climate change aims at manifesting the Project's recognition of accountability, consisting of a symbolic gesture of both financial and pragmatical viability that makes for a suitable (as much as needed) immediate contribution.

TRAVELS CARBON FOOTPRINT						
FROM	TO	VIA	TONNES CO2	NO. TRIPS	TOTAL TONNES	NOTES
SCL	LIS	MAD	3,13	12	37,56	6pax, round trip
NYC	LIS	-	1,51	4	6,04	1pax, x2 round trips
BRU	LIS	-	0,48	14	6,72	4pax, 1 round trip + 1pax, x3 round trips
MAD	LIS	-	0,14	12	1,68	6pax, round trip
OSL	LIS	-	0,77	4	3,08	1pax, x2 round trips
AMS	LIS	-	0,51	2	1,02	1pax, round trip
BER	LIS	-	0,64	2	1,28	1pax, round trip
					57,38	Ct
					1 427,00 €	Amount for carbon offsetting as suggested by MyClimate.org
					1 468,50 €	Amount to be invested via "Reflorestar Portugal" *Patreon* membership (over 13 months)

[456] The researcher shall personally cover the difference to the amount estimated for carbon offsetting in the Project's budget (1.300€, as per chapter "7.1 Travels", cf. Annex B.2.).

Fig. 86. *[preceding page]* Travels' carbon footprint calculation and offsetting.

Source: CO_2 tonnes per trip were calculated using the web tool "Flight carbon footprint calculator" (Carbon Footprint n.d.), and their translation into carbon offsetting contribution was based on *Myclimate.org* (Myclimate n.d.).

B.2.6. Funding sources' applications: two cases

This Annex complements the expounding of Section 2.4.2., Part II, further developing, with regards to two of *PO*'s foreseen financing parties, the arguments to be presented to DGArtes and simulating the preparation of a budget to IBERESCENA.

DGArtes: Arguments outline in favour of correspondence to general objectives

When preparing an application to DGArtes, it is important to consider the general and specific objectives postulated by the General-Directorate, building a solid argumentation on the candidate project's correspondence to both. The following key points summarise the exposition that is to be composed regarding *Prospecting Otherwise*'s response to seven out of eight main artistic and cultural public interest objectives identified in the call,[457] namely:

- It "pursues the specific objectives of the predominant artistic area", which, for multidisciplinary programming practices, means, as per Diário da República (2016),[458] to "encourage, preserve, value and promote multiple practices of reflection and relationship between artistic disciplines, which show a transversal, innovative and experimental dimension […], organising proposals that clearly and predominantly involve a multidisciplinary approach to projects". Indeed, *PO* promotes the development of a programme that nurtures the crossing of diverse contemporary artistic languages with a decidedly exploratory approach.
- It contributes to "the diversity and quality of artistic supply in the national territory, and it "fosters territorial cohesion and the correction of asymmetries in access to cultural creation and fruition" – being held, as it is, in six different cities/areas across the country;
- It promotes the "participation and qualification of communities and audiences in culture in various areas of artistic activity and good accessibility practices" – via a

[457] As per Art. H. of the announcement of the 2020-2021 "Sustained Support – Programming" call (República Portuguesa – Cultura/DGArtes n.d.-c, free translation from Portuguese).
[458] Cf. point c), Art. 3 [Artistic Objectives], free translation from Portuguese.

sustained communication strategy and diverse content choices that are able to reach varied audiences;

- It enhances the "mission of professional entities with continued activity" – Gerador will furthermore enlarge its scope of action via its association with *PO*, and the latter should gain an opportunity for professional development;
- It promotes the "sharing of State responsibilities, with cultural agents and other public and private entities, to encourage good employability and sustainability practices, combating economic asymmetries and precariousness in the cultural sector" – *PO* shows a relatively modest dependency on central state subsidies, with a total of 59% of other public and private funding sources, and follows just employment practices, offering three contracts to its core team members;
- It promotes the "diversity and qualification of arts professionals" – by inviting twelve artistic teams, encompassing forty-six artists from various fields (chiefly within the performing arts but also visual arts) and seven different nationalities to integrate a highly qualified artistic programme.

PO only fails to assist the objective of "fomenting the internationalisation of Portuguese arts and culture", as it develops exclusively in national territory and participation of international professionals and audiences is not to be sponsored for sustainability motives. Still, whenever possible, we shall endeavour to sponsor networking opportunities, fostering meetings between invited artists, so they can exchange practices and aid one another in finding suitable partner organisations in their homelands.

IBERESCENA: Budget example

Figure 87, on the next page, displays a filled-in budget model for the support requested from the Fund, using the template provided (IBERESCENA n.d.-b). The total amount solicited is 11.360,54€, covering 80% of expenses incurred with logistics implied in hosting the Chilean performance *Vegetative State* by Manuela Infante. The figure stands below the programme's maximum individual grant allowance (established at 20.000€). [459] Furthermore, considering the project's global touring costs, the overall percentage of dependence on IBERESCENA amounts to 28%, thus warranting its financial sustainability.

[459] Cf. Art. 5.2, point 5., of the 2021/2022 competition's regulations (IBERESCENA n.d.-b).

TÍTULO DE PROYECTO: GIRA PORTUGUESA "ESTADO VEGETAL" | PROSPECTING OTHERWISE

	PRESUPUESTO				
	CONCEPTO	VALOR TOTAL	APORTE PROPONENTE	OTROS APORTES	Ayuda solicitada a IBERESCENA (llenar solo las casillas solicitadas al Programa)
1	**TRANSPORTE**				
1.1	Transportes aéreos, terrestres o marítimos	4 800,00 €	960,00 €	- €	3 840,00 €
1.2	Transportes internos	745,68 €	149,14 €	- €	596,54 €
1.3	Cargas	- €	- €	- €	- €
	SUBTOTAL 1	5 545,68 €	1 109,14 €	- €	4 436,54 €
2	**MANUTENCIÓN**				
2.1	Alojamiento	5 280,00 €	1 056,00 €	- €	4 224,00 €
2.2	Alimentación	3 375,00 €	675,00 €	- €	2 700,00 €
	SUBTOTAL 2	8 655,00 €	1 731,00 €	- €	6 924,00 €
3	**TRÁMITES**				
3.1	Seguros	- €	- €	- €	- €
3.2	Visas	- €	- €	- €	- €
3.3	Gastos de aduanas	- €	- €	- €	- €
	SUBTOTAL 3	- €	- €	- €	- €
4	**HONORARIOS**				
4.1	Honorarios de grupos o compañías	24 660,00 €	24 660,00 €	- €	- €
4.2	Honorarios de equipo de producción	- €	- €	- €	- €
4.3	Honorarios de equipo técnico	- €	- €	- €	- €
4.4	Derechos de autoria	2 466,00 €	2 466,00 €	- €	
	SUBTOTAL 4	24 660,00 €	24 660,00 €	- €	- €
5	**DIFUSIÓN** *				
5.1	Diseño gráfico	633,33 €	633,33 €	- €	- €
5.2	Impresos **	819,32 €	819,32 €	- €	- €
5.3	Promoción y publicidad ***	59,17 €	59,17 €	- €	- €
	SUBTOTAL 5	1 511,82 €	1 511,82 €	- €	- €
6	**GASTOS PAR A IMPLEMENTACIÓN DE ASPECTOS VIRTUALES**				
6.1	Contratacióndе servicios de comunicación virtual	- €	- €	- €	- €
6.2	Adquisición de equipo para desarrollo virtual de la actividad	- €	- €	- €	- €
	SUBTOTAL 6	- €	- €	- €	- €
7	**OTROS RUBROS**				
7.1	Imprevistos (gastos no subvencionables con recursos de IBERESCENA) - *International bank transfer fees*	150,00 €	150,00 €	- €	- €
	SUBTOTAL 7	150,00 €	150,00 €	- €	- €
	GRAN TOTAL	**40 522,50 €**	**29 161,95 €**	**- €**	**11 360,54 €**
		100%	**72%**		**28%**

* Note: these figures were obtained by dividing the costs foreseen under point 8. "Promotion and Communication" in the project overall budget and splitting them by the number of projects hosted within *PO* .
** Costs included in this estimate include: muppis, posters, distribution services, canvas, banners/flags, and signage
** Costs included in this estimate include: Facebook/Instagram and Spotify adds

Fig. 87. Example of a filled-in budget model (IBERESCENA).

B.2.7. Experimental alternative model for handling artistic fees: A proposal[460]

Touring within the performing arts typically entails that an artistic fee is paid to an organisation – with the most common legal formation being that of not-for-profit associations or cultural cooperatives, providing legal status to artists' collectives and companies –, which in turn is responsible for contracting all freelance artistic and technical

[460] Disclaimer: This proposal was crafted in June 2021, prior to the implementation of the "Estatuto dos Profissionais da Cultura" [Cultural Professionals Statute], entering into force on January 1st, 2022 (República Portuguesa – Cultura, n.d.). The Statute inaugurated a special social protection regime and new juridical forms of contract (namely "Contracts of Very Short Duration") for registered cultural professionals, thus harbouring relevant transformations in employment and management practices within the performing arts sector. However, even if it could provide a suitable legal framework, it still differs significantly from the alternative schemed model, which advances other hiring parties' responsibility, uniformisation of wages, and the need for organisations to secure contingency margins.

team members.[461] As there is no standard fee to beacon wage reasonability for artistic directors, performers, technicians, producers, and all those collaborating in a work,[462] each organisation settles touring figures according to its dimension (considering the number of people and other production costs); the sum of performances to be presented (budgetary degression usually applies for over one performance in the same venue); experience and recognition of the performers/actors involved; peer-acknowledgement, and other fairly obscure criteria (to which saleability is not alien). Not only does this management model imply that finding a correct fee – considering both teams and the hosting partner's interests – is often a demanding and undecisive task, but also that it is frequently still subject to fierce negotiation since the rationale behind the offer remains unclear to the hiring party: mistrust is thus embedded into these power relations.

As a result, organisations can rarely set a portion of the fee aside for administrative and maintenance expenses, and the teams' fees eventually become minimal, especially minding how sparsely national productions tour.[463] Furthermore, the administrative load that weighs over the intermediary organisations – usually undertaken by a limited staff of producers – is immense, as these care for all production and logistical matters demanded when touring, as well as legal and fiscal affairs required for contractual procedures. Consequently, producers become overburdened and rapidly exhausted – which makes for a

[461] This system directly reflects public tendering procedures, which assume that a sole supplier should be able to cater for a service (in this case, a performance), leading to the need for an intermediary to undertake the main contractor role, managing all subsequently required hirings. The hosting theatres are, thus, prevented from employing artists individually. Furthermore, applications for public funding have similarly assumed that cultural professionals should work as freelancers. This was notoriously the case with DGArtes until 2022, affording a maximum allocation of 50% of the total budget requested to structural expenses – including teams' salaries –, a manifestly insufficiently ratio to sponsor employment contracts (cf. no. 3., point IX in República Portuguesa – Cultura/DGArtes n.d.-b).

[462] The "Academia de Produtores Culturais" [APC] independently advanced a model of a remuneration table for the performing arts in 2011 (no longer found online). This instrument was replaced in 2016 by another attempt at harmonising practices, proposed by an informal group of producers organising monthly meetings between February and December 2016 at Polo Cultural das Gaivotas – Boavista, in which the author of this research took part (APC 2016). As stated in the document, "[t]he objective of this table is not to establish a rigour that invalidates the singularity of each project, but rather to offer a set of guiding recommendations for a more coherent and fairer distribution of public money" (Ibid., 1, free translation from Portuguese). The document was laboriously elaborated over several tense group discussions, which clarified that the performing arts value singularity over coherence – as testified by suggested fees' oscillation, commonly presenting variations of 250% between a minimum and maximum wage. This example illustrates how the sector's idiosyncrasies make it hard to institute a standard work model. It is different in the cinema sector, which regularly publishes reference remuneration tables to the cinema, audiovisual, and publicity professionals, following work groups counseling (cf. AIP 2020 or CENA-STE 2016 – the Union's last remuneration tables update), resulting in more transparent payment policies.

[463] As a case for this assertion, *Gentleness of a Giant*, by Gustavo Ciríaco, has been presented a meagre sixteen times from 2016 to the present day, mainly in the months following its premiere (Ciríaco n.d.).

poorly resilient sector – and teams on tour are relying on a frail system that is ultimately unable to secure sustainable and dignified means of living.

An alternative management model could be prototyped within future editions of *Prospecting Otherwise*, where teams' hiring responsibility relies upon the party with whom the presentation contract is celebrated – be it the project manager (as it would in this case) or hosting theatres/institutions/organisations –,[464] instead of over artist-led organisations. The artistic fee would be ascertained based on the number of team members engaged in touring (both artists, technicians and producers), whose individual employment – a cost estimated resorting to regulated remuneration tables, foreseeing varying 1-day to 1-month contracting periods (including rehearsals) – is formalised through fixed-term contracts, with a corresponding duration to the tour plan envisaged. Additionally, the production houses/companies ought to be warranted a fixed 20% to 30% charge – depending on the work's magnitude (lower percentage applicable for larger pieces) –, calculated on top of the troupe's wages and invoiced directly to the hosting partner, which shall cover artistic production expenses and other costs (to be managed at their discretion).

Figure 88, on the following page, applies this model to the performance *Concert for a Tree*, including a reduced team comprising two persons (and a proportionally small artistic fee of ca. 933€ per performance). As calculations attest, increasing expenditures by merely ca. 1.000€ compared to the proposed fee (8.400€) would allow employing the team on tour for a generous one-month period, including the nine performances. This framework would grant the artistic director and the technician a net amount of, respectively, ca. 2.000€ and 1.000€ while still allotting ca. 2.500€ to production expenses (including back-office staff's wage and other depreciation costs).

This alternate model would bring about several positive externalities: not only would teams on tour be exempt from paying social security as freelancers within their engagement period (which increases revenues made via other simultaneous projects), but they would also profit from facilitated access to social benefits – seldom attributed to independent workers – whenever inactive, and be rightly secured against labour injuries. While some flexibility should be allowed in applying this alternative managerial scheme – for it is expectedly

[464] Note that the budgetary setup in Annex B.2. does not reflect this intent, as it was deemed too experimental to propose without serious consideration. Should this model be attempted, it would demand consulting experienced financial managers for further review. However, the researcher would like to spur reflection on this matter, under which critical malpractices are currently in place.

increasingly hard to follow as team numbers grow – it would be interesting to tend to the favourable social effects of securing continuous employment conditions for cultural and creative professionals.

Yet another logistical advantage refers to a new ability by hosting partners, when assuming the role of contracting parties, to support transportation costs directly, as employees are entitled by law to travel allowances (currently set at 0,36€/km).[465] Apart from being a social justice corrective measure that simultaneously addresses a prevailing fiscal conundrum,[466] this would significantly aid with minimising present bargaining tensions.

ARTISTS' SALARIES CALCULATION	
ARTISTIC DIRECTOR / PERFORMER Fernando Mota	Hiring regime fixed-term 1-month contract
INCOME	
Base salary	3 300,00 €
Holiday + Christmas subsidy	550,00 €
INDIVIDUAL TAXES	
Social security (11%)	383,17 €
IRS (27%)	940,50 €
EMPLOYER'S TAXES	
Social security / TSU (22,3%)	858,55 €
Compensation funds (1%)	33,00 €
Work accidents insurance	100,00 €
NET INCOME	2 022,17 €
GROSS COST	4 841,55 €
TECHNICIAN	Hiring regime fixed-term 1-month contract
INCOME	
Base salary	1 400,00 €
Holiday + Christmas subsidy	233,33 €
INDIVIDUAL TAXES	
Social security (11%)	174,17 €
IRS (13,9%)	220,08 €
EMPLOYER'S TAXES	
Social security / TSU (22,3%)	364,23 €
Compensation funds (1%)	14,00 €
Work accidents insurance	100,00 €
NET INCOME	1 025,20 €
GROSS COST	2 111,57 €

TOTAL GROSS COST		6 953,12 €
PROPOSED FEE (x9 perf.)		8 400,00 €
30% PRODUCTION FEE		2 520,00 €
TOTAL GROSS COST + PROD FEE		9 473,12 €
BALANCE	-	1 073,12 €

Fig. 88. Example of the experimental alternative model for handling artistic fees applied to the performance *Concert for a Tree* by Fernando Mota (encompassing two team members on tour).

[465] Cf. "Allowance for transportation using own vehicle", Annex B.2.1., p. 327.

[466] Yet another case of discriminatory practices in place today would thus be curbed. According to Portugal's Tax Authority, travel expenses form part of freelancers' professional expenditures. As such, these should be included in the overall remuneration invoice and subject to taxes, which results in a substantial decrease in the final amount earned, adding to the sector's financial frailty. Cultural organisations normally circumvent this by requesting expenses invoices for gas and tolls to be submitted and paid based on actual costs. However, these are subject to complementary, autonomous taxation, which most fail to declare.

This model is moreover coherent with *PO*'s proposal of extended touring. Indeed, when envisaging presenting a performance for three weeks in a row (equivalent to twelve shows), the artist(s) is/are factually engaging with the Project for approximately a month. Should programming practices be generally altered towards providing longer careers – thus simultaneously diminishing the environmental toll of intensive touring, a likely future practice consequential with the climate crisis –, artists would benefit from continuous, sequential short-term contacts, allowing for the enactment of employment regimes closer to the French statute of "Intermittents du spectacle" [Intermittent performing arts workers, free translation].[467] The question remains if such a proposition could be advantageous for foreign artists, who may require differing hiring models and are likely to have entered into a contract with local intermediaries.[468]

Surely, applying this experimental management model as an isolated case will not grant the independent performing arts sector financial sustainability in the long run. It consists, nonetheless, of a statement towards change, an effort to reimagine default practices, which are, as much as humans' relation to planetary systems, in urgent need of redoing.

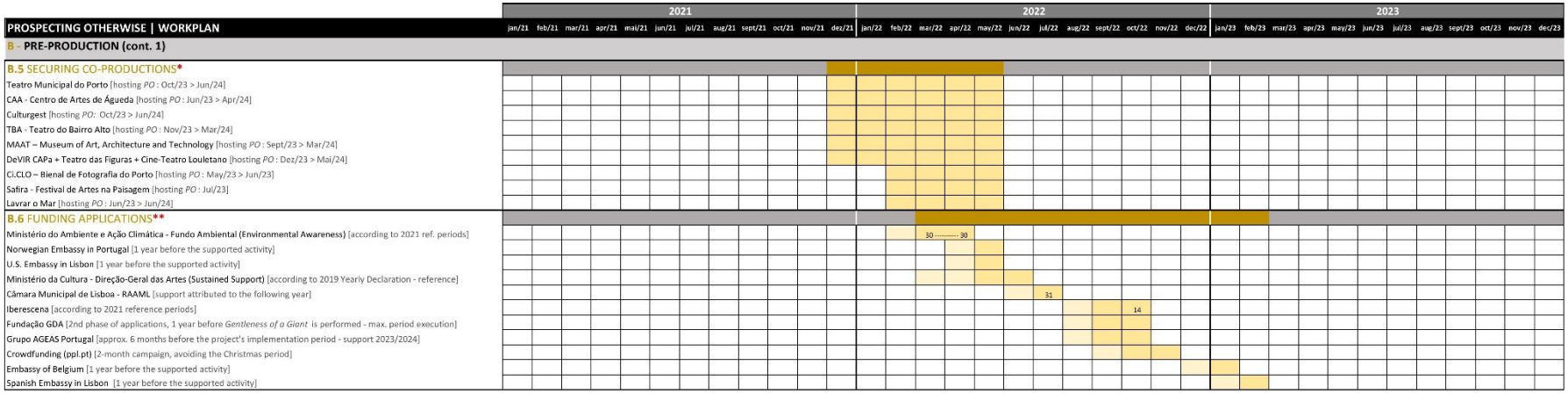
B.3. Detailed workplan

Albeit not exhaustive, the detailed workplan herein presented signals the most relevant milestones that *Prospecting Otherwise*'s team should undertake in close connection to the Project's co-producers/partner venues. When approaching the actual implementation of the Project, more thorough production and communication plans should be devised.

Considering *PO*'s timeline and development extension, the workplan reduction to the .jpgs displayed followingly cannot provide optimal legibility conditions. As such, its consultation in an independent .pdf file is alternatively suggested, made available at:
https://issuu.com/cmantunes/docs/annex_b.3_prospecting-otherwise_detailed-workplan

[467] The statute of "Intermittent performing arts workers" acknowledges the temporary nature of jobs in the sector, making it possible for cultural and creative independent/freelance professionals to access social benefits – such as unemployment subsidies – by submitting to "Pôle Emploi", the National Employment Office, their fixed-term contracts with multiple hiring agents. The granted allowances are proportional to the number of hours or days the worker previously fulfilled, and reassessed monthly (Republique Française – Pôle Emploi, n.d.).
[468] This is certainly the case with Belgium-based artists Silke Huysmans & Hannes Dereere, the authors of *Pleasant Island*, whose work is managed by the production house CAMPO.


2020
2021
2022
2023
2024
PROSPECTING OTHERWISE | WORKPLAN
sept/20 oct/20 nov/20 dec/20 jan/21 feb/21 mar/21 apr/21 mai/21 jun/21 jul/21 aug/21 sept/21 oct/21 nov/21 dez/21 jan/22 feb/22 mar/22 apr/22 may/22 jun/22 jul/22 aug/22 sept/22 oct/22 nov/22 dec/22 jan/23 feb/23 mar/23 apr/23 may/23 jun/23 jul/23 aug/23 sept/23 out/23 nov/23 dec/23 jan/24 feb/24 mar/24 apr/24 may/24 jun/24 jul/24 ago/24 sept/24
A - HUMAN RESOURCES
A.1 HR ENGAGEMENT
Clara Antunes | Programmer and Head of production [in grey - voluntary work - extending until Dec 2024]
Encont.
Mariana Rosa | Designer
Nuno Figueira | Technical director
Teresa Miguel | Financial manager [starts earlier to overview budget conception for funding applications]
Inês Lampreia | Communication & press relations
Luna Rebelo | Producer
Eva Ângelo | Videographer
Accoutant | Elisabete Oliveira - Contas ao Cubo
Estelle Valente | Photographer
B - PRE-PRODUCTION
B.1 PROGRAMMING
Artistic programme prospection
Requesting financial conditions, and ascertaining technical conditions and logistics
Attempting to expand national touring with other stakeholders' complicity
Verifying technical riders' compatibility with foreseen venues
Inviting artistis/confirming availability & checking availability for outreach strategies' collaboration+podcast/documentary
B.2 ADMINISTRATION
Creation of Prospecting Otherwise association
Acquiring Microsoft Office License + setting up Skype + Zoom accounts
Signing partnership agreement with Gerador for purposes of funding applications
Contracting work insurance for employed staff members (x3 pax)
Celebrating contracts with employed team members
Drawing/signing contracts (2023 projects) [2-3 months anteceding the presentations]
Collection of author rights' and image cession declaration from artists (when aplicable) [when signing of contracts]
Communication of 21 RFI Model for foreign companies
Drawing /signing contracts (2024 projects)
B.3 COMMUNICATION
Graphic identity development
Creating and presenting project porfolio (to coproducers and partners) - continuously updated with data/indicators
Contents' editing (Acesso Cultura) + translation to EN (internal)
Validating contents with artists
Conceiving outreach strategies w/ artists (visits to schools, work with local amateur theatre/dance groups, etc.)
Website conception and development [launch: 13/03/23, 2 months before programme kickoff]
12
Contents' adaptation to different communication materials & contents' supply to partner venues May-July 2023
Agreeing on accessibility practices with partner venues May-July 2023 (audiodescription/PGL/relaxed sessions, etc.)
Design and production of communication materials (2023 / 2024)
Social media platforms' preparation & launch
12
Documentary by Eva Ângelo (pre-production/répérage)
Contents' adaptation to different communication materials & contents' supply to partner venues Sept 2023-June 2024
Agreeing on accessibility practices with partner venues Sept 2023-June 2024 (audiodescription/PGL/relaxed sessions, etc.)
Contents' adaptation to different communication materials & contents' supply to partner Lavrar o Mar (Common Dreams)
B.4 PROSPECTION & SECURING PARTNERSHIPS
Gerador
Acesso Cultura
Terratreme Filmes
Universidade do Algarve (gathering students for Common Dreams - Flotation School)
Communication partnerships - media/online/clipping (2023 / 2024)
Reflorestar Portugal



** These periods refer to the time spanning between the first contacts, securing meetings for PO's presentation, and ending with the co-production confirmation. As proof of co-financing is due when applying to DGArtes financial support, all co-productions must be confirmed by May 2022.*

*** The highlighted cells indicate the expected periods for submitting applications/approaching financers. A preparation period of approximately 1 month for each application (or 2 months for DGArtes) will be foreseen (marked in light yellow).*

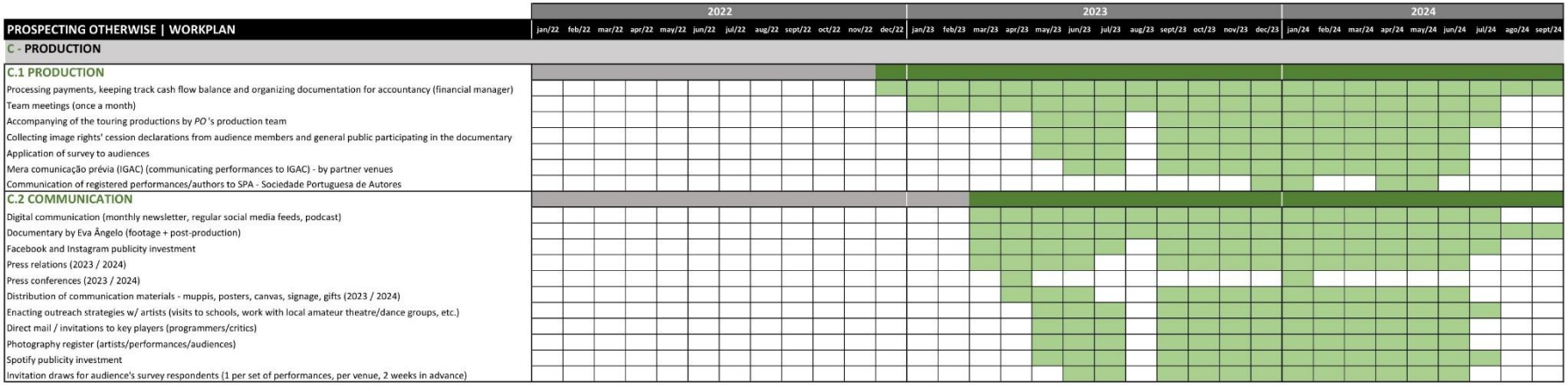


Fig. 89. *Prospecting Otherwise*'s detailed workplan, split into "Human resources", "Pre-production", "Production", and "Post-production" stages of fulfilment and their respective associated main tasks.

B.4. Impacts monitoring

PO's impact monitoring encompasses measuring concrete indicators (cf. Annex B.4.1.) – which help respond to funding parties, feeding into reports – and probing the Project's intangible effects. The latter might be empirically sensed through audiences' responses to a Survey assessing their values and impressions (cf. Annex B.4.2.), as well as through the interviews and conversations conducted for carrying out *PO*'s documentary and podcast episodes. Yet another fruitful source of insight is the perception of the teams accompanying the programme's realisation onsite, informally levying audiences' feedback and the artists' feeling with regard to spectators' engagement and reactions when experiencing the performances and artworks delivered. Imponderable – and presumedly long-term – impacts relate to how audiences living through *PO* may attune to ecological, interconnected modes of being, rationally and sensitively problematising current worldviews.

B.4.1. Indicators

The following tables attempt to offer an estimate of audience members per region and venue (cf. Fig. 90, below) – the most prevalently requested figures by financing institutions – and list possible relevant indicators to take into account concerning the programming, production, and communication dimensions of *PO*, in accordance with its planned initiatives and workplan (cf. Fig. 91, next page). Since multiple sessions will be offered at each venue, percentages of occupation are predicted to be reasonably low (ca. 50%, higher or lower depending on the seating capacity). This is a risk that the Project assumes when proposing a dilated model of programming, which may, however, also result in positive word-of-mouth after-effects and increased audience numbers towards the last presentations.

NUTS II	City	Venue	Unit of occupation/attendance	No. Sessions/Days	Capacity*	Estimated occupation/ attendance	Audience no. estimate	
North Region	Porto	**Teatro Municipal do Porto – Rivoli (Auditorium)**	session	**4**	1300	30%	1560	**3354**
		Teatro Municipal do Porto – Rivoli (Stage)	session	**4**	94	70%	263	
		Teatro Municipal do Porto – Campo Alegre	session	**4**	154	70%	431	
	Porto	**CiCLO – Bienal de Fotografia do Porto**	day	**55**	n/a	20	1100	
Center Region	Águeda	**CAA – Centro de Artes de Águeda**	session	**8**	584	30%	1402	**1402**
Lisbon Region	Lisbon	**Culturgest (Large auditorium Emílio Rui Vilar)**	session	**8**	612	40%	1958	**14166**
		Culturgest (Small auditorium)	session	**8**	145	50%	580	
	Lisbon	**TBA – Teatro do Bairro Alto**	session	**12**	115	60%	828	
	Lisbon	**MAAT – Museum of Art, Architecture and Technology**	month	**6**	n/a	1800	10800	
Alentejo	Montemor-o-Novo	**Safira – Festival de Artes na Paisagem**	session	**1**	n/a	80	80	**80**
Algarve	Aljezur and Monchique		session	**20**	n/a	60	1200	**3994**
	Praia da Amoreira	**Lavrar o Mar**	day	**9**	n/a	40	360	
	Faro	**DeVIR CAPa**	session	**4**	120	50%	240	
	Faro	**Teatro das Figuras**	session	**4**	782	30%	938	
	Loulé	**Cine-Teatro Louletano**	session	**8**	314	50%	1256	
								22997

* TBA – Teatro do Bairro Alto, as well as DeVIR CAPa's seating capacity are estimates based on personal experience (no data available).

Fig. 90. *[preceding page]* Estimate of audience turnout per region and venue, considering auditoriums' magnitudes, as required by DGArtes's application forms. *PO* estimates a total of ca. 23.000 attendees throughout its thirteen months of programming, averaging 1.800 visitors/audience members per month.

PROSPECTING OTHERWISE | INDICATORS
PROGRAMMING & PRODUCTION
No. Performances programmed
No. Artworks exhibited
No. Performances presented (sessions)
No. Days of exhibitions open to the public
No. National artists and team members involved
No. International artists and team members involved
No. Mobility days for national artists
No. Mobility days for international artists
No. CO2 emissions in international travels
No. CO2 emissions in national travels
No. Additional tour opportunities granted for *PO*'s programmed artists
No. Audiences / Visitors
No. Audience members who travelled to the venues using soft mobility means of transportation
No. Local audience members (up to 50km radius of distance from the venue)
No. Km made by audience members to attend *PO*'s events (average)
No. Audience members who evaluate the experience as "very significant"
No. Audience members who participated in at least two activities/events
No. Audience members who participated in at least three activities/events
Percentage of cultural professionals amid audience members
Percentage of highly educated audience members (min. tertiary education)
No. Partnerships granted
Rate of success in grant applications
No. Institutional partners attending performances/exhibitions
No. Experts/Critics attending performances/exhibitions
No. Surveys to audiences collected
Percentage of audiences who respond to surveys (average)
No. Survey respondents who used invitations
No. Tickets sold (full price)
No. Tickets sold (discount)
No. Invitations offered
No. Free admission sessions/days
No. Results and outputs' reports shared with stakeholders, peers, specialised press, and Academia
No. Voluntary participants to the *Forum of shared concerns* (to be launched in 2025)
COMMUNICATION
No. Posters distributed
No. MUPPIs distributed
No. Newsletter subscribers
Percentage of newsletters openned
No. clicks in newsletters' links (engagement)
No. Visitors to *PO*'s website
No. *PO* website articles' shares
No. Social media followers (all platforms)
No. Podcast listeners (monthly average)
Average reach of social media publications (per post)
Average engagement - likes, comments, shares - in social media publications (per post)
No. Posts in social media using the hashtag #prospectingotherwise
No. Press releases sent
Percentage of Press releases openned
No. Journalists/Media stakeholders present in Press Conferences
No. Direct mail / institutional invitations sent
No. Communication and Media partners granted
No. Articles/News/Interviews/Critiques in the press (print)
No. Articles/News/Interviews/Critiques in the press (digital/online)
No. Pieces/Mentions in the press (TV, radio)
No. Views of final documentary online (total)
No. Screenings of final documentary in other platforms/festivals (total)
No. Accessible sessions (total)
No. Mediation/Audiences outreach actions/activities (total)
No. Accesses to digital evening programmes
No. Visitors to *Forum of shared concerns'* website (2025 onwards)

Fig. 91. Potential programming, production/management and communication indicators. Others could be contemplated, resulting from financing institutions' demands or found relevant to assess the correct Project's implementation (e.g. No. contracts celebrated; No. stage work hours; Average payment processing time after the service's completion/delivery, among others).

B.4.2. Audiences' survey

Prospecting Otherwise's survey to audiences shall serve several purposes, namely:

1) It concurs to knowledge increase, through demographic data levying, on the type of audiences that the programme is able to summon within its first year of implementation, with a view to better determining potentially effective dissemination circuits, as well as possibly enlarging their profile in upcoming editions. It thus aids in fathoming what parcels of the population the Project has been unable to reach, inquire the reasons for its limitations, and attempt to address them;

2) It identifies the sort of values that audience members associate with, which may help either match or assay to counter them through future artistic proposals;

3) It gathers concrete information with regards to audiences' mobility options, affording to measure the Project's carbon impact,[469] and thus design adequate soft mobility incentives, advance just carbon offsetting strategies, and pressure local policymakers toward offering sustainable transportation alternatives (founding arguments upon factual figures);

4) It ascertains reasons and motivations for attendance, which is a highly valuable finding for partner venues, as well as for the Project to grasp what triggers audiences to participate in the programme – namely, if they are mainly driven by internal impulse or external factors;

5) It reviews at what levels the experience affected the participants and whether it may have somehow elicited the ecological being and *alter-politics*-raising aims that have been contended throughout this project;[470]

6) It determines whether this rather unconventional Project layout is well understood, accepted, and appreciated, and estimates audience retention rates (as per levels of attendance to multiple activities);

7) It evaluates the persuasiveness of the different communication and dissemination channels, converging to improve future outreach plans (diversify means vs. deepen actions in specific mediums/platforms);

[469] These calculations shall be verified by creating a Project profile in Julie's Bicycle free "Creative Green Tools", developed specifically for the arts and cultural industries (Julie's Bicycle n.d.-b).
[470] Cf. Sec. 1.5., Pt. I for theoretical consubstantiation, and Secs. 2.1. and 2.3.1. to 2.3.4., Pt. II, for *PO*'s precepts and programming expounding, respectively.

8) It supports collecting statistical data to measure foreseen indicators' success (cf. Fig. 91, p. 351) and content to support the Project's impact study;

9) It congruently sets *PO* as a transparent, (deep) listening project, attentive to its audiences and willing to respond to their profile, assessment and suggestions, which may consist of a mediation strategy per se, increasing audiences' sense of self-worth in relation to the Project.

As for the mode of application of the proposed survey, several different strategies may be employed, following partners' indications about their visitors' usual practices (proneness to digital engagement, predisposition for permanence after the experience, among other factors). Possibilities include:

a) In-person: Distributing the survey at the ticket office; upon entering or exiting the room; leaving the sheets on seats (when appropriate), or having the front-of-house team motivate participation, collecting filled-in surveys;

b) Online: Offering access to a digital version of the form (using Google forms, Survey Monkey, or similar free-use platforms) through the Project's and partner venues' websites and social media, displaying a QR code onsite – which could, when possible, appear in the individual ticket –, in any case instructing the front-of-house team to drive the survey's completion.

The researcher's previous participation in gathering responses to surveys in similar contexts advises devising fulfilment incentives, as audiences' cooperation is usually significantly low (yet another symptom of current society's fast pace) – with a turnout empirically located within 20% to 30%, depending on the human resources taskforce committed to assisting its submission.[471] This is especially the case with longer inquiries, as in this instance – taking approximately 20min to finalise. As such, *PO*, with the complicity of partner venues – with whom the collected findings will also be shared – intends to offer the possibility of being awarded a ticket to a performance in the respondent's city of choice, drawing one ticket per set of performances, per venue (summing a total of 25 tickets giveaway as a result of surveys' application).

[471] For example, Tiago Mansilha, counting with a team of five to ten volunteers when applying a questionnaire to audiences throughout Festival Materiais Diversos (FMD) 2014, was able to gather responses from a restricted 24,7% of participants (Mansilha 2015, 50).

The following survey outline is founded on an earlier collection of examples from several events and projects in which the researcher has been involved, namely FMD 2014 (in the capacity of the Festival's communication director) – authored by the then press relations officer Tiago Mansilha for his M.A. dissertation (Mansilha 2015, 49); Alkantara 2014 (accessed as an audience member) – authored by Ana Laura Cruz for her M.A. dissertation (Cruz 2015, 79); and "Stronger Peripheries: A Southern Coalition" – authored by Pedro Costa, Ricardo Lopes, and Margarida Perestrelo / DINÂMIA'CET, ISCTE-IUL (2022). In addition, the questions listed under point "B. Mobility" were extracted from JB's *Practical Guide: Audience Travel* (Julie's Bicycle 2015, 4). Should the survey be conducted, copyrights' permissions for some of its sections' use would possibly solicit legal agreements.

A. PERSONAL DATA, CULTURAL HABITS AND VALUES

A.1. Gender

Female	
Male	
Non-binary	

A.2. Age_____

A.3. Educational degree

Primary education (until 4th grade)	
Lower secondary education (until 9th grade)	
Upper secondary education (until 12th grade)	
Post-secondary non-tertiary education (technical school)	
Tertiary education (Bachelor, M.A. or equivalent)	
Tertiary education (PhD or equivalent)	

A.4. Current employment status (main activity)

Work (dependent workers and freelancers)	
Unemployed	

Retired	
Student	
Other	

If Other, please specify_____

A.5. Main profession/Area of studies *(or last occupation, in case you are currently unemployed or retired)*_____

A.6. Do or did you study or practice any artistic or cultural activity (professionally)?

Yes	
No	

If Yes, please specify_____

A.7. Nationality_____

A.8. Country of usual residence_____

A.9. Municipality of usual residence_____

A.10. Did you come with someone?

Yes	
No	

A.11. With whom did you come? *(tick all possible answers)*

With partner/couple	
With family	
With friends	
With work colleagues	
As part of an organised group	

A.12. How often (on average) do you do the following activities?

	Daily	Once a week	Twice a month	Once a month	Seldom	Never
Watching dance or theatre performances						
Attending music concerts						
Going to exhibitions/museums						
Going to the cinema						
Reading a book						

A.13. Which of the following values are most important to you? *(tick 3 options)*

Stability/safety/order/traditions/maintaining one's lifestyle	
Individual freedom/self-determination/independence/autonomy	
Knowledge innovations/technological advances	
Advocating for positive change/collective mobilisation	
Empathy/care/solidarity/inter-aid/kindness	
Open-mindedness/creativity	
Curiosity/Critical inquiry	
Justice/equity/balance	
Integrity/honesty/truth	
Cultural diversity/inclusiveness/accessibility	
Togetherness/sense of community/sense of belonging/sociability	
Getting to know/access other cultures/distant places	
Playfulness/fun/humour	
Ecology/environmental consciousness/biodiversity	
Restoring/reimagining human/nonhuman relations	
Safeguarding a liveable future for coming generations	
Beauty	

B. MOBILITY

B.1. How did you travel to the venue?

Walking	
Bicycle, skate, electric scooter	
Public transport (tram, train, bus)	
Car sharing	
Motorcycle	
Private car	

B.2. If you travelled by car, how many people were in the car? *(including yourself)*_____

B.3. Why did you choose this form of transport? *(tick up to 2 options)*

It was the only option available	
It was the fastest/more rational way to reach the venue	
It was the most affordable means of transportation	
It was the most comfortable choice	
For environmental reasons	
Other	

If Other, please specify_____

B.4. What would encourage you to travel by more sustainable means (if you do not already)?_____

_____

B.5. Where did you travel from today? *(please provide a postcode if possible)*

_____

B.6. Where will you return to? *(please provide a postcode if possible)*

_____

C. REASONS FOR ATTENDING

C.1. What are the main reasons for you to be here today? *(tick all applicable answers)*

I am interested in this specific performance/artwork	
I am interested in this type of performance/artwork	
I follow the work of this artist or other members of the artistic team (performers)	
I am used to coming to this venue	
I am a frequent attendee to different types of cultural events/activities	
I followed a recommendation (word-of-mouth)	
I was challenged by a friend/family member	
I know someone in the team	
I am a culture and creative sector professional	
I was curious about/drawn to the proposal	
I read a positive critique/article about the performance/artwork in the media/online and was triggered/interested	
I learned about the programme *Prospecting Otherwise* through the media/web/communication outlets and was triggered/interested	
I am interested in the subjects proposed by the programme *Prospecting Otherwise*	
I recognise the quality of the programme *Prospecting Otherwise*	
I am concerned about climate change	
It takes place in my hometown (proximity criteria)	
Other	

If Other, please specify_____

D. EXPERIENCE

D.1. What performance/artwork have you just attended?_____

D.2. This performance has: *(tick all applicable answers)*

Made me feel close/attune to the phenomena at issue	
Spurred empathic connection to its objects/gestures/issues	
Affected me in ways that I struggle to describe	
Made me feel that expanded modes of being are possible	
Lies beyond my usual scope of experience/uncanny experience	
Made me feel that something was out of place/weirdness	
Resonated in my body/sensuous experience	
Triggered my imagination	
Made me emotional/sensitive	
Extended my notion of time	
Been a disruptive/unpleasant experience	
Bored me	
Produced an effect on how I perceive and relate to the nonhuman world	
Made me think in ecological terms	
Other	

If Other, please specify_____

D.3. What have you experienced, living through this performance/artwork? What will remain/will you take home?

Describe your emotions and thoughts, and address what you feel might relate to ecological matters/being.

_____

_____

_____

_____

D.4. Rate your experience concerning the performance/artwork you have just attended/seen. *(scale 1 – did not enjoy to 7 – enjoyed very much)*

1	2	3	4	5	6	7

D.5. How do you evaluate your experience in terms of:

(scale 1 – not significant to 7 – extremely significant)

	1	2	3	4	5	6	7
Learning *(intellectual experience)*							
Values reappraisal *(disruptive experience)*							
Emotions/sensations *(emotional experience)*							
Artistic appreciation *(aesthetic experience)*							
Conviviality/social interaction *(social experience)*							
Fun/entertainment *(recreative experience)*							
Body activation *(physical/sensuous experience)*							

E. RELATION TO/ASSESSMENT OF *PROSPECTING OTHERWISE*

E.1. Did you know this performance/artwork forms part of a larger programme named *Prospecting Otherwise*?

Yes	
No	

E.2. Is this the first time you have participated in an activity of the programme *Prospecting Otherwise*?

Yes	
No, I have been to one other activity	
No, I have been to two or more other activities	

E.3. Please indicate which activities you have attended and which you eventually intend to attend. *(if possible, please underline the respective venue in the left column)*

	Have attended	Intend to attend
Exhibition *Critical Transitions + Chronos Cube + Drought*: Ci.CLO – Bienal de Fotografia do Porto / MAAT (Lisbon)		
Performance *Trajectories*: MAAT (Lisbon)		
Performance *Concert for a Tree*: Pateira de Fermentelos (Águeda), Lavrar o Mar (Aljezur), Safira (Montemor-o-Novo)		
Performance *Gentleness of a Giant*: TMP – Teatro Municipal do Porto, Lavrar o Mar (Monchique), TBA – Teatro do Bairro Alto (Lisbon)		
Performance *Internal Stakeholders*: Culturgest (Lisbon), TMP – Teatro Municipal do Porto, DeVIR CAPa (Faro)		
Performance *Pleasant Island*: TMP – Teatro Municipal do Porto, TBA – Teatro do Bairro Alto (Lisbon), Cine-Teatro Louletano (Loulé)		
Performance *Yabba*: TMP – Teatro Municipal do Porto, TBA – Teatro do Bairro Alto (Lisbon), DeVIR CAPa (Faro)		
Performance *Autopsy*: CAA – Centro de Artes de Águeda, Culturgest (Lisbon), Teatro das Figuras (Faro)		
Performance *Vegetative State*: TMP – Teatro Municipal do Porto, Lavrar o Mar (Aljezur), Culturgest (Lisbon)		
***Common Dreams: Flotation School*:** Lavrar o Mar (Praia da Amoreira)		

E.4. What is your opinion on the following aspects of the programme *Prospecting Otherwise* *(scale 1 – unsatisfactory to 7 – extremely satisfactory; n/a – not applicable)*

	1	2	3	4	5	6	7	n/a
Artistic programme: Performances								
Artistic programme: Visual arts								
Extended timeline (May 2023 to June 2024)								
Number of performances and/or exhibitions programmed								
Number of sessions offered per performance in each city								
Performance/exhibition schedules								
Dissemination across the country/partner venues								
Approach to the ecological issues via artistic experience								
Ticket prices								
Clarity/efficacy of communication								

E.5. How likely is it that you will participate in another event/activity of this programme in the future? *(scale 1 – unlikely to 7 – extremely likely)*

1	2	3	4	5	6	7

F. COMMUNICATION IMPACT

F.1. How did you know about this programme/performance?

I received a direct invitation	
Someone told me about it/challenged me to join (word-of-mouth)	
Prospecting Otherwise website	
Prospecting Otherwise newsletter	
Prospecting Otherwise social media (*Instagram*, *Facebook*)	
Prospecting Otherwise podcast (*Spotify*)	
Venue programme/brochure	
Venue website	
Venue newsletter	
Venue social media (*Instagram*, *Facebook*, etc.)	
My own social media feeds	
Municipality cultural agenda	
Print media outlets (newspapers, magazines)	
Online media	
TV, Radio	
Posters/MUPI outdoors	
Other	

If Other, please specify_____

F.2. Would you like to subscribe to *Prospecting Otherwise*'s monthly newsletter?

Yes	
No	

If Yes, please provide a working email address:_____

(consult the Prospecting Otherwise's website – Privacy Terms, for GDPR compliance with regards to newsletter subscribers) [QR code to be adjoined for direct access]

- - - -

Is there anything else you would like to add? (leave us a comment/suggestion!)

_____

_____

_____

_____

_____

_____

Thank you very much for your cooperation! We hope to see you again soon.

As an appreciation token for your contribution, an invitation will be awarded per set of performances and venue throughout the *Prospecting Otherwise*'s development (May 2023 until June 2024). Draws will be made two weeks before the performance's presentation/exhibition opening, and awarded candidates followingly notified. Should you like to be eligible for a ticket giveaway for filling in this survey, please leave us your email and indicate your city of preference to attend a performance/exhibition.

Email address:* _____

City of preference: *(choose one among the following options)*

Porto	
Águeda	
Lisbon	
Safira/Montemor-o-Novo	
Aljezur	
Monchique	
Loulé	
Faro	

***GDPR disclaimer**: your personal contact herein provided shall not be used for purposes other than those announced above (invitation draw) and will only be kept in a local, offline database for the duration of the programme *Prospecting Otherwise* (May 2023 to June 2024).

C. *Prospecting Otherwise*: communication

C.1. Visual identity[472]



Fig. 92. Poster/MUPI *Gentleness of a Giant*, by Gustavo Ciríaco © Mariana Rosa.

[472] Note that the financing partners mentioned herein may not correspond to the prospects made in the Project's budget – they merely exemplify the layout to be applied to the posters' institutional space.

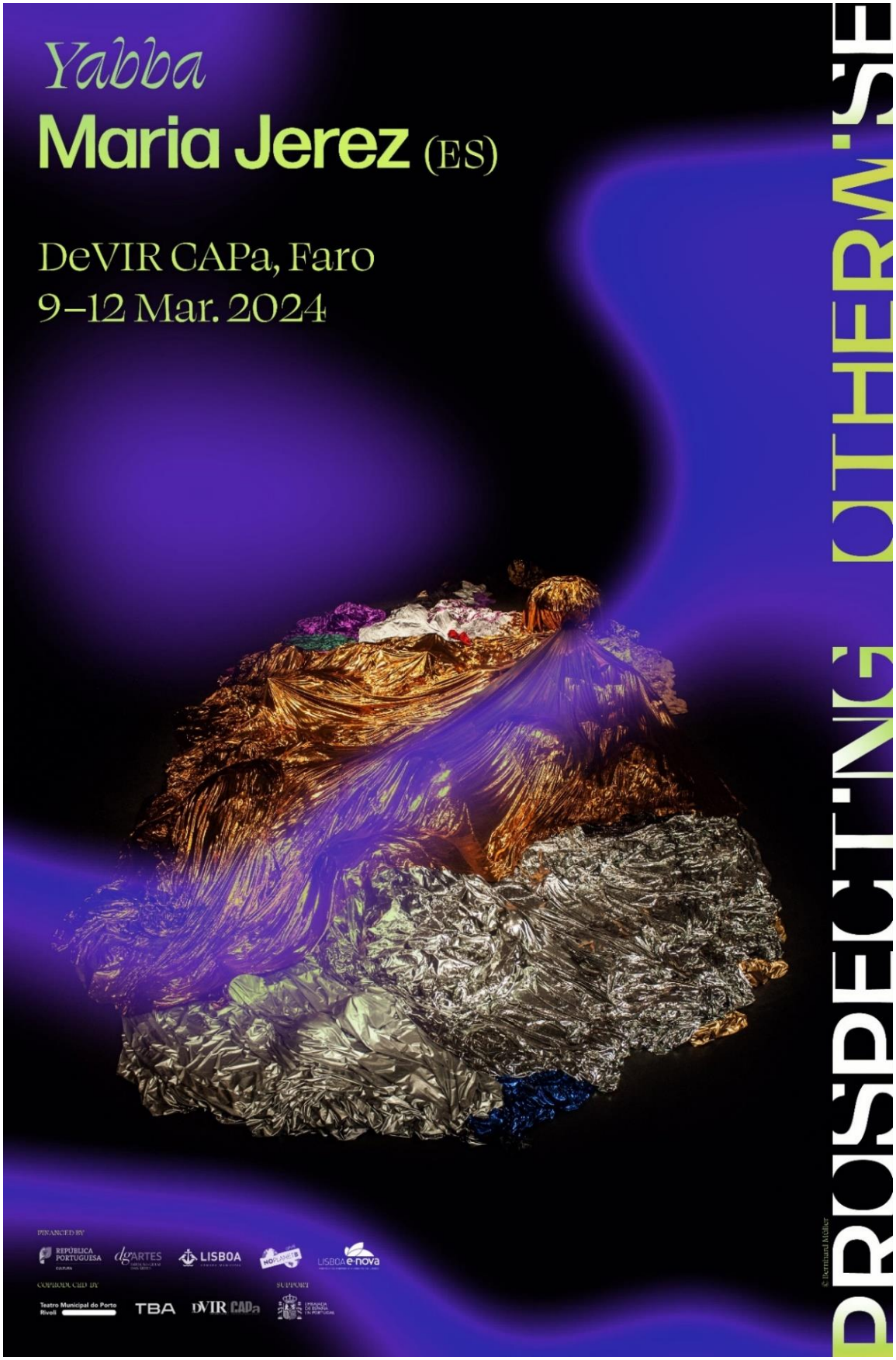


Fig. 93. Poster/MUPI *Yabba*, by María Jerez © Mariana Rosa.

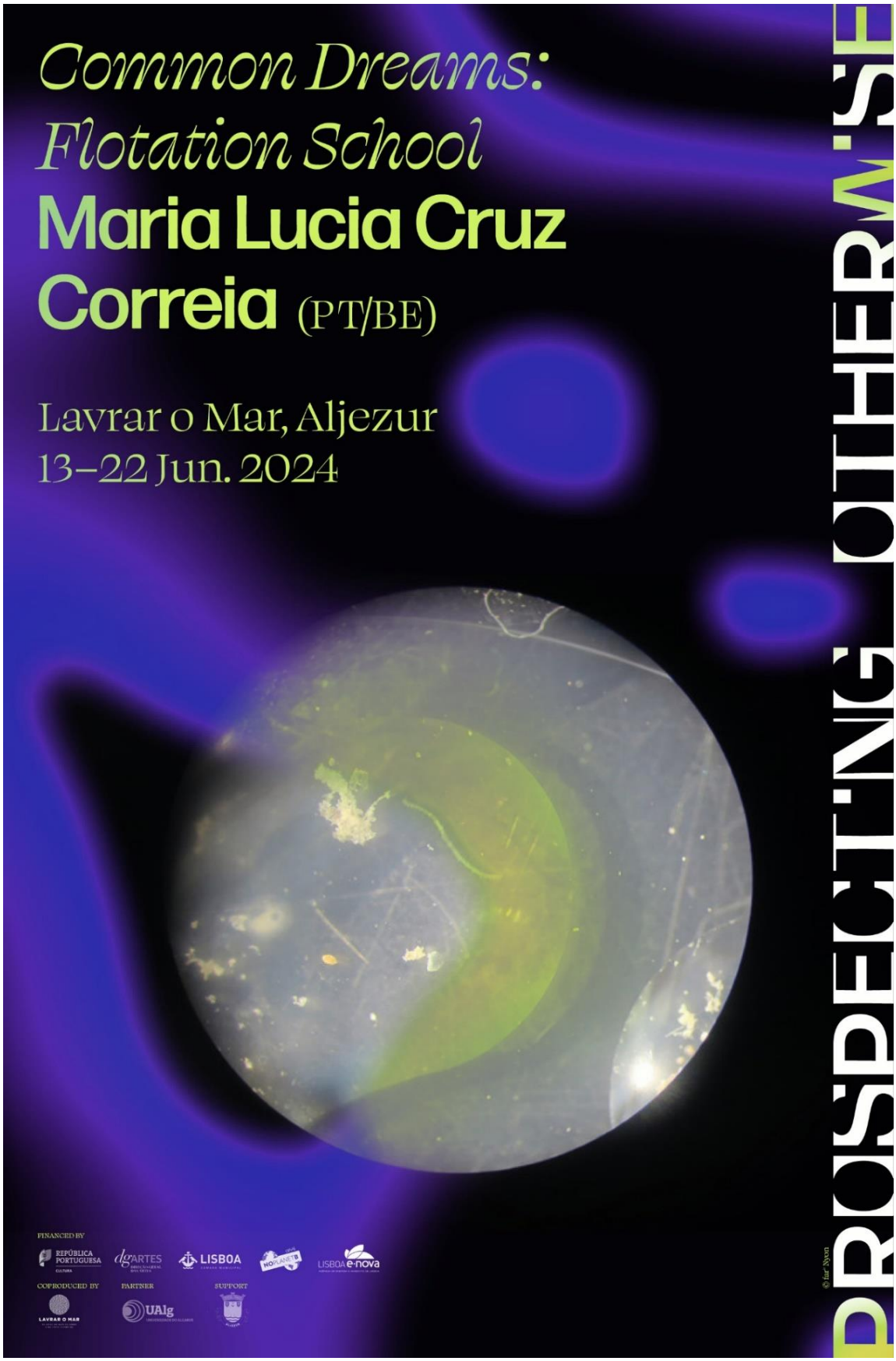


Fig. 94. Poster/MUPI *Common Dreams: Flotation School*, by Maria Lucia Cruz Correia © Mariana Rosa.



Fig. 95. Mock-up of a MUPI placement in a metro station © Mariana Rosa.



Fig. 96. Mock-up of a canvas/banner hanging in a venue's exterior facade © Mariana Rosa.

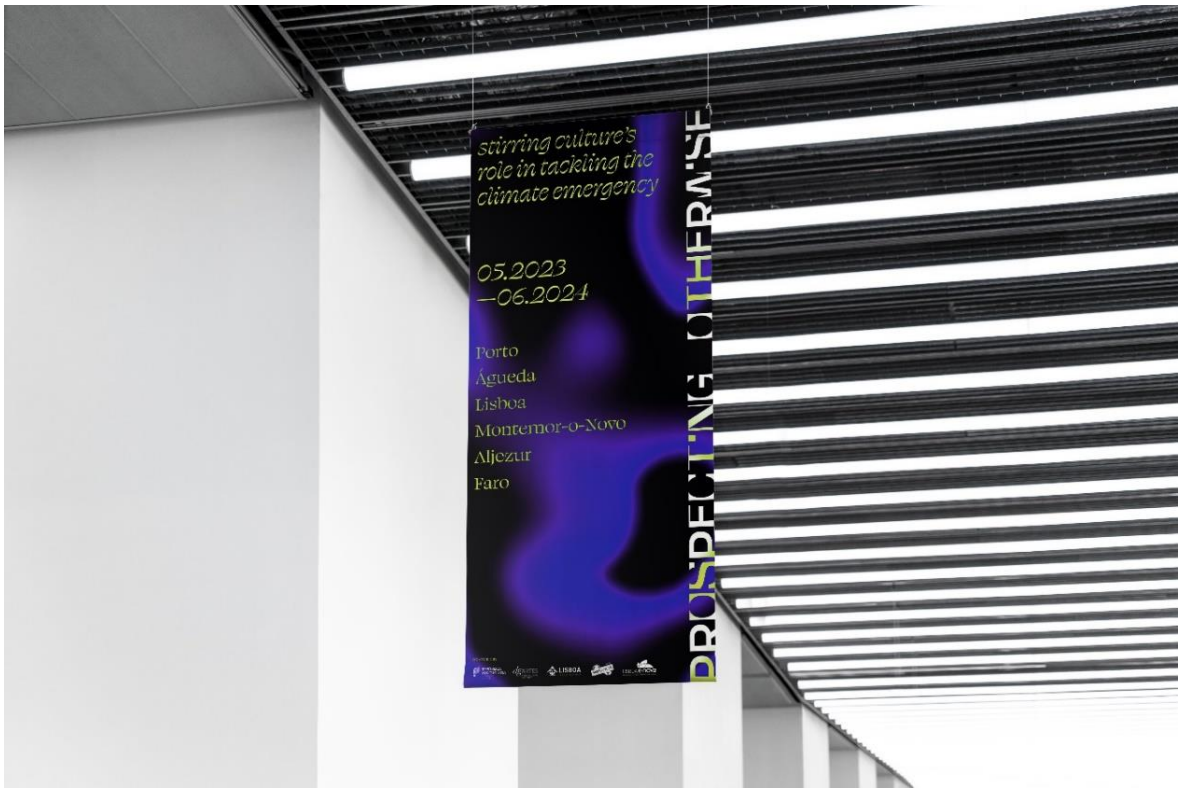


Fig. 97. Mock-up of a canvas/banner hanging in a venue's interior hall.

C.2. Press release

Example for cultural media

A press release presenting *Prospecting Otherwise*'s general rationale and a programme overview shall be sent to national media approximately one month to two weeks (depending on the medium) preceding *PO*'s commencement (cf. Annex B.3.) and complemented by subsequent further statements tackling each of the exhibitions and performances, before their opening/presentation.

Key recipients include cultural editors of the National News Agency (LUSA), print and digital versions of news outlets such as Público (most prominently, its cultural supplement Ípsilon, as well as the lifestyle website P3); Expresso/Revista E; Diário de Notícias; Jornal de Notícias; Jornal de Letras; Jornal de Negócios/Weekend; ionline; Revista Sábado/GPS; Visão/7; Time Out; Observador; Revista UP (and possibly other in-flight magazines from leading air companies flying to Lisbon); Courrier Internacional; Le Monde Diplomatique; lifestyle magazines like Cosmopolitan, Vogue, Activa, and online platforms including NIT and Shifter; television channels such as RTP, SIC, and Canal Q; Radios like

Antena 1/2/3, Renascença, TSF, and Radar, but also specialised media as, for example, Arte Capital, Coffeepaste, Comunidade Cultura e Arte, and Fumaça. Another possible line of press dissemination is environmental awareness and activism media, which shall merit further research and message adjustment. Moreover, theatre, dance and performance, as well as visual arts critics and sustainability digital influencers, shall be independently invited to attend the several programme proposals.

A mockup for a first press release – built on Mailchimp –, directed specifically for cultural media, can be read in Figure 98 on the following pages (partial print screens made to fit the page's layout) or accessed in full at:
https://us14.campaign-archive.com/?u=3832b3ac0c5ee62a762b72fe2&id=795abc3582

Notes:

- The example press release was not professionally designed, as will be the case with an eventual actual sending, which should display the Project's visual identity more clearly.
- The press release and all associated content shall be naturally written in Portuguese when addressing national media. However, the following example is provided in English for broader accessibility to this project's readers.
- All words linked in purple direct the reader to external websites.
- The links to *PO*'s website and social media are not functional, as these platforms have not yet been created.

View this email in your browser

PROSPECTING OTHERWISE

Are you concerned about the climate emergency? We are too, and we think art can play a role.

As human-induced climate change causes widespread disruption in the delicate balance of the Earth's biosphere, hazards such as drought, floods due to sea level rise, or extreme weather events pose a real threat to both human and nonhuman lives. Should we persist living by the same premises which have led to our current predicament - that is, blindly trusting infinite growth, progress and the supremacy of the human species -, our common futures will be looking rather bleak.

A unique cultural programme named *Prospecting Otherwise* (*PO*) would like to suggest that audiences across Portugal envision alternatives to the yet-to-be, based on the thesis that art - or rather, tuning whole-heartedly to artistic experience - could play a role in enacting a paradigm shift which may possibly gear us away from extinction.

To be held in Portugal in 2023/2024, *Prospecting Otherwise* is season-long, country-wide, performance and visual arts international programme, bringing forth twelve artistic proposals – including eight performances, three exhibitions, and a collaborative school – that call for nurturing the arts of noticing our wounded *terra*, and for enlarging our sense of self to encompass a new eco-centric set of values and interdependencies, towards a resonant world-instead.

The programme's timeline is built under a central assumption: that of the need to rethink the intensity of cultural programming (and our modern lives' fast pace alike), in line with the principle of degrowth. *PO* is assumedly not a Festival, but rather an attempt at permeating the programme of several venues across the country with a coherent approach to sensitively tackling the climate emergency. A discreet yet persistent provocation to acknowledge - and thus relate -, through art's lense, one of the most pressing issues of contemporaneity.

PO sets itself to call to practice *apophatic futurism.* It intends to tigger processes of attunement to the nonhuman via unconscious assimilation, while enabling alternative embodied meaning-making, through disruptive sensuous and cognitive experiences that call upon emotion's powers to ultimately spur self-reflection and radical imagination. The aim: to instill aspiration for otherwise worldviews that counter established collapse-laden values.



What to expect?

The artworks in *PO*'s programme strive to respond to four different lines of inquiry, which result of a process of deep listening with regards to the present Portuguese societal concerns around climate change: environmental grief and morning; questioning human supremacy; human/nonhuman entanglements and nonhuman agency. The purpose: to give rise to imagining futures as means to enact radical revolution.

The programme unfolds from May 2023 to June 2024 and its partners include Ci.CLO - Photography Biennale (Porto); TMP - Teatro Municipal do Porto (Porto); CAA - Centro de Artes de Águeda (Águeda); TBA - Teatro do Bairro Alto (Lisbon); Culturgest (Lisbon); MAAT - Museum of Art, Architecture and Technology (Lisbon); Safira - Arts in the Landscape Festival (Montemor-o-Novo); Lavrar o Mar - The Arts in the Highlands and the Costa Vicentina (Aljezur and Monchique), and DeVIR CAPa, in partnership with Teatro das Figuras (Faro), and Cine-Teatro Louletano (Loulé).

Visual arts on focus at Ci.CLO and MAAT

PO's suggests three visual arts proposals, as well as a performance, which are to be visitable throughout the season.
The emminently photographic works *Chronos Cube*, by Henrique Frazão (PT), and *Drought*, by Allie E. S. Wist (USA), speak of decay, recollection, and adaptation. While Frazão attempts at creating an archive for future memory of our species' possible survivors, incessantly registering sequences of images that depict current ways of living and the planetary conditions under which they prosper, Wist similarly anticipates a dystopic future depletion, as a consequence of extreme heat and desertification, but rather yields for alternative ecologies of survival, in a food and photo essay based on a two-year body of field research.
Tone Bjordam (NO) pursues a peculiar artistic inquiry around the concept of transformation, through the ever-changing landscapes explored in her two works *Trajectories* (video performance/music) and *Critical Transitions* (video installation). Her longstanding collaboration with the scientist and musician Marten Scheffer (NO) informs a highly delicate optical work based on scientific research: liquid, fragile pictures, evoking elements found in nature, are painted live and continuously mutate, through the addition of new elements (paint, movement,and sound). Two mesmerising pieces calling for meditative contemplation.
Opening the programme, these artworks will be firstly presented in Porto (at Ci.CLO Biennale) from May 12th to June 25th, 2023, and later in Lisbon (hosted by MAAT), where *PO*'s exhibitions will remain open to the public from September 26th, 2023 until March 25th, 2024.

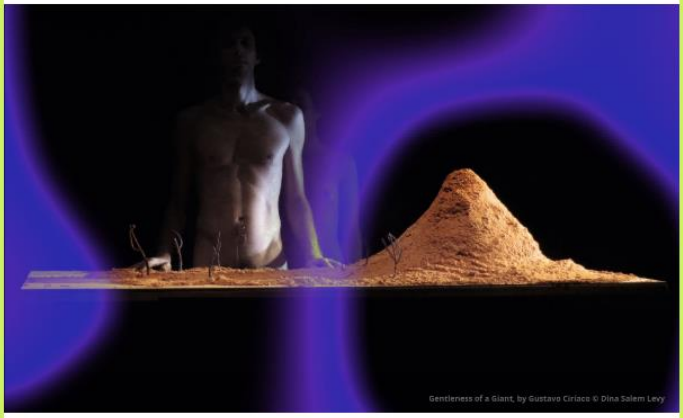
Performing arts: a cross-country tour encompassing eight cities

PO curates seven performances, each of them touring sequentially in three different venues spanning from North to South of Portugal, and remaining on stage for one to two weeks every time.
Conceived and performed by the musician Fernando Mota (PT), *Concert for a Tree* - to be presented in partnership with CAA, Lavrar o Mar, and Safira (June 15th to July 1st, 2023) -, expands on the notion of landscape as an agent, and the communicative abilities of trees, featuring a unique sound object made from an oak tree branch.
In *Gentleness of a Giant* - on stage at TMP, Lavrar o Mar, and TBA (October 5th to November 5th, 2023) -, a piece of extraordinary beauty by Gustavo Ciríaco (BR/PT), man-made miniature landscapes are built, manipulated, and destroyed, on a compelling analogy between man's orchestrating powers and its devastative consequences.
Involving community's active participation, *Internal Stakeholders*, by Ana Borralho & João Galante (PT) - hosted by Culturgest, TMP, and DeVIR CAPa (October 19th to December 17th, 2023) -, invites ten citizens aged 15 to 80 to enter a life-or-death game of questions about sustainability and climate change, to which answers are found in their personal life experiences, thus triggering a critical stance on the way we live in society.

Delving into the ecological, social, and cultural impacts of colonisation and phosphate mining in the *Pleasant Island* of Nauru, Silke Huysmans & Hannes Dereere (BE) - guests at TMP, TBA, and DeVIR CAPa/Cine-Teatro Louletano (January 18th to February 4th, 2024) - give voice to disturbing accounts by the inhabitants of this restricted-entry territory who have historically, and successively, experienced their homeland's depletion and lived ensuing humanitarian exhaustion.
In *Yabba* - to be performed at TMP, TBA, and DeVIR CAPa (February 22nd to March 10th, 2024) - María Jerez (ES) drives an intimate encounter with otherness through an uncanny plastic cosmos made of an amalgam of interdependent, shapeless objects that constantly merge into one another, generating hybrid entities.
Companhia Olga Roriz (PT) - hosted by CAA, Culturgest, and DeVIR CAPa/Teatro das Figuras (April 18th to May 5th, 2024) - proposes a self-reflection on the negative impact that humans are causing to the planet, in a series of strenuous, as much as impressive, choreographies of *Autopsy*, personal and collective struggles that reproduce cycles of death and rebirth.
Finally, and to complete the performances' programme, the renowned Chilean playwright and director Manuela Infante (CHL) brings forth a *Vegetative State* - rendered at TMP, Lavrar o Mar/Aljezur, and Culturgest (May 30th to June 16th, 2024) -, expanding on the notion of multiple others' embeddedness with human worlds, through a singular solo take on plant intelligence and the dangers that result from the impossibility of opening a real dialogue between human beings and plants.

A collaborative school to imagine the yet-to-be

Common Dreams: Flotation School is Maria Lucia Cruz Correia's (PT/BE) endeavour at enacting cosmo-radical education. This School is a space, set in natural landscapes and conceived by local students, to imagine a yet-to-be that may rethink our notions of survival in relation to geopolitical earthly resources, proposing transdisciplinary exchange as means to care towards planetary co-existences. Between January and June 2024, seven students from Universidade do Algarve will be challenged to concoct this alternative school, culminating in ten days of activation to be offered as a communal, co-creative space set at Praia da Amoreira, Aljezur, in partnership with Lavrar o Mar (June 14th to 23rd, 2024). Activities therein emerging may include workshops, lectures, discussions, and embodied experiences such as singing, eating, snorkelling, listening, or simply contemplating.
An engaging invitation to *Prospecting Otherwise* that will make a perfect ending to this unprecedented cultural programme.



Curious? Save the date!

☐ **WHEN?** May 2023 → June 2024
☐ **WHERE?** TMP – Teatro Municipal do Porto and Ci.CLO – Photography Biennale (Porto); CAA – Centro de Artes de Águeda (Águeda); MAAT – Museum of Art, Architecture and Technology, Culturgest and TBA – Teatro do Bairro Alto (Lisbon); Safira – Arts in the Landscape Festival (Montemor-o-Novo); Lavrar o Mar – The arts in the highlands and the Costa Vicentina (Aljezur and Monchique), DeVIR CAPa (Faro) and Teatro das Figuras (Faro), and Cine-Teatro Louletano (Loulé).
☐ **WHO TO?** The programme is directed at all audiences aged 12+.
☐ **TICKETS** Available for purchase at each of the venues' websites or at www.prospecting-otherwise.pt. Discounts applicable to audience members who travel by bicycle or other soft mobility means of transportation.

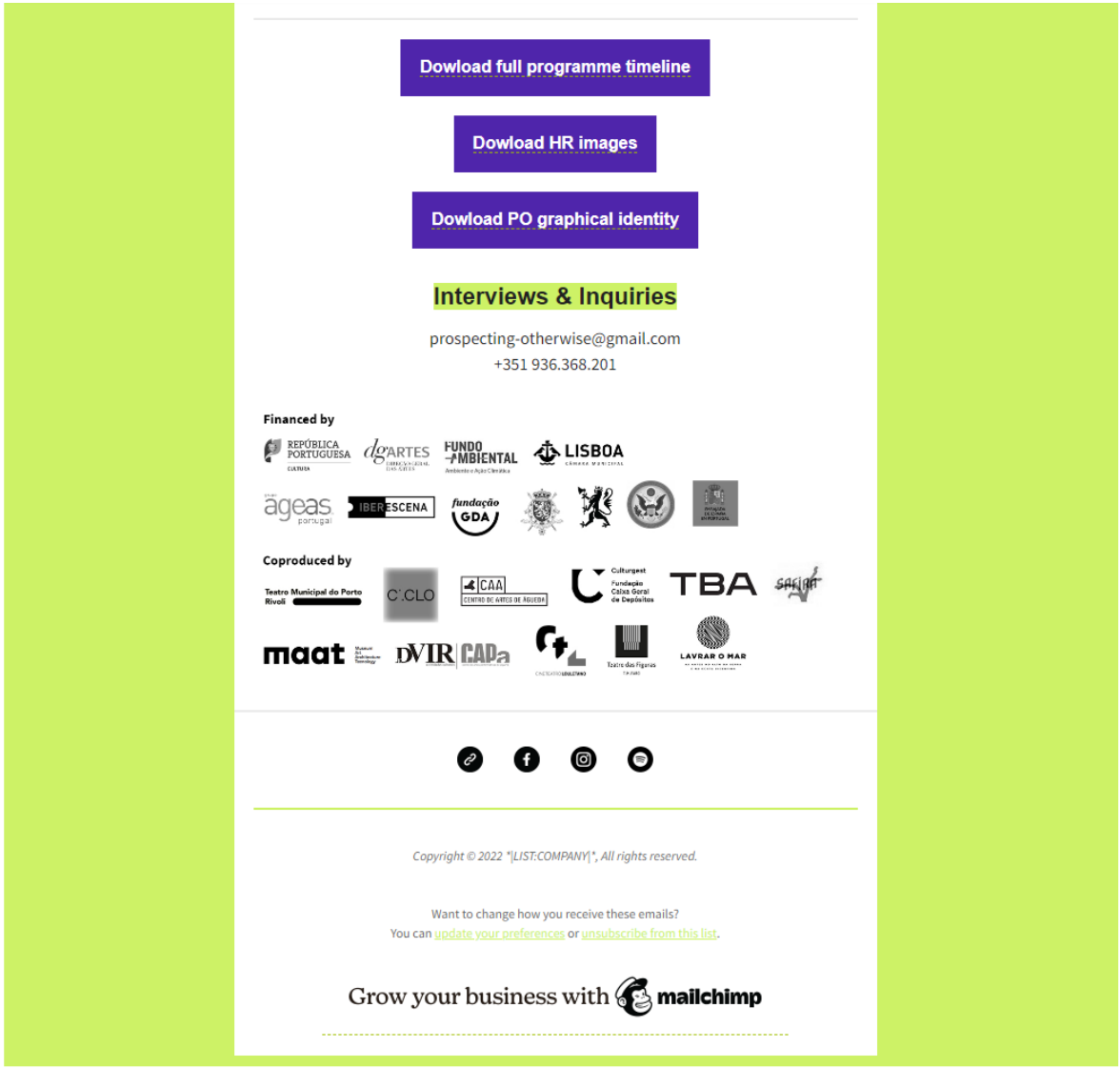
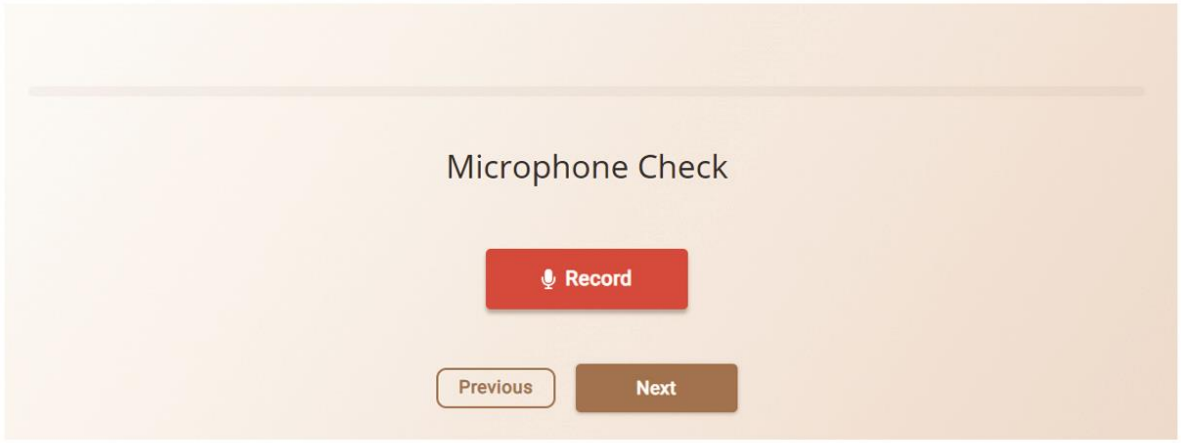
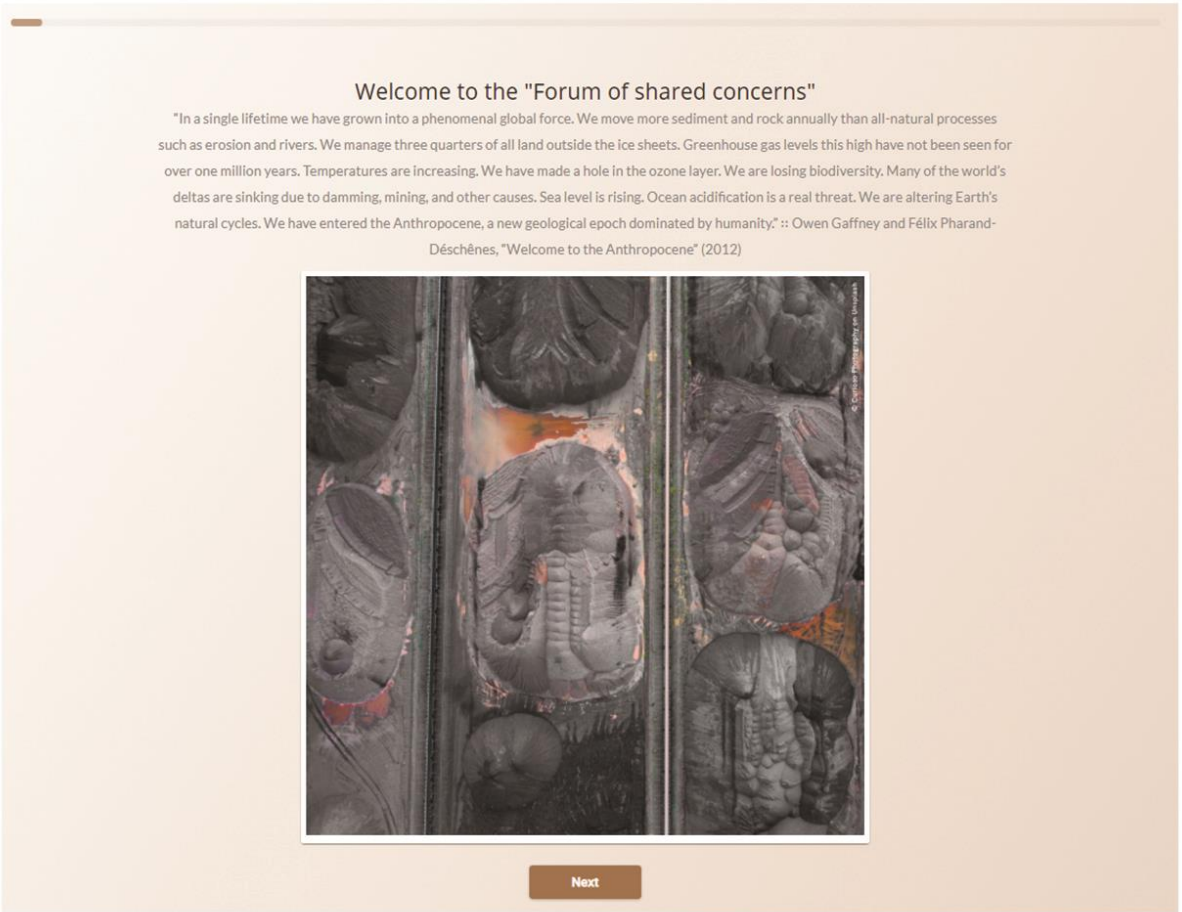


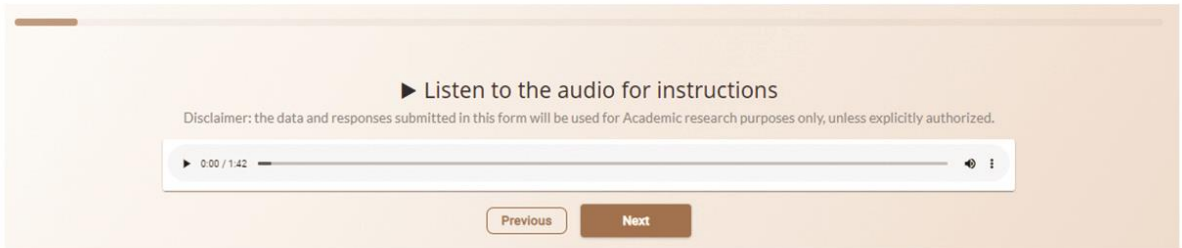
Fig. 98. Press release example, directed to cultural media.

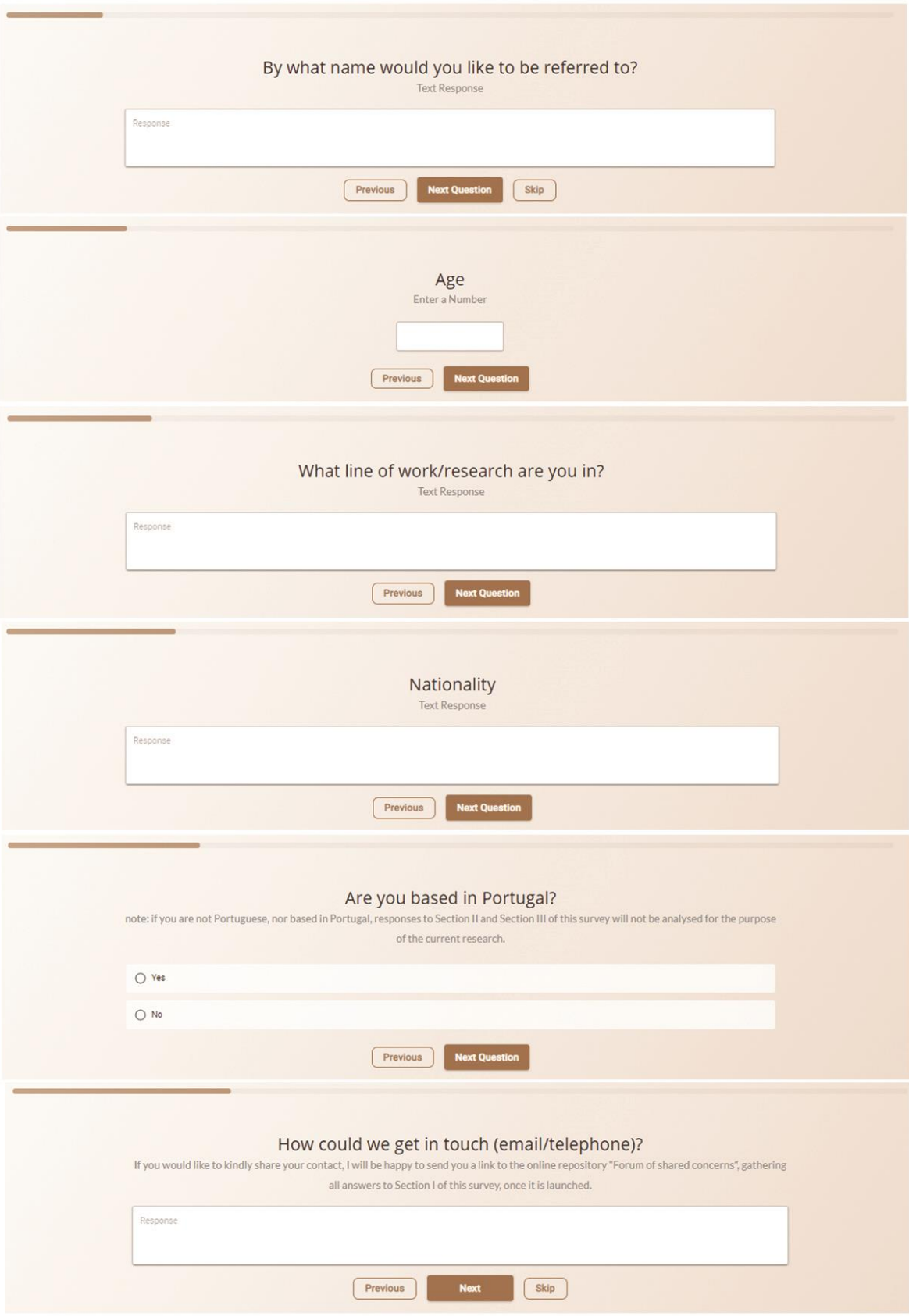
D. *Forum of shared concerns*

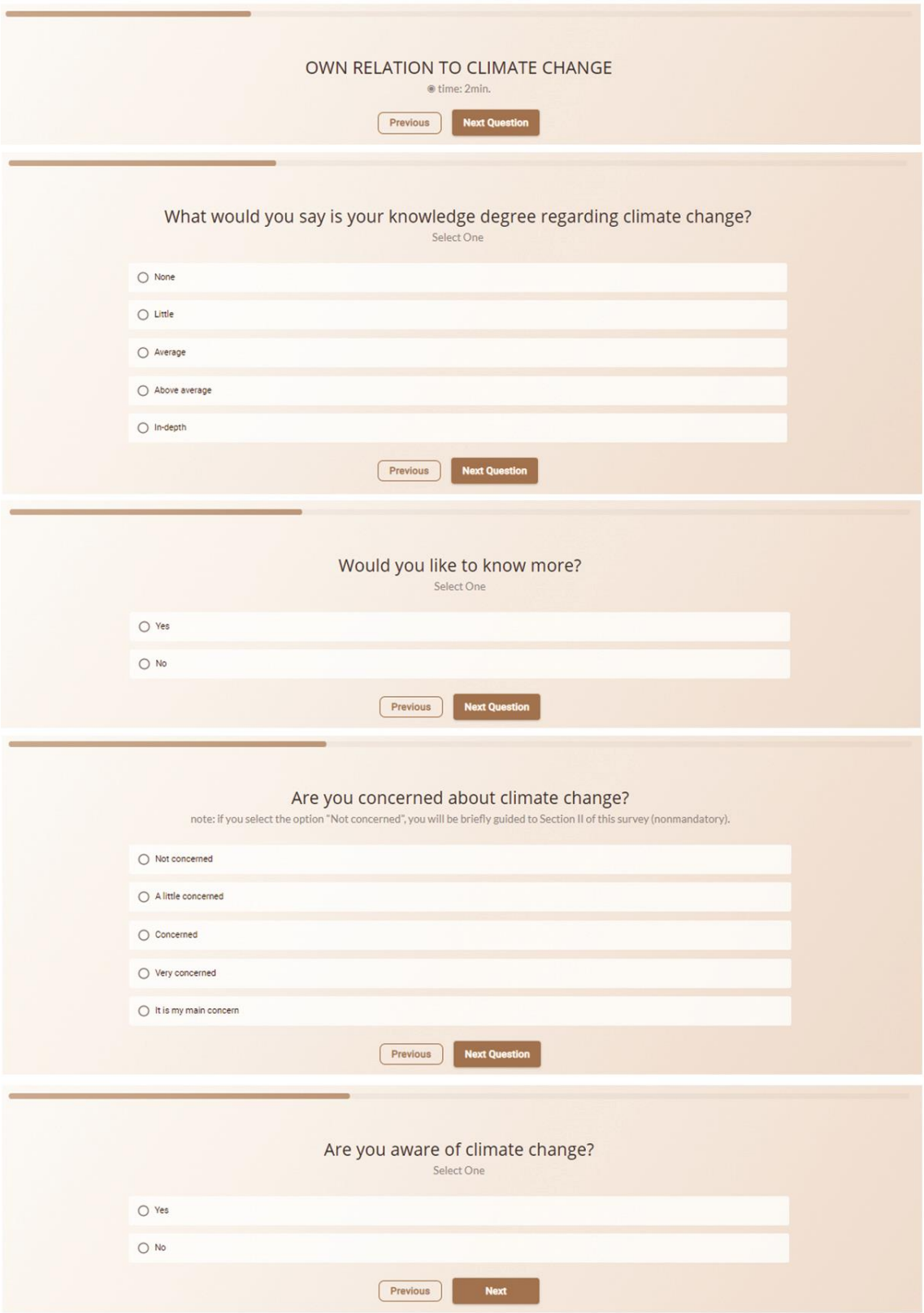
D.1. Survey's appearance







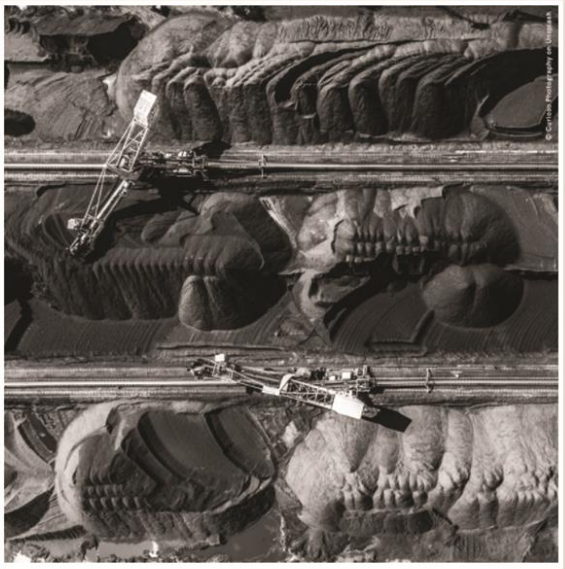

By what name would you like to be referred to?
Text Response
Response
Previous
Next Question
Skip
Age
Enter a Number
Previous
Next Question
What line of work/research are you in?
Text Response
Response
Previous
Next Question
Nationality
Text Response
Response
Previous
Next Question
Are you based in Portugal?
note: if you are not Portuguese, nor based in Portugal, responses to Section II and Section III of this survey will not be analysed for the purpose of the current research.
Yes
No
Previous
Next Question
How could we get in touch (email/telephone)?
If you would like to kindly share your contact, I will be happy to send you a link to the online repository "Forum of shared concerns", gathering all answers to Section I of this survey, once it is launched.
Response
Previous
Next
Skip



Note: The question "Would you like to know more?" was only accessible to those responding "None" or "Little" in the previous query (referring to knowledge degree). Likewise, the question "Are you aware of climate change?" was visible solely to respondents marking "Not concerned" or "A little concerned" in the preceding query (alluding to concern degree).

SECTION I ● ENVIRONMENTAL GRIEF AND MOURNING

◉ time: 6min. → I invite you to respond to these questions in audio format, by recording your voice directly to this form, so your first genuine thoughts are registered. Please make sure your entry's audio quality makes for a clear understanding. If you prefer to submit your answers in writing, select the hyperlink under the "Record" option, which reads: "Or click here to answer with text". You can also use this field to add other comments/questions, if applicable.



Previous Next Question

I.1. When you think of climate change, what do you feel?

Recommended length of response: 1min.30sec. / 250 words

Record

Or click here to answer with text

Previous Next Question

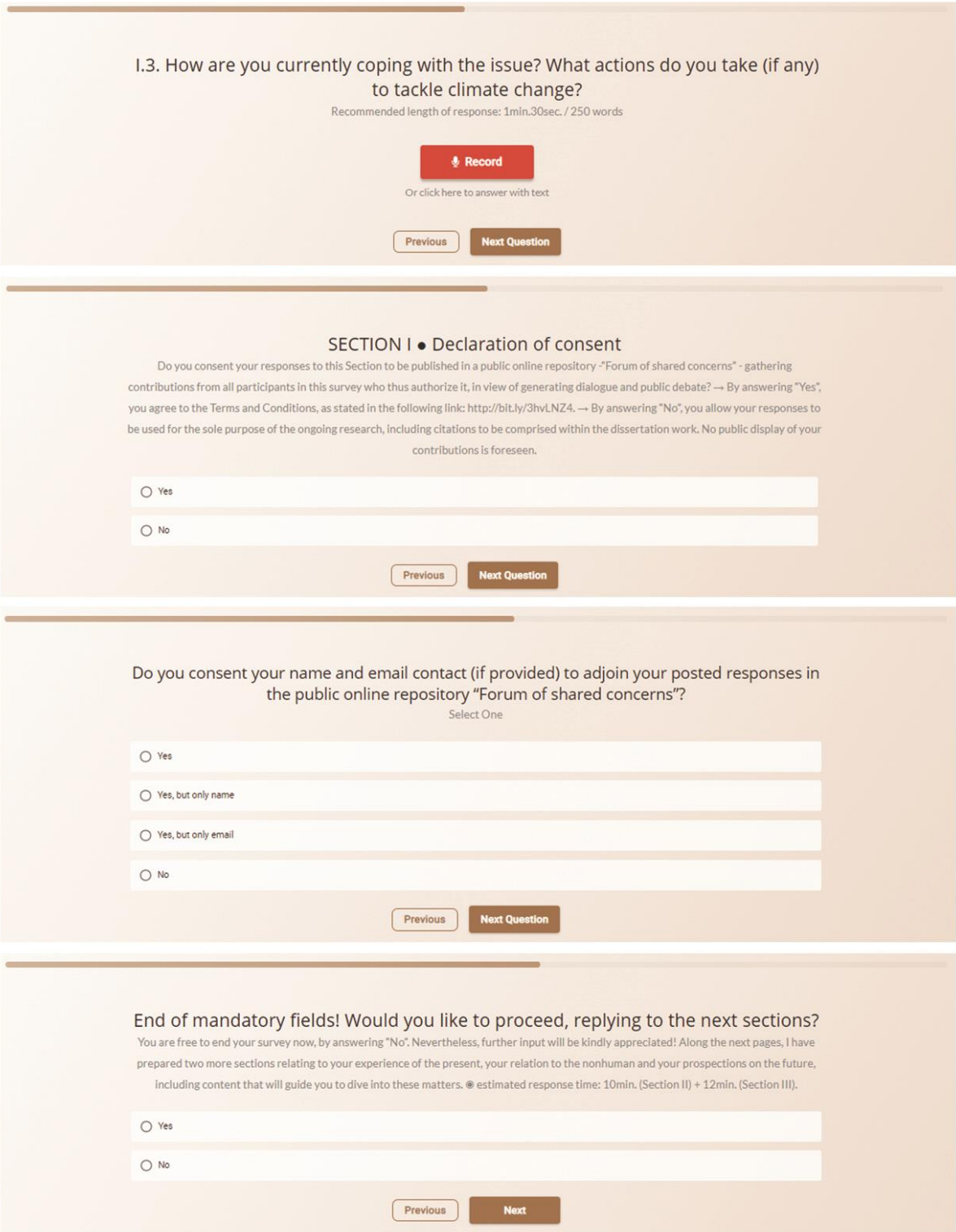
I.2. What is your greatest concern regarding climate change, the thought that first sparks to your mind?

Recommended length of response: 1min.30sec. / 250 words

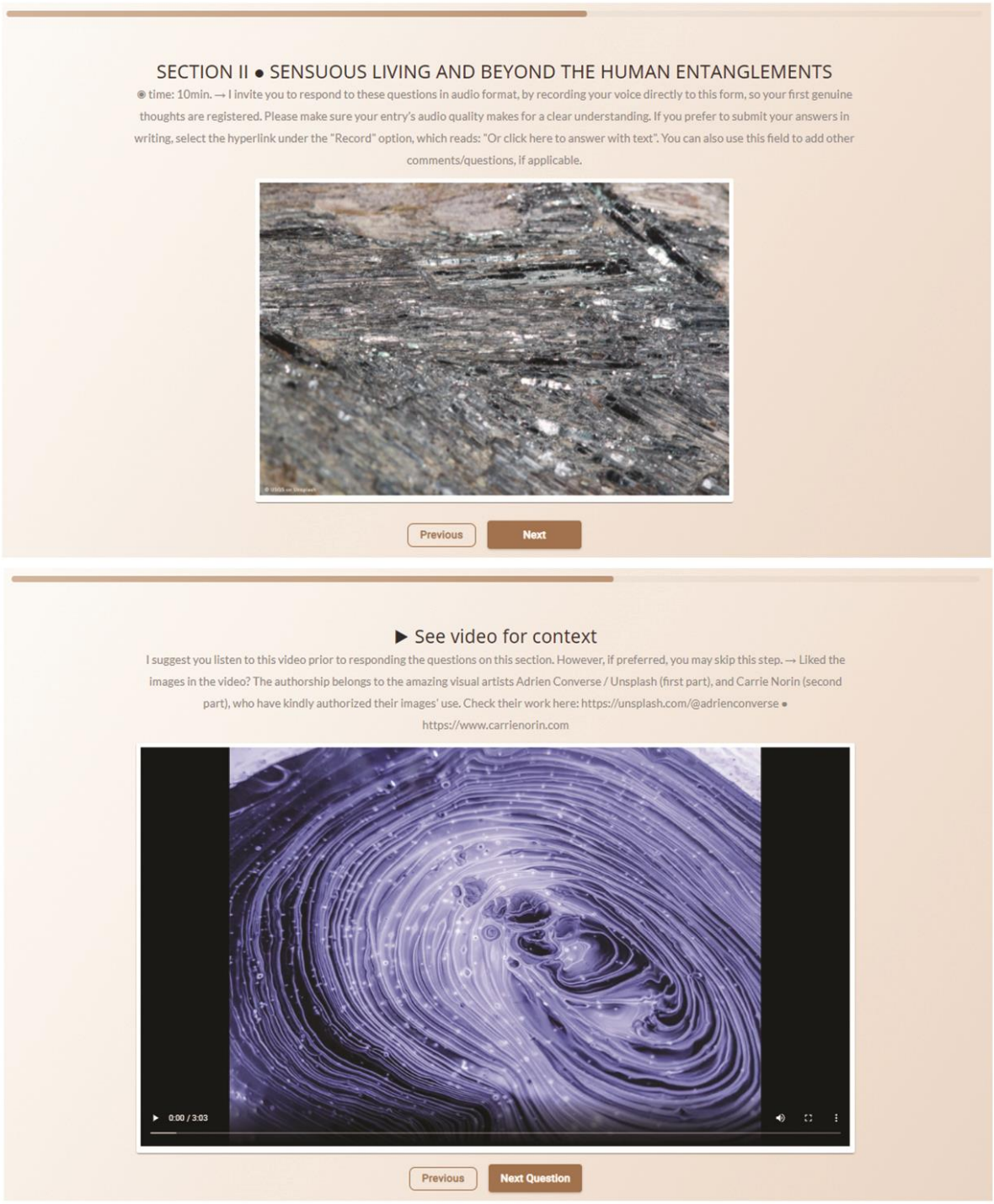
Record

Or click here to answer with text

Previous Next Question



Note: Those who did not wish to reply to the following Sections (II and III) skipped automatically to the "THE END" (cf. p. 384).



Link to video [EN]: https://youtu.be/PU1hDLbSxxc

Link to video [PT]: https://youtu.be/IE9MjfmqIz8

II.1. How often do you experience the environment through sensuous relations, letting go of a sense chronology, pragmatic demands, or other rational endeavors? Could this sensuous approach help you become aware of and connect to your surroundings?

Recommended length of response: 1min.30sec. / 250 words

Record

Or click here to answer with text

Previous | Next Question | Skip

II.2. Do you consider yourself to be entangled in beyond-human relations? Can you provide one example on how you relate to other beings, describing your relationship?

Recommended length of response: 1min.30sec. / 250 words

Record

Or click here to answer with text

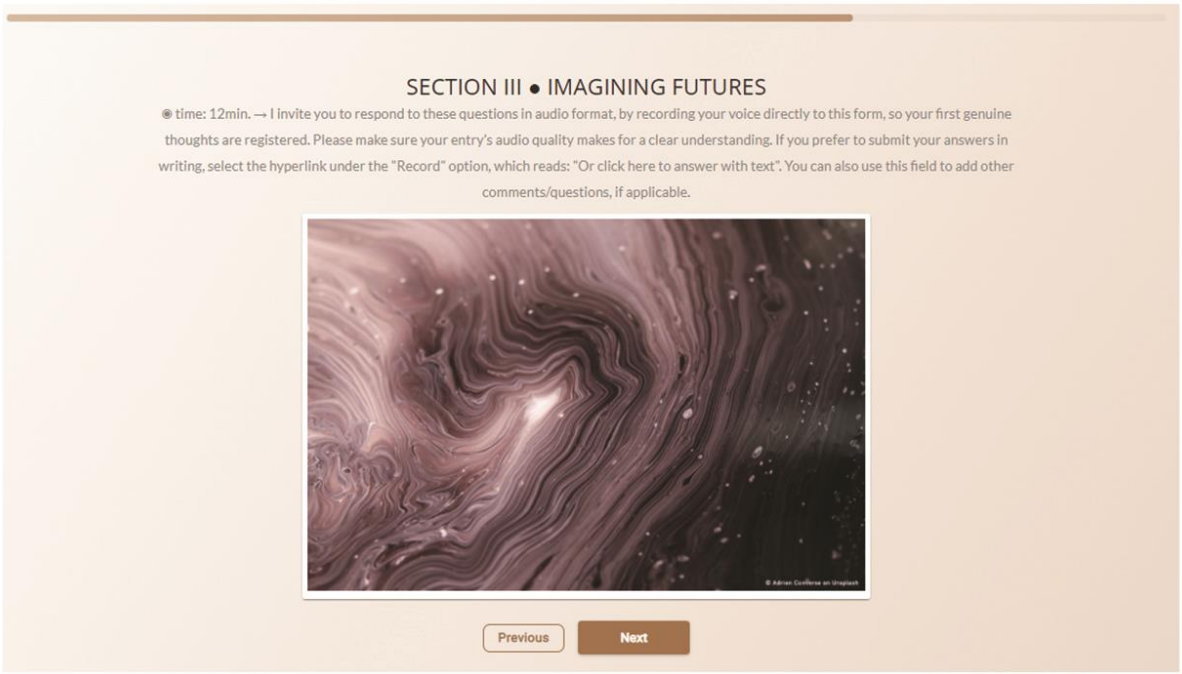
Previous | Next | Skip

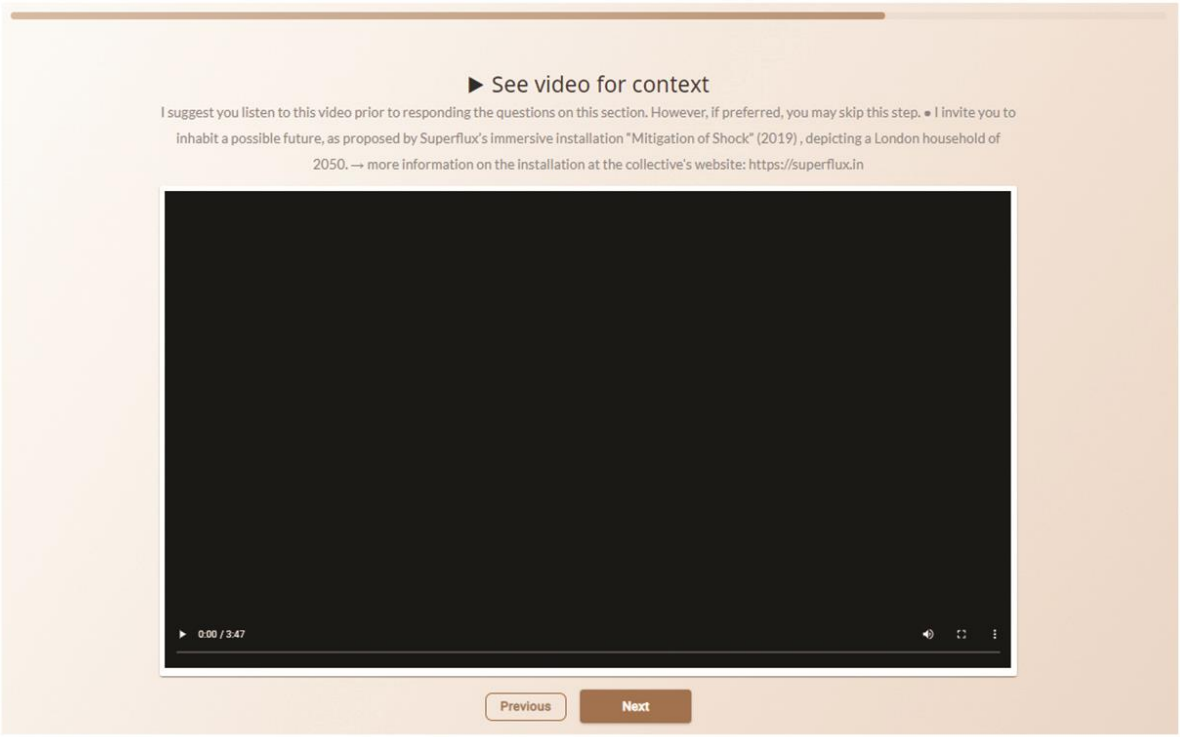
SECTION II :: invitation to think further

"I love the fact that human genomes can be found in only about 10% percent of all the cells that occupy the mundane space I call my body; the other 90% percent of the cells are filled with the genomes of bacteria, fungi, protists, and such, some of which play in a symphony necessary to my being alive at all, and some of which are hitching a ride and doing the rest of me, of us, no harm. I am vastly outnumbered by my tiny companions; better put, I become an adult human being in company with these tiny messmates. To be one is always to become with many." :: Donna Haraway, "When Species Meet" (2007, 3-4)

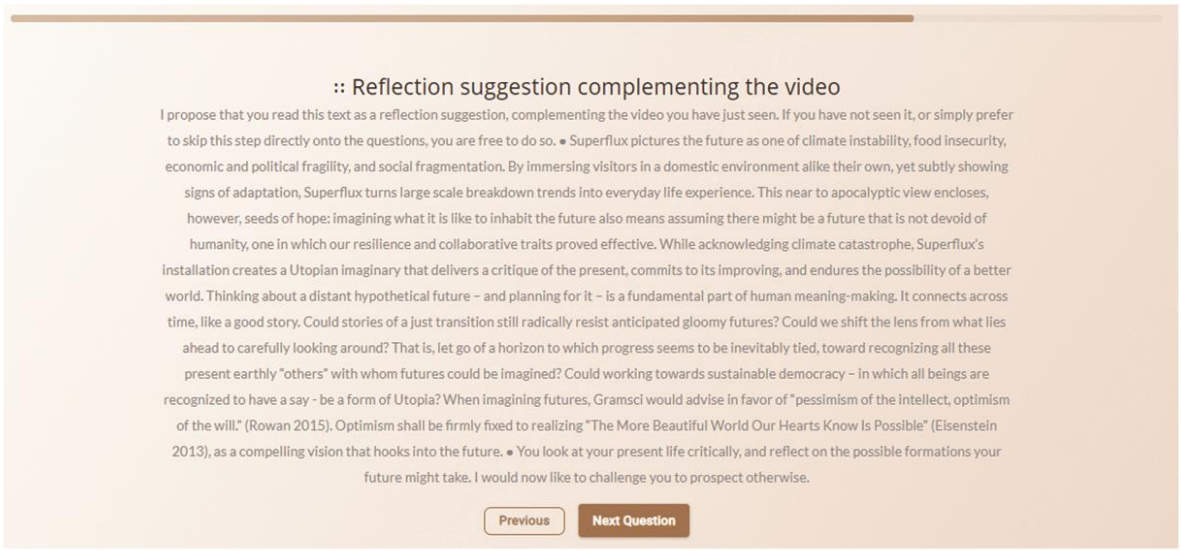


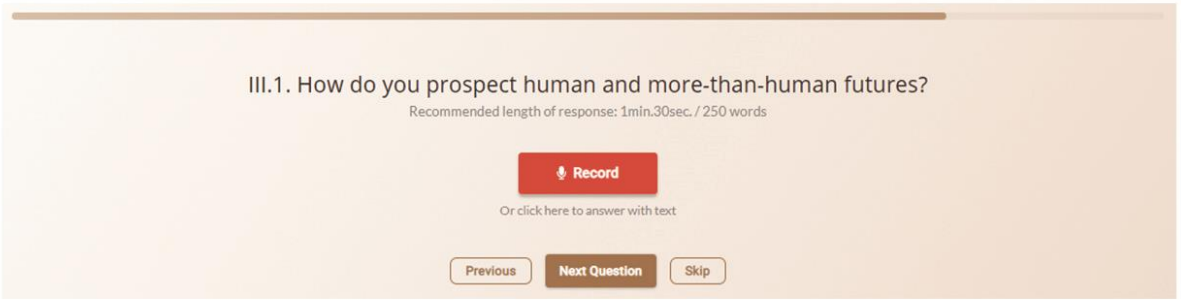
Previous | Next

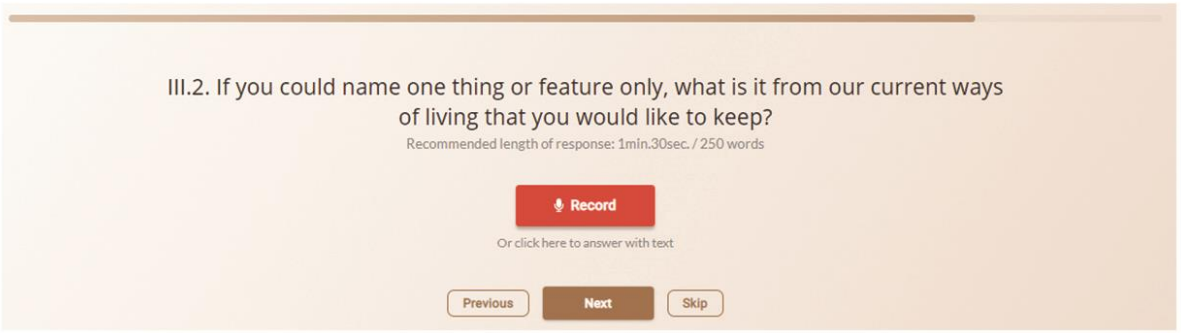


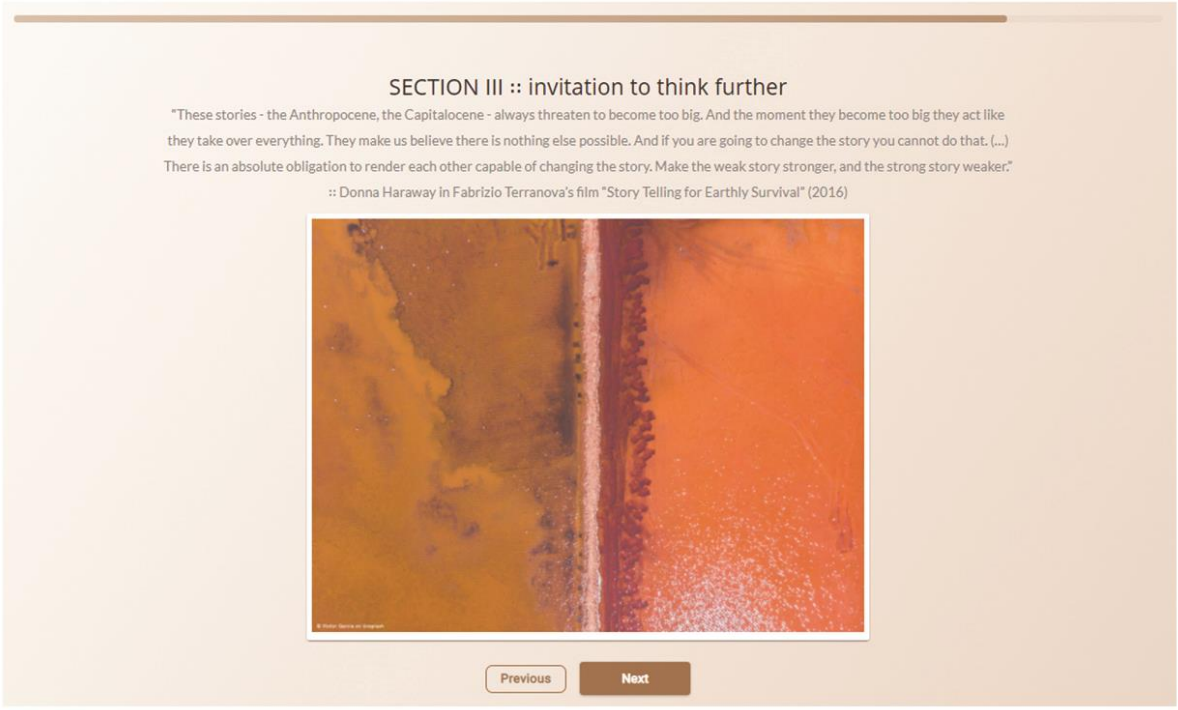


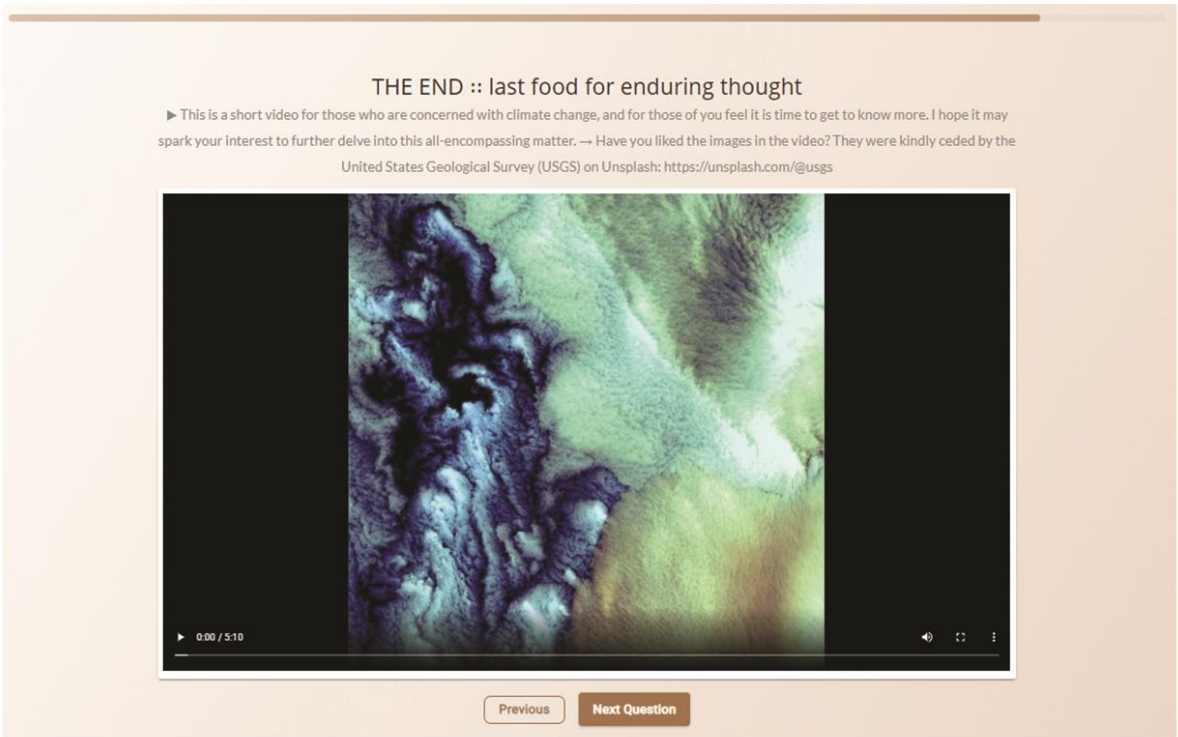
Link to video [EN]: https://vimeo.com/321703760


:: Reflection suggestion complementing the video
I propose that you read this text as a reflection suggestion, complementing the video you have just seen. If you have not seen it, or simply prefer to skip this step directly onto the questions, you are free to do so. • Superflux pictures the future as one of climate instability, food insecurity, economic and political fragility, and social fragmentation. By immersing visitors in a domestic environment alike their own, yet subtly showing signs of adaptation, Superflux turns large scale breakdown trends into everyday life experience. This near to apocalyptic view encloses, however, seeds of hope: imagining what it is like to inhabit the future also means assuming there might be a future that is not devoid of humanity, one in which our resilience and collaborative traits proved effective. While acknowledging climate catastrophe, Superflux's installation creates a Utopian imaginary that delivers a critique of the present, commits to its improving, and endures the possibility of a better world. Thinking about a distant hypothetical future – and planning for it – is a fundamental part of human meaning-making. It connects across time, like a good story. Could stories of a just transition still radically resist anticipated gloomy futures? Could we shift the lens from what lies ahead to carefully looking around? That is, let go of a horizon to which progress seems to be inevitably tied, toward recognizing all these present earthly "others" with whom futures could be imagined? Could working towards sustainable democracy – in which all beings are recognized to have a say - be a form of Utopia? When imagining futures, Gramsci would advise in favor of "pessimism of the intellect, optimism of the will." (Rowan 2015). Optimism shall be firmly fixed to realizing "The More Beautiful World Our Hearts Know Is Possible" (Eisenstein 2013), as a compelling vision that hooks into the future. • You look at your present life critically, and reflect on the possible formations your future might take. I would now like to challenge you to prospect otherwise.
Previous
Next Question


III.1. How do you prospect human and more-than-human futures?
Recommended length of response: 1min.30sec. / 250 words
Record
Or click here to answer with text
Previous
Next Question
Skip


III.2. If you could name one thing or feature only, what is it from our current ways of living that you would like to keep?
Recommended length of response: 1min.30sec. / 250 words
Record
Or click here to answer with text
Previous
Next
Skip





Link to video [EN]: https://youtu.be/T-5SAdlgNU4

Link to video [PT]: https://youtu.be/F1uf4AThHSk

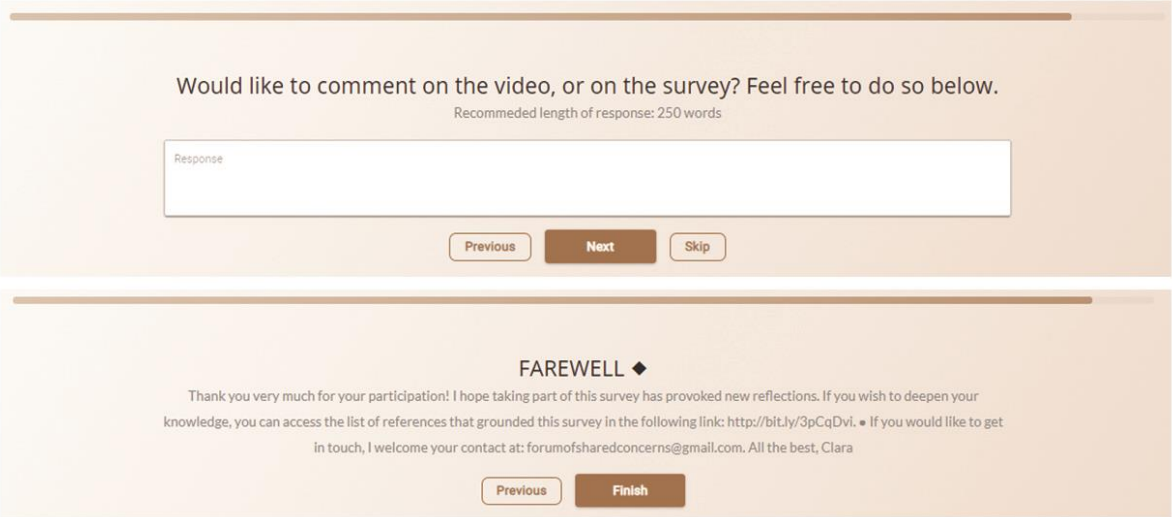


Fig. 99. Survey *Forum of shared concerns* appearance (print screens from the Survey as built in the platform *Phonic*).

Note: the Survey *Forum of shared concerns* was similarly reproduced in Portuguese. For reasons of space economy, the Portuguese version has been omitted from this project.

D.2. Survey's video scripts and links

Introduction text

Audio [1:42]

[EN]

I am very glad you decided to join me. Thank you for participating in this *Forum of shared concerns*. This survey aims to listen to you and identify whether climate change is a shared concern within present Portuguese-native or dwellers communities. I would like to know what are the most pressing feelings and thoughts regarding our predicted futures – as climate science projects them – and relating to the more-than-human world with which they are inevitably intertwined.

Your responses will inform the curatorial choices of a performing and visual arts programme under the name *Prospecting Otherwise*, the outcome of my M.A. research in Culture Studies – Management of the Arts and Culture, which I am pursuing at the Catholic University of Portugal – The Lisbon Consortium. Moreover, your contributions to Section I of this Survey will figure in an online repository that serves as a memory of present concerns,

a forum of dialogue, and research material for creative practitioners and researchers who engage with environmental practices.

This Survey is divided into three sections, each of them addressing what could be potential research paths of *Prospecting Otherwise*. Section I is mandatory, II and III are optional. You are free to answer the Survey partially, according to what you feel resonates with your own experience. Replying to the mandatory fields will take 10 minutes of your time.

I invite you to take this journey alone, in a quiet environment. Thank you once again for your time. I hope you enjoy delving into the questions I have prepared for you.

[PT]

Estou muito contente que tenha decidido participar neste *Forum of shared concerns* – ou, em português, fórum de inquietudes comuns. Obrigada. Esta proposta tem como fim escutá-lo e identificar se as alterações climáticas são, hoje, para os portugueses e para os que residem no país, uma preocupação. Gostaria de saber o que sente e o que pensa quanto aos futuros antecipados pela ciência climática, e também na relação com o mundo mais-que-humano com o qual este porvir está inevitavelmente interligado.

As suas respostas vão informar escolhas curatoriais de um programa de artes visuais e performativas sob o nome *Prospecting Otherwise* – ou, se quiser, "Prospectar outro Devir" –, o resultado final da minha dissertação no âmbito do Mestrado em Culture Studies – Management of the Arts and Culture, que frequento na Universidade Católica Portuguesa – The Lisbon Consortium.

Para além deste fim, os seus contributos para a Secção I deste questionário irão integrar um repositório online que servirá de memória das preocupações presentes, gerando um fórum de diálogo em torno destas e oferecendo material de inspiração para criativos e investigadores ligados a práticas ambientais.

Este inquérito divide-se em três secções, cada uma apontando possíveis caminhos de pesquisa de desenho do programa *Prospecting Otherwise*. A Secção I é de resposta obrigatória, a II e a III são facultativas. É livre de responder parcialmente, de acordo com o que sentir que mais ecoa com a sua experiência. A resposta aos campos obrigatórios tomará apenas 10 minutos do seu tempo.

Sugiro que faça esta viagem comigo num ambiente tranquilo. Muito obrigada, uma vez mais, pelo seu tempo. Espero que goste de mergulhar nas questões que preparei para si.

Section II

Context video to II.1 [3:03]

Link EN: https://youtu.be/PU1hDLbSxxc

Link PT: https://youtu.be/IE9MjfmqIz8

[EN]

Taking David Abram's lead in his book *The Spell of the Sensuous*, I suggest guiding you through a simple mindfulness exercise. Sit comfortably, somewhere quiet. Close your eyes.

Let yourself begin to feel the whole bulk of your past – the whole mass of events leading up to this very moment. Call into awareness, as well, your whole future – all those projects and possibilities that lie ahead, waiting to be realised. Imagine this past and this future as two vast balloons of time, separated from each other like the bulbs of an hourglass, yet linked together at the single moment where you stand. And then, very slowly, allow both of these immense bulbs of time to begin leaking their substance into this minute moment between them, into the present. Imperceptibly at first, the present moment begins to grow. Soon it is very large. At this point, let the past and the future dissolve entirely. Find yourself standing in the midst of eternity, a vast and inexhaustible present. The "present" has become an enveloping field of presence. And this presence, vibrant and alive, spontaneously assumes the precise shape and contour of your surrounding sensory landscape. You are immersed in the world.[473]

You are now standing in your living room. The trees' leaves dance slowly outside. A gentle breeze sweeps through the garden. You open your window and feel your pores opening to the sunlight. It is a temperate Autumn day. You breathe in and feel your lungs plenished with fresh air. You pay close attention to your everyday soundtrack: birds chirping, a distant dog barking, a fly lazily landing on your windowsill, cars rumbling down the street, an aeroplane crossing the sky, passers-by chatting.

She approaches you. Her soft fur touches your ankles. You feel her warm body moving to the pace of her breath. She blinks softly. You meet her gaze, and an act of communication starts. You do not share language, yet there is something in this meeting one another that is strikingly real. You know whatever her bodily posture, gaze and voice speak of, it is true –

[473] Adapted transcription from David Abram's exercise relating to the "presence of the present", in *The Spell of the Sensuous*, chap. 3, "The Living Present" (Abram 1997, 123-124).

true to what she feels at this very moment, the same moment you so fully experienced. What is she inviting you to learn "*from, about and with*"? [Haraway 2007, 23] Could this be an introduction to other-worldling, one in which existing is an act of relating to one another?

[PT]

Inspirada numa proposta de David Abram no seu livro *The Spell of the Sensuous*, gostaria de propor um breve exercício de "mindfulness". Sente-se confortavelmente num lugar tranquilo. Feche os olhos.

Permita-se sentir o seu passado, por inteiro – a massa de eventos que o trazem a este exacto momento. Tome consciência, também, do seu futuro – os projetos e possibilidades à espera de ser realizados. Imagine este passado e este futuro como dois grandes balões de tempo, separados um do outro como bolbos de uma ampulheta, ligados pelo momento em que se encontra. Lentamente, deixe que estes dois imensos balões vertam a sua substância para este momento preciso entre eles. Imperceptivelmente, o momento presente começa a crescer. Torna-se amplo. Deixe o passado e o futuro dissolverem-se inteiramente nesta amplitude. Encontra-se no meio de uma eternidade, um presente vasto, inesgotável. O "presente" tornou-se num campo de presença que o envolve. E esta presença, vibrante e viva, assume espontaneamente a forma e o contorno precisos da paisagem sensorial ao seu redor. Está imerso no mundo.

Imagine-se na sua sala de estar. As folhas das árvores dançam lentamente lá fora. Uma brisa suave percorre o jardim. Abre a janela e sente os seus poros a abrir, acariciados pela luz do sol. Está um dia de Outono. Inspira e sente os pulmões encherem-se de ar fresco. Escuta com atenção a banda sonora de todos os dias: o canto dos pássaros, um cão que ladra ao longe, vozes anónimas de pessoas que passam, uma mosca que aterra preguiçosamente na soleira da janela, os carros que ressoam na estrada agitada, um avião que cruza o pedaço de céu que entrevê.

Ela aproxima-se. O seu pelo suave roça-lhe tornozelos. Sente o seu corpo morno mover-se ao ritmo da respiração. Ela pestaneja suavemente. Encontra o seu olhar, e inicia-se um acto de comunicação. Não partilham a mesma linguagem. No entanto, há qualquer coisa neste encontro que é decididamente real. Sabe que o que a sua postura, olhar e voz lhe dizem, é uma verdade – falam verdadeiramente do que ela sente neste momento, o mesmo momento que acaba de viver plenamente. Poderá ser este encontro um convite para aprender

dela, sobre ela, com ela? Uma introdução a outras formas de conceber o mundo, em que existir seja um acto de relação?

Section III

Written reflection suggestion complementing the video opening the Section [3:47]

Link: https://vimeo.com/321703760

[EN]

Superflux pictures the future as one of climate instability, food insecurity, economic and political fragility, and social fragmentation. By immersing visitors in a domestic environment like their own, yet subtly showing signs of adaptation, Superflux turns large-scale breakdown trends into everyday life experiences.

This near to apocalyptic view encloses, however, seeds of hope: imagining what it is like to inhabit the future also means assuming there might be a future that is not devoid of humanity, one in which our resilience and collaborative traits proved effective. While acknowledging climate catastrophe, Superflux's installation creates a utopian imaginary that delivers a critique of the present, commits to its improvement, and endures the possibility of a better world.[474]

Thinking about a distant hypothetical future – and planning for it – is a fundamental part of human meaning-making. It connects across time, like a good story [Seligman et al. 2017, 195, 169]. Could stories of a just transition still radically resist anticipated gloomy futures? Could we shift the lens from what lies ahead to carefully looking around? That is, letting go of a horizon to which progress seems to be inevitably tied, toward recognising all these present Earthly "others" with whom futures could be imagined. Could working towards sustainable democracy – in which all beings are reckoned to have a say – be a form of utopia?

When imagining futures, Gramsci, as cited by Rory Rowan would advise in favour of "pessimism of the intellect, optimism of the will" [Gramsci in Rowan 2015]. Optimism shall be firmly fixed to realising *The More Beautiful World Our Hearts Know Is Possible* [Eisenstein 2013], as a compelling vision that hooks into the future.

You look at your present life critically and reflect on the possible formations your future might take. I would now like to challenge you to prospect otherwise.

[474] The idea of "utopia as critique" is inspired by Merjin Oudenampsen (2016), whose arguments are expounded in Sec. 1.4., Pt. I, pp. 45-46.

[PT]

O colectivo Superflux projecta um futuro marcado pela instabilidade climática, insegurança alimentar, fragilidade económica e política, e fragmentação social. Imergindo os visitantes num ambiente doméstico tão próximo do seu, ainda que subtilmente introduzindo sinais de adaptação, os artistas fazem a tradução directa de crises à larga escala para a experiência do quotidiano.

Esta visão apocalíptica contém, no entanto, um rastilho de esperança: imaginar como será habitar o futuro implica também assumir que este futuro nos inclui, humanos. A resiliência e a aposta na colaboração foram, afinal, eficazes. Reconhecendo a eminência de uma catástrofe climática, a instalação dos Superflux produz um imaginário utópico capaz de fazer uma crítica do presente, comprometido que está com a sua transformação, e sustém a possibilidade de um mundo melhor.

Pensar sobre futuros distantes e hipotéticos – planeando e preparando-nos para o seu desenrolar – é profundamente humano, uma parte fundamental da construção de sentido. Liga-nos através do tempo, como uma boa história. Poderão histórias de uma transição justa oferecer resistência radical aos sombrios futuros que se antecipam? Será possível mudar a lente para que se foque na observação cuidadosa do que nos envolve, ao invés do que nos espera, lá à frente? Abandonar a ideia de um horizonte como futuro, a que a noção de progresso se encontra inevitavelmente arreigada, e, no seu lugar, reconhecer a grandeza de um presente vivido com muitos "outros", com quem estes futuros se possam desenhar. Poderá a colaboração no sentido de uma democracia sustentável – na qual a voz política de todos os seres é reconhecida – compor-se como uma forma de utopia?

Concorrendo para a tarefa de imaginar potenciais futuros, Gramsci, citado por Rory Rowan, prescreveria "pessimismo do intelecto, optimismo da vontade". Este optimismo deve ancorar-se firmemente numa visão convincente do porvir, e na possibilidade de gerar *The More Beautiful World Our Hearts Know Is Possible*.

Observe a sua vida presente de forma crítica e reflicta sobre as formas que o seu futuro pode concebivelmente tomar. Gostaria agora de desafiá-lo a "prospect otherwise", a prospectar outro devir.

End of Survey: Last food for enduring thought

Thought-provoking video [5:10]

Link EN: https://youtu.be/T-5SAdlgNU4

Link PT: https://youtu.be/F1uf4AThHSk

[EN]

The Greenland shark has a known minimum life span of 272 years (and a maximum reported age of 392 years) [Nelson 2020]. It is the longest-living vertebrae known to man. Its existence is threatened, following the over 1 million species that have already gone extinct or are becoming extinct a hundred times faster than they would without human impacts. If the Greenland shark manages to survive, it will keep patrolling the Arctic Ocean and its no longer freezing waters well beyond the 2100 threshold climate science establishes for best- and worst-case scenarios.

Throughout the last ten thousand years, humans have been able to swiftly change the scale of vertebrate land animals' weight. Whereas we used to represent a mere 1%, measured against 99% of wild animals, we are currently 32% of all vertebrate land animals. Livestock stands for another 67% and wild animals for a meagre 1% [Population Matters n.d.]. In 2009, there were 1.6 billion birds in Europe. That same year, we raised over 1.9 billion broiler chickens for human consumption. Global figures are not merrier: in 2016, when humans mounted to 7 billion – not all meat eaters – 22.7 billion chickens were slaughtered [Bennet et al. 2018].

Since the dawn of civilization, around six thousand years ago, humans have devastated 46% of the world's forest cover [Crowther et al. 2015]. Each year, a forest area the size of Belgium is destroyed [Global Forest Watch 2019]. The Amazon has already lost a forest cover equivalent to twelve times the area of Portugal.

Even if current trajectories are successfully warded off, an increase in temperature of 3.1ºC by the end of the century seems to be a probable outcome of the current climate breakdown [Climate Action Tracker 2021]. This is not a pleasant sight. Unbreathable air, unbearable temperatures, an increase in extreme weather events, food insecurity, water scarcity, sea level rise, and depleted ocean ecosystems with coral reefs wiped out[475] [IPCC 2018] are realities that may be part of day-to-day living in a not-so-distant future.

[475] Following IPCC, "multiple lines of evidence indicate that the majority (70–90%) of warm water (tropical) coral reefs that exist today will disappear even if global warming is constrained to 1.5°C *(very high confidence*)" (2018, 179), with "larger losses (>99%) at 2°C (*very high confidence*)" (8).

Albeit many are concerned about the possible demise of humankind, one thing is for sure: climate change impacts' mean that today's ways of living will faint. These impacts are, however, not felt equally worldwide: while accounting for most of the global emissions responsible for climate change, those of us comfortably replying to this survey, sitting in front of LED screens in our homes, are also the most resilient. For the Global South, climate change's effects are a *déjà vu*. For once, a glimpse of our shared future lies on the fringes. A look at Mozambique's cyclone "Idai" aftermath, the Tuvalu islands' fast submersion, or even the 4.9 million displaced people who have left the Sahel region in Africa in 2017 due to drought and food insecurity [Lifegate 2017], makes this painfully clear.

When acknowledging the reality of what is likely to lie ahead – both for humans and for those, in the face of ecocide, who do not count as a mournable body beyond the human [Willox 2015][476] – and our collective all-pervasive accountability, shock may ensue. The psychological toll of grieving for a lost future weighs heavy. After all, the future may very well not be an improved version of the present, as we were always led to believe. We are deprived of something that deeply sustains us. Hope may slip away.

In their book *The Future We Choose*, Christiana Figueres and Tom Rivett-Carnac state as follows: "We cannot hide from the grief that flows from the loss of biodiversity and impoverished lives of future generations. We have to feel the full force of this new reality in our bones. There is a power to consciously bear witness to all that is unfolding without turning away, and counterintuitively, you may actually feel better about the situation when you deeply accept the reality of it. […] [We] need to look to the future and set our sights on what we can still create" [2020, 106]. And one certitude, according to the same authors, pushes us to act – "we can no longer afford the indulgence of feeling powerless" [99].

[PT]

O tubarão da Gronelândia vive no mínimo 272 anos, sendo reportados indivíduos com até 392 anos. É o vertebrado mais longevo conhecido pelo Homem. A sua existência está ameaçada, a par de mais de 1 milhão de espécies em vias de extinção a um ritmo cem vezes superior ao que estariam, não fora o impacto humano. Se o tubarão da Gronelândia conseguir sobreviver, continuará a patrulhar as águas cada vez menos geladas do Oceano Ártico muito

[476] Questions have been raised on what matters as a mournable body beyond the human, for, as much as many of us experience a deep sense of loss towards the nonhuman, we do not seem to have developed rituals to mourn for these bodies.

para além de 2100, data que os cientistas do clima estabeleceram como limite para manifestação de melhores e piores cenários decorrentes das alterações climáticas.

Nos últimos dez mil anos, os humanos inverteram precipitadamente a balança do peso de animais vertebrados terrestres. Costumávamos representar apenas 1% deste grupo, contra 99% de animais selvagens. Hoje, somos 32%. O gado de criação corresponde a 67% e os animais selvagens a uns meros 1%. Em 2009, havia 1.6 biliões de pássaros na Europa. Nesse mesmo ano, criámos mais de 1.9 biliões de galinhas para consumo. Os números globais não são mais animadores: em 2016, quando a população mundial rondava os 7 biliões – com responsabilidades distintas no consumo de carne, é certo –, abateram-se 22.7 biliões de galinhas.

Desde o surgimento da civilização, há cerca de seis mil anos, os humanos destruíram 46% da superfície de floresta. A cada ano, uma área de floresta do tamanho da Bélgica é devastada. A Amazónia já perdeu o equivalente a doze vezes a área de Portugal em cobertura florestal.

Mesmo que nos desviemos com sucesso da actual trajectória rumo ao colapso climático, um aumento de temperatura de aproximadamente 3.1ºC até ao final do século parece a mais provável consequência da acção humana sobre o delicado equilíbrio dos sistemas planetários. Esta não é uma visão agradável. Ar irrespirável, temperaturas intoleráveis em grandes porções do globo, aumento da frequência e intensidade de fenómenos climatéricos extremos, insegurança alimentar, escassez de água, aumento do nível do mar, declínio dos ecossistemas marinhos em função da extinção de corais – serão realidades que podem vir a integrar o nosso dia-a-dia num futuro não muito distante.

Embora muitos se preocupem com o potencial fim da humanidade, hoje, há apenas uma certeza: os impactos esperados das alterações climáticas significam o fim dos actuais modos de vida. Estes impactos não são, contudo, sentidos igualitariamente: responsáveis pela maior parte das emissões globais, nós, sentados confortavelmente a responder a este questionário em frente dos nossos ecrãs LED, somos também os mais resilientes. Para o Sul Global, os efeitos das alterações climáticas são um *déjà vu*. Nesta rara ocasião, são aqueles que ocupam as margens quem vive, no presente, o nosso futuro comum. As consequências do ciclone "Idai" em Moçambique, a rápida submersão das ilhas Tuvalu, ou até os 4.9 milhões de pessoas que em 2017 partiram da região de Sahel, em África, por motivos de seca e insegurança alimentar, tornam este futurismo dolorosamente real.

Reconhecer a realidade do que provavelmente nos espera – a nós, humanos, e a todos aqueles, para além de nós, cujo desaparecimento não sabemos lamentar –, e a responsabilidade que detemos sobre este devir, pode ser um choque. Fazer o luto de um futuro perdido tem um custo psicológico. Afinal, o futuro poderá não vir ser uma versão melhorada do presente, como sempre fomos levados a acreditar. Vemo-nos privados de qualquer coisa que nos sustenta profundamente. A esperança pode esvair-se.

No seu livro *The Future We Choose*, Christiana Figueres e Tom Rivett-Carnac deixam-nos a seguinte reflexão: "Não podemos esconder-nos da dor que advém da perda de biodiversidade e da vida estéril que deixaremos às gerações futuras. Temos de sentir plenamente a força desta nova realidade nos nossos corpos. Há um poder em testemunhar conscientemente, sem virar as costas, tudo o que está a acontecer. Contra-intuitivamente, podemos vir a sentir-nos melhor a respeito de uma situação quando aceitamos de modo absoluto a sua realidade. (...) [P]recisamos de olhar para o futuro e pôr os olhos sobre o que ainda podemos criar" [2020, 106]. E há uma evidência que, de acordo com os mesmos autores, torna a acção um imperativo – "já não podemos permitir-nos a indulgência de nos sentirmos impotentes" [99].

Further links

— Personal Data: Privacy Terms [EN/PT]
https://issuu.com/cmantunes/docs/forum_of_shared_concerns_personal_details_t_c

— Declaration of Consent: Terms and Conditions [EN/PT]
https://issuu.com/cmantunes/docs/forum_of_shared_concerns_declaration_of_consent_t_

— List of References [EN/PT]
https://issuu.com/cmantunes/docs/forum_of_shared_concerns_references

D.3. Dissemination

Submission of responses throughout the collection period

The *Forum of shared concerns* (*Fsc*) remained open for contributions over 28 days, from December 31st, 2020, until January 27th, 2021, with a more expressive number of responses (123 / 164) received throughout the first week of the Survey's implementation.

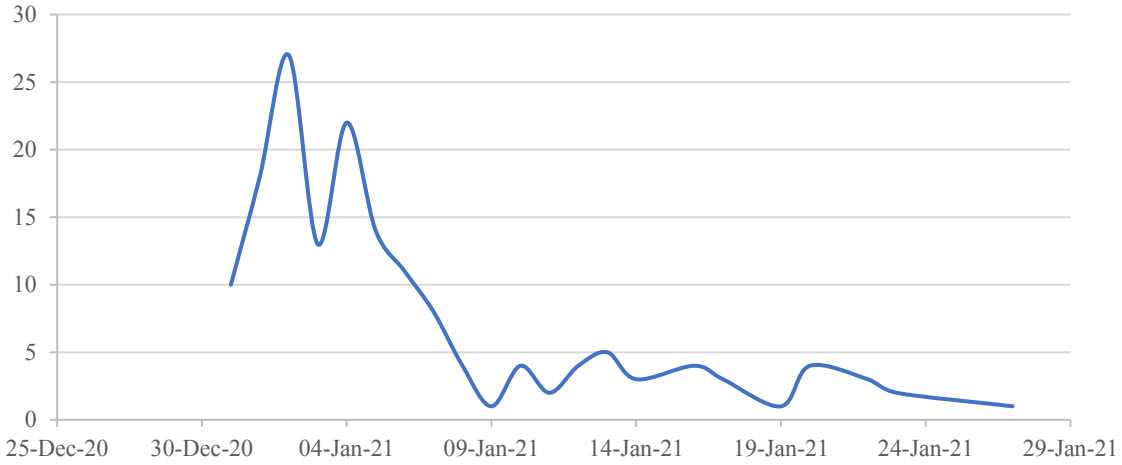


Fig. 100. Flow of responses' submission throughout the collection period.

Facebook dissemination

The Survey's dissemination post, published in the author's personal Facebook feed on December 31st, 2020, has gathered 26 reactions, 18 comments, and 18 shares.

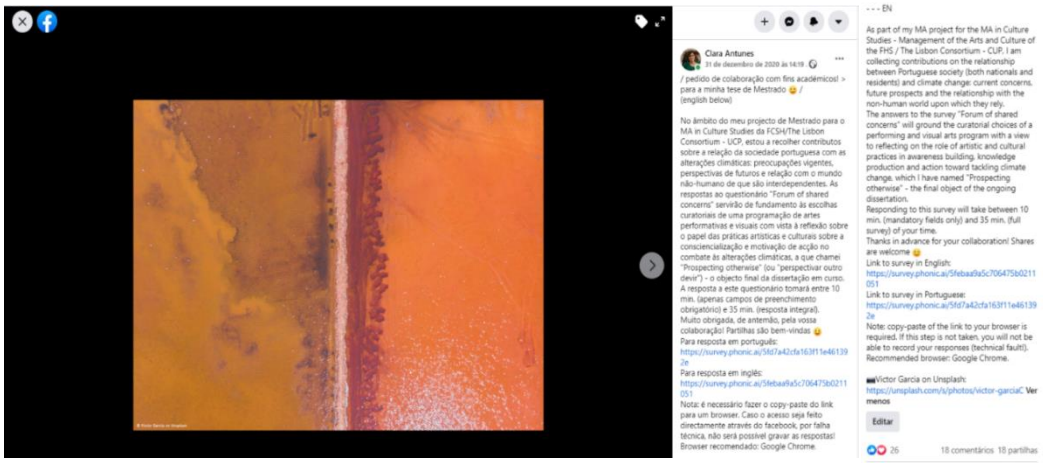


Fig. 101. Print screen of the *Facebook* publication divulging the *Forum of shared concerns*. Retrieved on January 28th, 2021, ensuing the Survey's closing.

D.4. Demographics

Respondents' occupation

Respondents to the *Fsc* predominantly work within the fields of culture (23%) and artistic production (16%); followed by research/Academia (9%) and architecture/urban planning (7%), which is explained by the Survey's author educational and professional profile, closely related to these domains.

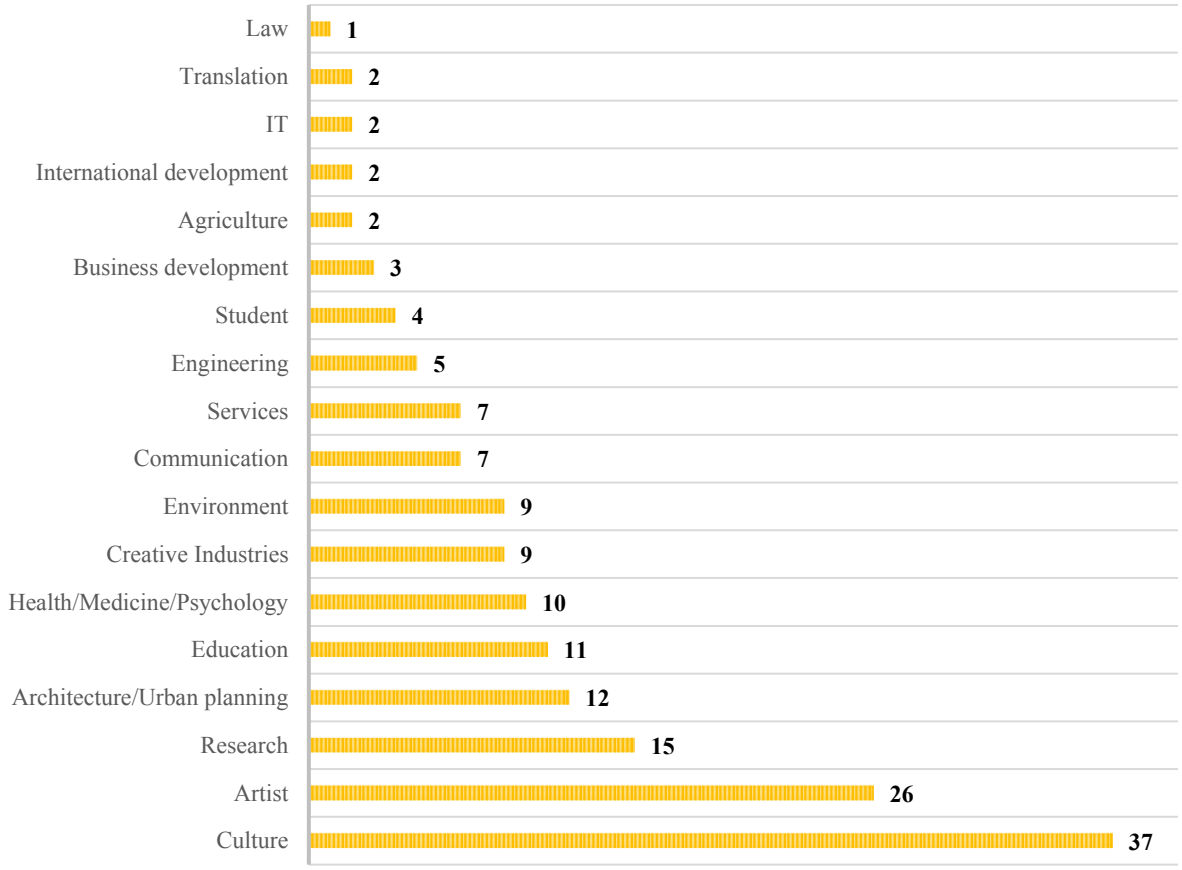


Fig. 102. Respondents' occupation (open-ended question).

Total sample: 164 respondents (100%).

Respondents' sex

A clear preponderance of female respondents is noticeable – 69%, against 31% of men. Considering the level of commitment required to answer the Survey in full, it may be questioned whether this result could indicate that women are more likely to engage with the subject of climate change.

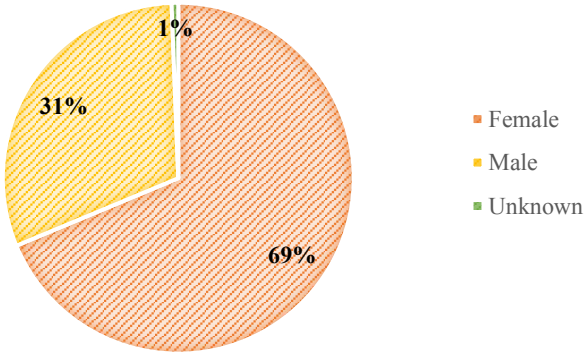


Fig. 103. Respondents' sex.

Total sample: 164 respondents (100%).

Respondents' age

Respondents aged 30 to 39 account for the most expressive group, adding to 42%, followed by 40 to 50 years-old individuals (25%). Age brackets, as presented in the graph below, are not in harmony with standard categorisations (even if attempting to approach them). Instead, it presents what was considered to provide a more accurate depiction of the sample, including youngsters, a large majority of working-age respondents, and a small percentage of non-active or retired participants.

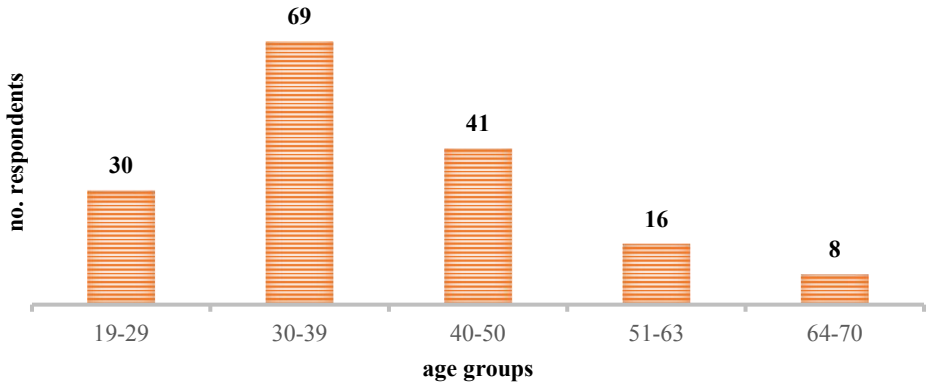


Fig. 104. Respondents' age.

Total sample: 164 respondents (100%).

Respondents' nationality

The majority of respondents are of Portuguese nationality, totalling 138 individuals. For purposes of data legibility, nationalities entered by respondents were arranged into the following categories (cf. Fig. 105, next page):

— *Portuguese.*

— *Portuguese and other:* including individuals stating double nationality as Portuguese/Spanish, Portuguese/Swedish, Portuguese/Brazilian, Portuguese/German, and Portuguese/Italian (one respondent each).

— *European:* Belgian (1), British (2), Cypriot (1), French (1), German (3), Italian (3), Romanian (2), and Slovenian (1).

— *South and Central American:* Brazilian (2) and Mexican (1).

— *Other:* Australian (1), Egyptian (1) and Russian (2).

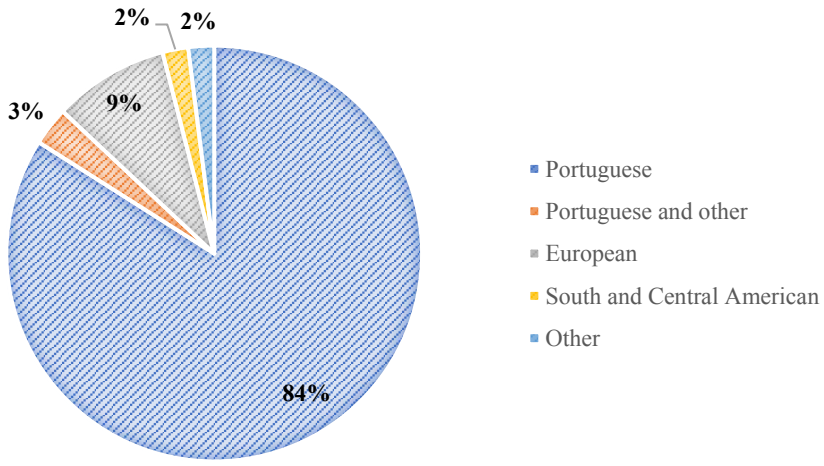


Fig. 105. Respondents' nationality.
Total sample: 164 respondents (100%).

Respondents' country of residence

Both Portuguese and foreign respondents are chiefly residents in Portugal, with only 5% being based abroad. This question entailed analysing possible marked divergencies in perceptions regarding climate change according to different social and cultural environments. Even if two Portuguese respondents living in a foreign country have referred to contextual conditions to sustain assertions or ground their initiatives (cf. R26-PT Maria Lemos and R120-PT Ju, Annex D.10.), the underlying assumptions were not significantly different from those of fellow nationals residing in Portugal.

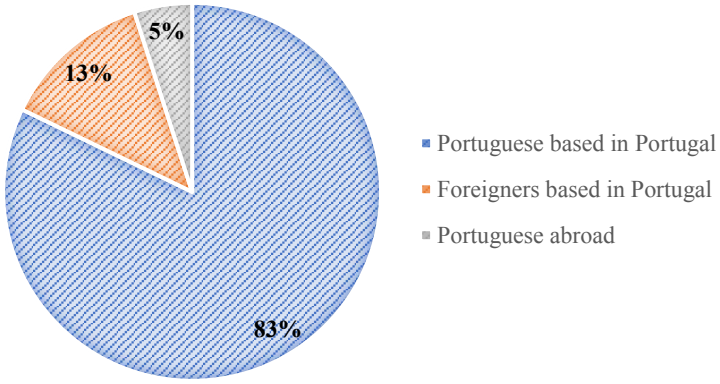


Fig. 106. Respondents' country of residence.

Total sample: 164 respondents (100%).

D.5. Respondents' engagement with the Survey

Survey's percentage of completion

Ninety-one out of 210 respondents have replied to all sections, with 76% submitting responses to 56% or more of the Survey.

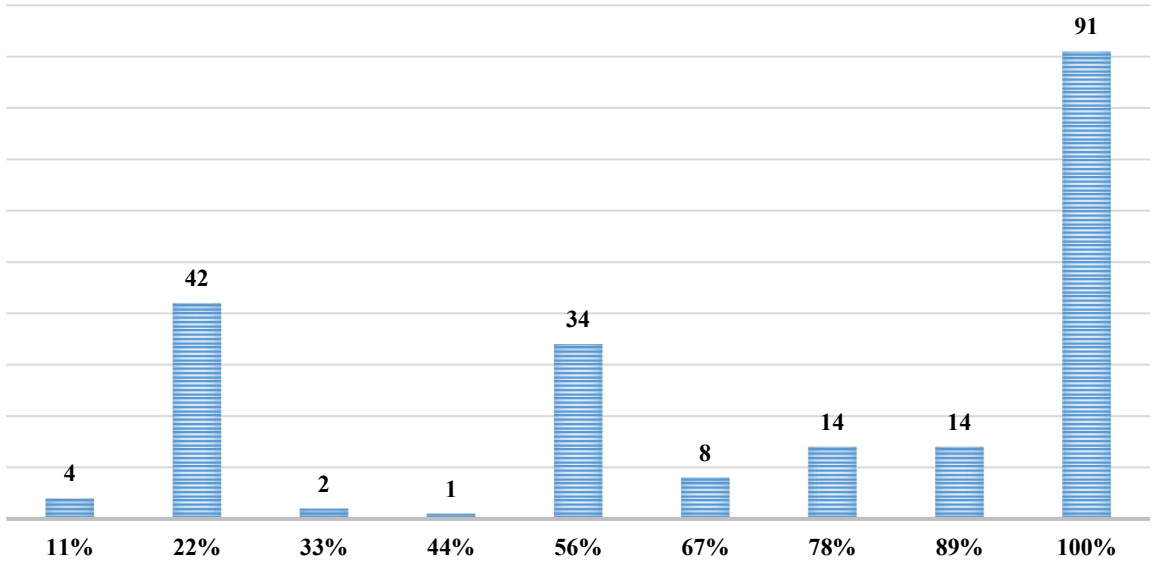
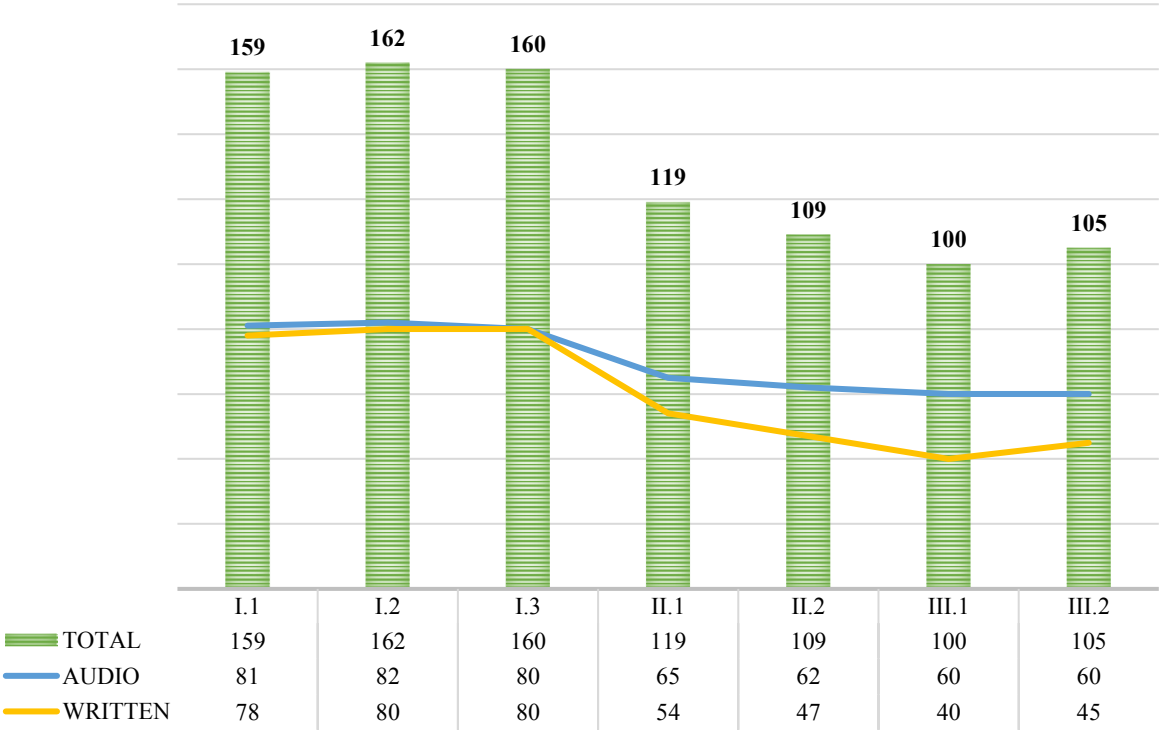


Fig. 107. Survey's percentage of completion. Total sample = 210, where response to all sections = 100%.

The full percentage of completion was divided by the Survey's stages, with each query or set of questions (Personal data, Own relation to climate change, and questions I.1, I.2, I.3, II.1, II.2, III.1, and III.2) – totalling nine – counting as 11,11% of accomplishment progress. These have been rounded off on the graph's horizontal axis for a more straightforward reading of consummation percentages.

Total number of responses per question

This graph corroborates an observable commitment to the Survey's completion: 64% of respondents have concluded all three Sections' open-ended questions. The reply format, represented by the blue (audio) and yellow (written) curves, follows a similar pattern to the number of answers to each Section – with a slight increase in the written towards the Survey's last query –, displaying a substantial degree of consistency in format choice.



	I.1	I.2	I.3	II.1	II.2	III.1	III.2
TOTAL	159	162	160	119	109	100	105
AUDIO	81	82	80	65	62	60	60
WRITTEN	78	80	80	54	47	40	45

Fig. 108. Total number of responses per question.
Total sample: 164 respondents.

Average time spent answering each of the Survey's questions

Surveyees who have completed the *Fsc* devoted 54 minutes on average to its fulfilment, which may be taken as a token of positive engagement. When asked to imagine human and "more-than-human" futures, participants spent a significant amount of time (23') prospecting collective becomings – almost triple as much as in questions II.2 (8') or I.1 (7'), coming next. These, in turn, merited nearly double as long a commitment than any other question (aside from I.3).

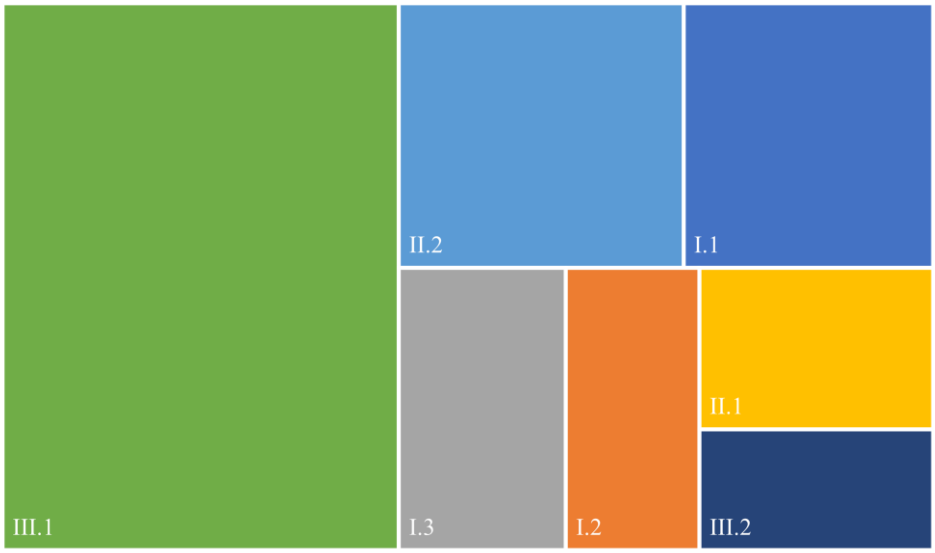


Table of reference *(rounding of minutes spent answering each question)*

I.1	I.2	I.3	II.1	II.2	III.1	III.2
7’	4’	5’	4’	8’	23’	3’

Fig. 109. Average time spent answering each of the Survey questions.
Total sample: 164 respondents.

Rate of responses’ submission per format

Respondents were evenly split in their choice of reply format, with an identical rate of 47% of submissions made in “Audio” and “Written” formats. A minority of 6% (equivalent to 9 individuals) has “Mixed” their choice, varying options from question to question.

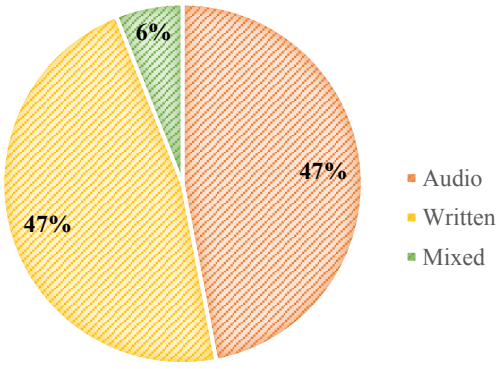


Fig. 110. Rate of responses’ submission per format.
Total sample: 164 respondents (100%).

Mixed format responses' variance per question

Contrasts in choice are mainly noticeable in questions I.1 – where +5 respondents chose to submit their answers in audio format (a discrepancy that could owe to the novelty effect) – and II.1 – to which +4 respondents offered their answers in written format.

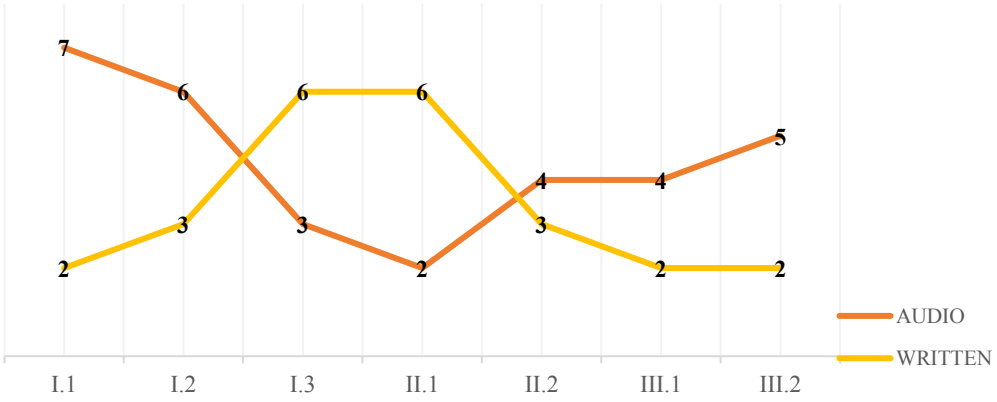


Fig. 111. Mixed format responses' variance per question.
Total sample: 9 respondents.

D.6. Sentiment prevalence in audio responses

Global results

The overall results shown in Figure 112, below, were attained by summing the median sentiment manifested in the globality of audio responses submitted by each participant. These vary, however, in prevalence, ranging from 35% to 100% of feeling dominance (cf. Fig. 113, next page). The graph does not show sharp unbalances, ranging from 19% "negative" to 32% "neutral" sentiment, which is incoherent with each of the question's sentiment analysis (cf. pie charts in Annexes D.8.1. to D.8.7.).

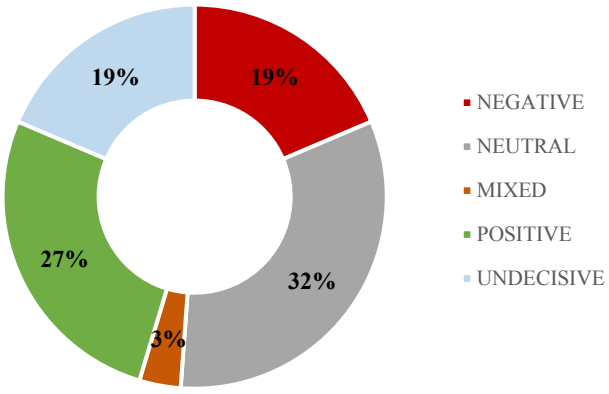


Fig. 112. *[preceding page]* Sentiment prevalence in audio responses: global results. Total sample: 86 respondents (100%), including average sentiment analysis of 489 audio responses to Sections I, II, and III. The tag "Undecisive" signifies even sentiment demonstration in two or more of the above categories.

Descriptive table of audio responses' sentiment analysis

			Sentiment	%	Sentiment	%	Sentiment	%	Sentiment	%	Sentiment	%	Sentiment	%	Sentiment	%	Relative total sentiment count (percentage)				Global mean sentiment
	N.	Resp.	Nome	I.1		I.2		I.3		II.1		II.2		III.1		III.2		Negative	Neutral	Mixed	Positive	Prevailing sentiment
PT	1	R2	Amorim	Negative	95%	Neutral	99%	Neutral	48%	Mixed	82%	Neutral	51%	Neutral	62%	Neutral	89%	29%	71%	14%	0%	Neutral
PT	2	R4	Clara	Negative	98%	Negative	87%	Neutral	71%	Positive	99%			Neutral	31%	Positive	52%	33%	33%	0%	33%	Undecisive
PT	3	R12	Gustavo Briz	Positive	59%	Negative	100%	Negative	88%	Positive	68%	Positive	71%	Positive	73%	Mixed	70%	29%	0%	14%	57%	Positive
PT	4	R14	Sara	Negative	78%	Neutral	63%	Neutral	86%	Positive	87%	Neutral	63%	Neutral	72%	Mixed	95%	14%	57%	14%	14%	Neutral
PT	5	R17	Susana	Negative	70%	Negative	69%	Positive	83%									67%	0%	0%	33%	Negative
PT	6	R19		Negative	82%	Neutral	95%	Positive	57%	Positive	82%	Positive	51%	Negative	46%	Positive	77%	29%	14%	0%	57%	Positive
PT	7	R23	Paula	Negative	58%	Neutral	94%	Neutral	62%									33%	67%	0%	0%	Neutral
PT	8	R25	Eduardo Prado Cardoso	Neutral	87%	Mixed	65%	Negative	66%	Positive	82%			Neutral	68%	Neutral	67%	17%	50%	17%	17%	Neutral
PT	9	R26	Maria Lemos	Negative	99%	Positive	46%	Neutral	94%			Positive	96%					25%	25%	0%	50%	Positive
PT	10	R27	Lia	Negative	56%	Neutral	43%	Negative	84%			Positive	97%					50%	25%	0%	25%	Negative
PT	11	R29	Rui David	Neutral	70%	Negative	57%	Mixed	93%	Neutral	87%	Mixed	59%	Negative	62%	Neutral	89%	29%	43%	29%	0%	Neutral
PT	12	R30	Nuno	Positive	77%	Positive	99%	Positive	67%	Neutral	94%	Neutral	96%	Neutral	54%	Neutral	90%	43%	57%	0%	0%	Neutral
PT	13	R32	Elisabete	Positive	94%	written answer				Neutral	67%	Positive	68%	Negative	77%	Positive	76%	20%	20%	0%	60%	Positive
PT	14	R35	Mónica	Neutral	95%	Neutral	98%	Neutral	87%	Positive	93%							0%	75%	0%	25%	Neutral
PT	15	R36	Rita	Neutral	51%	Neutral	97%											0%	100%	0%	0%	Neutral
PT	16	R38	Joana Segura	Negative	56%	Neutral	86%	Mixed	59%	Positive	80%	Positive	70%	Positive	47%	Neutral	91%	14%	29%	14%	43%	Positive
PT	17	R42	Devi Mealha	Mixed	98%	Neutral	80%	Positive	93%	Positive	100%	Positive	96%	Neutral	91%	Mixed	56%	0%	29%	29%	43%	Positive
PT	18	R43	Joana Mealha	Positive	72%	Negative	97%	Negative	61%	Neutral	70%	Positive	100%	Neutral	100%	Mixed	97%	29%	29%	14%	29%	Undecisive
PT	19	R44	Alix	Mixed	43%	Neutral	96%	Neutral	61%	Positive	95%	Positive	83%	Neutral	94%	Neutral	79%	0%	57%	14%	29%	Neutral
PT	20	R46	Frederico	Negative	57%	Neutral	40%	Negative	55%	Neutral	59%	Neutral	88%	Neutral	96%	Negative	55%	43%	57%	0%	0%	Neutral
PT	21	R47		Positive	95%	Neutral	98%	Positive	85%	Neutral	56%	Positive	85%	Positive	83%	Neutral	80%	0%	43%	0%	57%	Positive
PT	22	R48	Té	Negative	92%	Negative	82%	Negative	82%	Negative	99%	Negative	86%	Neutral	81%	Neutral	86%	71%	29%	0%	0%	Negative
PT	23	R49+51	Ilpo	Neutral	67%	Positive	69%	Negative	66%	Positive	100%	Positive	100%	Positive	89%	Neutral	79%	14%	29%	0%	57%	Positive
PT	24	R50	Miguel	Neutral	92%	Neutral	67%	Neutral	99%	Neutral	85%	Neutral	83%	Neutral	91%	Neutral	95%	0%	100%	0%	0%	Neutral
PT	25	R52	Marina	Negative	100%	Negative	98%	Negative	98%	Positive	77%	Positive	88%	Positive	84%	Positive	98%	43%	0%	0%	57%	Positive
PT	26	R53	Tiago	Positive	78%	Neutral	70%	Negative	85%	Positive	96%							25%	25%	0%	50%	Positive
PT	27	R54	Vera Alvelos	Negative	100%	Neutral	78%	Positive	55%	Positive	99%	Positive	97%	Neutral	60%	Neutral	87%	14%	43%	0%	43%	Undecisive
PT	28	R55	Alice	Negative	86%	Neutral	91%	Negative	87%									67%	33%	0%	0%	Negative
PT	29	R56	Rodrigo	Mixed	43%	Negative	60%	Mixed	56%	Neutral	94%	Neutral	70%	Positive	52%	Neutral	97%	14%	43%	29%	14%	Neutral
PT	30	R61	Sérgio Machedo Letria	Neutral	67%	Neutral	67%	Neutral	40%									0%	100%	0%	0%	Neutral
PT	31	R65	Susana	no audio		Negative	97%											100%	0%	0%	0%	Negative
PT	32	R67	Sandra	Positive	89%	Positive	75%	Positive	67%	Positive	70%	Neutral	70%	Neutral	55%	Neutral	45%	0%	43%	0%	57%	Positive
PT	33	R68	Clara Pais	Neutral	92%	Mixed	82%	Negative	58%	Positive	66%	Positive	99%	Neutral	64%	Negative	87%	29%	29%	14%	29%	Undecisive
PT	34	R69	Esteves	Neutral	80%	Negative	51%	Negative	96%	Positive	97%	Positive	71%	Positive	86%	Positive	90%	29%	14%	0%	57%	Positive
PT	35	R71	Mafalda Miranda Jacinto	Neutral	37%	Negative	94%	Negative	41%	Neutral	67%	Negative	84%	Negative	57%	Positive	89%	57%	29%	0%	14%	Negative
PT	36	R76+112	Sara Anjo	Neutral	82%	Neutral	71%	Neutral	54%	Neutral	66%	Neutral	69%	Neutral	54%	Positive	65%	0%	86%	17%	0%	Neutral
PT	37	R82	Gilha	Mixed	79%	Neutral	46%	Positive	70%	Positive	98%	Positive	86%	Negative	99%	Neutral	96%	14%	14%	29%	43%	Positive
PT	38	R83	Dora	Neutral	83%	Neutral	71%	Positive	63%	Mixed	80%	Positive	83%	Neutral	99%	Positive	100%	0%	43%	14%	43%	Undecisive
PT	39	R84	Catarina	enviado msg		Neutral	94%	Neutral	95%	Mixed	57%	Neutral	81%	Neutral	90%	Negative	78%	17%	67%	17%	0%	Neutral
PT	40	R86	Rui	Neutral	89%	Neutral	87%	Negative	96%	Neutral	46%	Negative	100%	Positive	57%	Neutral	44%	29%	57%	0%	14%	Neutral
PT	41	R87	Sofia	Neutral	99%	Neutral	59%	Neutral	72%	Positive	99%	Negative	72%	Neutral	46%	Neutral	59%	14%	71%	0%	14%	Neutral
PT	42	R89	Rita Sá	Neutral	65%	Neutral	90%	Neutral	97%	Positive	98%	Neutral	74%	Neutral	62%	Neutral	83%	0%	86%	0%	14%	Neutral
PT	43	R90	Gonçalo	Negative	99%	Negative	56%	Positive	99%	Negative	95%	Negative	53%	Negative	71%	Mixed	84%	71%	0%	14%	14%	Negative
PT	44	R91	Margarida	Mixed	81%	Negative	99%	Negative	71%	Neutral	75%	Positive	89%			Positive	98%	33%	17%	17%	33%	Undecisive
PT	45	R99	Margarida	Positive	79%	Negative	67%	Negative	95%									67%	0%	0%	33%	Negative
PT	46	R100	Nádia	Negative	97%	Negative	54%	Mixed	91%	Positive	100%	Negative	57%	Negative	71%	Positive	88%	57%	0%	14%	29%	Negative
PT	47	R102	Carla	Negative	50%	Neutral	64%	Negative	95%	Positive	100%	Neutral	68%	Neutral	66%	Neutral	88%	29%	57%	0%	14%	Neutral
PT	48	R103	Rita	Negative	100%													100%	0%	0%	0%	Negative
PT	49	R106	Anabela Almeida	Neutral	37%	Negative	76%	Positive	88%	Neutral	62%	Negative	95%	Negative	78%	Positive	89%	43%	29%	0%	14%	Negative
PT	50	R108	Kattia	Negative	89%	Neutral	80%	Neutral	83%	error reading feeling				Neutral	71%	Neutral	98%	20%	80%	0%	0%	Neutral
PT	51	R109	Manuel Botelho	Negative	94%	Negative	99%					written answer						100%	0%	0%	0%	Negative
PT	52	R110	Joana	written answer										Positive	98%	Positive	99%	0%	0%	0%	100%	Positive
PT	53	R111	Susana Ayres	Neutral	59%	Neutral	66%	Negative	68%	Positive	85%	Negative	73%	Neutral	60%	Neutral	53%	29%	57%	0%	14%	Neutral
PT	54	R113	Mada	Neutral	92%	Neutral	94%	Neutral	94%	Positive	97%	Positive	99%					0%	43%	0%	29%	Neutral
PT	55	R114	João Pinharanda	Neutral	61%	Neutral	89%	Neutral	98%	Positive	59%	Neutral	99%	Neutral	64%	Neutral	77%	0%	86%	0%	14%	Neutral
PT	56	R115	Zé Pedro	Negative	41%	Negative	92%	Positive	45%	Positive	94%	Neutral	92%	Positive	67%	Neutral	89%	29%	43%	0%	29%	Neutral
PT	57	R116	Carla	Negative	60%	Neutral	82%	Positive	75%	Positive	89%							25%	25%	0%	50%	Positive
PT	58	R119	Maria	Positive	52%	Neutral	93%	Neutral	70%	Negative	72%	Neutral	73%	Neutral	56%	Negative	59%	29%	57%	0%	14%	Neutral
PT	59	R120	Ju	Negative	89%	Negative	89%	Negative	77%	Negative	59%	written answer				Mixed	98%	80%	0%	20%	0%	Negative
PT	60	R121	Vanessa Benito	written answer		Negative	81%	Positive	76%	written answer		Neutral	50%					33%	33%	0%	33%	Undecisive
PT	61	R126	Clara	Neutral	46%	Negative	64%	Mixed	52%	Positive	100%	Positive	57%	Negative	96%	Positive	50%	29%	14%	14%	43%	Positive
PT	62	R127	Susana Lopes	Negative	60%	Negative	84%	Neutral	98%	Positive	99%	Positive	59%	Positive	93%	Neutral	82%	29%	29%	0%	43%	Positive
PT	63	R129	António Torres	Neutral	88%	Negative	64%	Negative	100%									67%	33%	0%	0%	Negative
PT	64	R135	Sofia	Negative	79%	Neutral	94%	Neutral	83%	Positive	93%					Positive	46%	20%	40%	0%	40%	Undecisive
PT	65	R136	Joana	Negative	55%	Negative	100%	Negative	80%	Positive	58%	Positive	99%	Positive	85%	Negative	95%	57%	0%	0%	43%	Negative
PT	66	R137	Diogo	Positive	56%	Neutral	100%	Mixed	61%	Positive	80%	Neutral	85%	Positive	97%			0%	33%	17%	50%	Positive
PT	67	R138	Marta Azenha	Mixed	79%	Negative	94%	Negative	100%	Positive	48%	Positive	68%	Positive	84%	Positive	100%	29%	0%	14%	57%	Positive
PT	68	R139	Catarina	Negative	98%	Neutral	88%	Negative	99%	Mixed	82%	Positive	63%	Neutral	86%	Neutral	96%	29%	43%	14%	14%	Neutral
PT	69	R140	Chris	Negative	98%	Neutral	96%	Positive	86%									33%	33%	0%	33%	Undecisive
PT	70	R141	Manuel Henriques	Negative	95%	Neutral	94%	Positive	48%	Positive	96%			Negative	88%	Neutral	84%	33%	33%	0%	33%	Undecisive
EN	71	R2	Mark or Mia	Neutral	81%	Mixed	48%	Neutral	46%	Mixed	81%	Negative	44%	Mixed	74%			17%	33%	50%	0%	Mixed
EN	72	R3	Sarah	Neutral	53%	Negative	71%	Positive	59%	Mixed	69%	Negative	55%					40%	20%	20%	20%	Negative
EN	73	R4	Antonina	Mixed	83%	Negative	86%	Negative	74%	Positive	55%	Positive	36%	written answer				40%	0%	20%	40%	Undecisive
EN	74	R5+R7	Beatriz Pinharanda	Mixed	76%	Negative	70%	Positive	72%	Positive	100%	Positive	92%					20%	0%	20%	60%	Positive
EN	75	R8	Ana	Neutral	63%	Neutral	55%	Mixed	51%	Positive	56%	Negative	86%	Neutral	70%	Negative	34%	29%	43%	14%	14%	Neutral
EN	76	R10	Tom Watts	Negative	45%	Negative	38%	Neutral	58%	Mixed	40%	Positive	71%	Mixed	60%	Positive	93%	29%	14%	29%	29%	Undecisive
EN	77	R13	Zé	Negative	81%	Mixed	67%	Neutral	50%									33%	33%	33%	0%	Undecisive
EN	78	R14	Catarina Granjo	Mixed	61%	Mixed	85%	Negative	56%									33%	0%	67%	0%	Mixed
EN	79	R15	Miriam	Negative	69%	Neutral	48%	Neutral	48%			Neutral	51%			Mixed	43%	20%	60%	20%	0%	Neutral
EN	80	R16	Ioan	Mixed	51%	Neutral	55%	Negative	48%	Positive	89%	Positive	45%	Negative	38%	Positive	54%	29%	14%	14%	43%	Positive
EN	81	R18	Anca	Negative	39%	Positive	72%	Mixed	57%	written answer		Positive	88%	Neutral	65%	Positive	48%	17%	17%	17%	50%	Positive
EN	82	R21	Rita	Negative	72%	Negative	56%	Mixed	40%	Neutral	61%	Positive	56%	Neutral	60%	Mixed	54%	29%	29%	29%	14%	Undecisive
EN	83	R22	Yumma Mudra	Neutral	35%	Negative	65%	Positive	76%	Positive	97%	Mixed	47%	Negative	85%	Neutral	58%	29%	29%	14%	29%	Undecisive
EN	84	R23	Eugenia Emets	Mixed	51%	Neutral	44%	Neutral	76%	Positive	89%	Positive	96%	Positive	66%	Positive	58%	0%	29%	14%	57%	Positive
EN	85	R25	Nithya Iyer	written answer										Negative	42%	Neutral	61%	50%	50%	0%	0%	Undecisive
EN	86	R26	Tiago	Mixed	57%	Negative	35%	Neutral	39%	Mixed	69%	Negative	55%	Mixed	76%	Mixed	51%	29%	14%	57%	0%	Mixed

Fig. 113. Descriptive table of audio responses' sentiment analysis.
Total sample: 86 respondents, including 489 audio responses.

D.7. Respondents' degrees of knowledge and concern about climate change

Respondents' self-assessed knowledge degree regarding climate change

A total of 114 individuals assess their knowledge degree regarding climate change as "Average", adding to 63 who deem it to be "Above average" – combined, these consist of the most expressive bulk. Neither "In-depth" knowledge (asserted by three participants) nor "None" (with no responses to cite, excluded from the pie chart) were significantly affirmed.

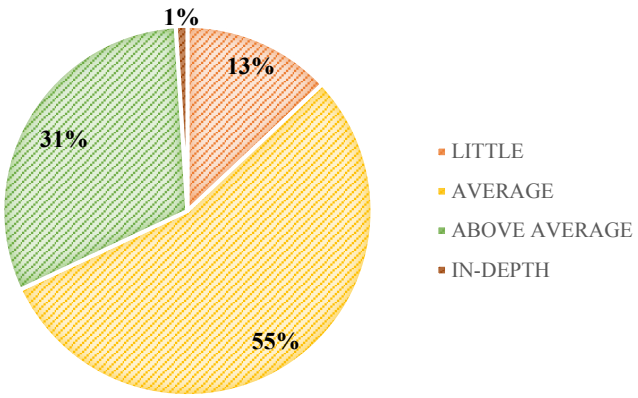


Fig. 114. Respondents' self-assessed knowledge degree regarding climate change.
Total sample: 206 respondents (100%).

Willingness to know more among those who have assessed their knowledge degree as "Little"

Twenty-four out of the 26 respondents who consider knowing "Little" about climate change have demonstrated a wish to know more.

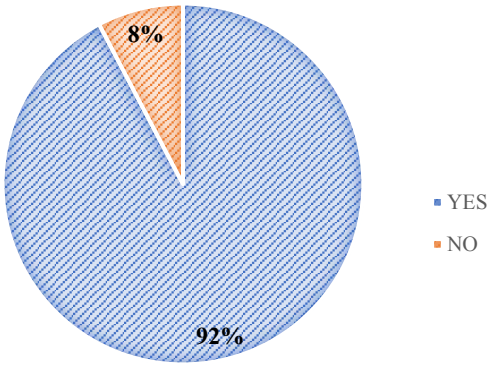


Fig. 115. Willingness to know more among those who have assessed their knowledge degree as "Little".
Total sample: 26 respondents (100%).

Respondents' self-assessed concern degree regarding climate change

Most respondents, surmounting 142 individuals, admit being "Very concerned", with another 44 feeling "Concerned". The number of those to whom climate change is their "Main concern" – 11 persons – is higher, even if just slightly, than the sum of "Not concerned" and "A little concerned", totalling 9 surveyees.

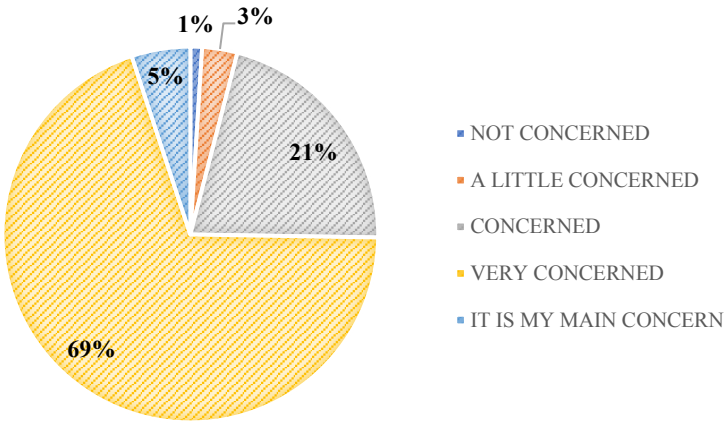


Fig. 116. Respondents' self-assessed concern degree regarding climate change.
Total sample: 206 respondents (100%).

Respondents' self-assessed knowledge versus concern degree

There appears to exist a correlation between knowledge and concern degrees with regards to climate change, where those who state to hold "Above average" or "Average" knowledge are mostly "Very concerned" – totalling, respectively, 76% and 74% of all who thus assess their insight. An identical conclusion is corroborated by the fact that 73% of individuals to whom climate change is their "Main concern" affirm possessing "Above average" awareness.

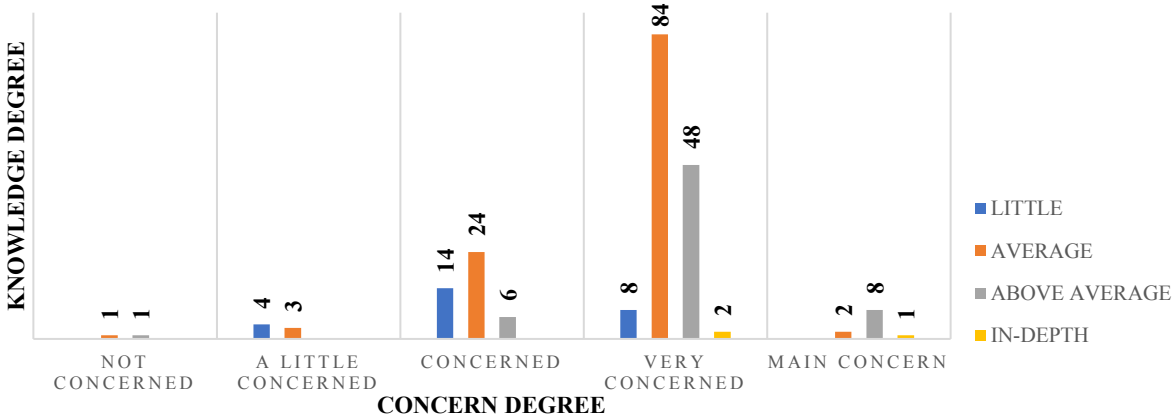


Fig. 117. Respondents' self-assessed knowledge versus concern degree regarding climate change.
Total sample: 206 respondents (100%).

D.8. Content and sentiment analysis

D.8.1. Section I – question I.1

"When you think of climate change, what do you feel?"

Sentiment prevalence in audio responses

The dominance of "negative" sentiment is noteworthy (42%). Since the question directly suggested the arousal of feelings towards climate change, it could be deduced that many participants experienced adverse emotions when elaborating on this subject.

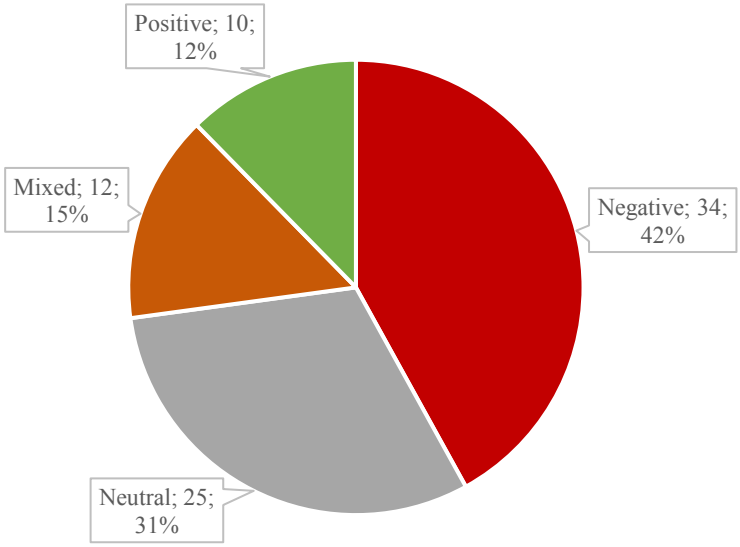


Fig. 118. Sentiment prevalence in audio responses to question I.1, as per *Phonic*'s A.I. analysis. Total sample: 81 respondents (100% of audio entries).

Content analysis

The following table (cf. Fig. 119, next page) summarises the ideas introduced by 159 respondents – totalling 64 different entries and 608 utterances –, grouped into eight categories (plus three subsections) and ordered by relevance, according to the number of times they were repeated.

A	**NEGATIVE FEELINGS TOWARDS THE FUTURE**	179	29%
	Anxiety / Anguish	35	19,6%
	Sadness / Depression / Hopelessness / Desolation / Discouragement / Despair / Sorrow / Pain / Distress / Shock / Suffocation / Mixed feelings (tending to negative) / Lots of emotions	29	16,2%
	Fear	21	11,7%
A.1	Unavoidable and definite problem / Impossible to reverse / Inevitable / No way out / It is too late, we are past the point of no return / solutions are too complex/utopian/part of the problem)	22	12,3%
	Concerned/Anxious for future generations (living the consequences of our acts)	13	7,3%
	Uncertainty / Unpredictability / Insecurity / Forlornness (towards the future)	13	7,3%
	Catastrophe / Apocalyptic scenarios / Extreme weather events / Suffering / Chaos / Chaotic systemic disruption / Distopia	16	8,9%
	Loss of a future / Future is doomed / Finitude / End of the current ways of living / Tragic	11	
	Humanity's demise / Human extinction	7	13,4%
	Sense of self-destruction (humanity being suicidal)	6	
	Pessimism / Resignation	6	3,4%
B	**NEGATIVE FEELINGS TOWARDS ONESELF / THE OTHERS**	148	24%
	Powerless / Useless / Helpless / Impotence / Lack of control / Individual actions are insignificant/Problem is bigger than me / Overwhelmed / Hard to fight / Frustration for own's inaction	67	45,3%
	Anger/Shock/Perplexity/Frustration/Disapointment/Appall towards/before dismissiveness/denial / criticise lack of collective action	22	14,9%
	Concerned by collective unawareness / ignorance / irresponsibility / indifference	11	7,4%
	Lonely / Rowing against the tide	3	2,0%
	Melancholy (in face of one's own inaction)	1	0,7%
B.1	Responsibility (both humans' and individual) / Feel embedded/part of it	22	14,9%
	Guilt	11	7,4%
	Actions do not align with values (anguish)	7	4,7%
	Anger / Hate towards myselff / Shame (for feeling and/or being guilty)	4	2,7%
C	**FEELING OF URGENCY TO ACT**	83	14%
	Emergency / Alarming feeling / Sense of urgency (to act, discuss) / We are running out of time / Change is too slow	31	37,3%
	Need/want/attempt to know more/do better / Attempting to sensitise others / Sense of duty/personal challenge	18	21,7%
	Lack of a sense of community (toward change) / Collective inaction / Need for unity in acting	9	10,8%
	Restlessness / Aware of the speed of world's changes	9	10,8%
	Biggest problem/challenge of all, affecting everyone/every form of life	5	6,0%
	Frustration as leading to a need to act	3	3,6%
	Revolt	3	3,6%
	Anguish for plastic waste accumulation / Pollution as an urgent/unsolvable problem	3	3,6%
	Feeling of vertigo / Eminent danger	2	2,4%
D	**EMPATHY TOWARDS THE ENVIRONMENT**	69	11%
	Sense of planetary destruction/devastation (on humans' account)	20	29,0%
	Human/nature divide / Disconnection / Unbalance (extractivism)	13	18,8%
	Human egotism/individualism/arrogance/blindness (greed/ambition/power/confort) / Disgust of human nature	14	20,3%
	Sad for species' extinction / ecocide	8	11,6%
	Human/nature interdependence	6	8,7%
	Sense of loss / Forgetting / Letting go of something/someone / Grief	6	8,7%
	Concerned for biodiversity	2	2,9%
E	**DISMISSIVENESS / SCEPTICISM**	53	9%
	Confusing / Controversial / There is a lack of reliable information on the responsible agents for climate change / Misinformation / Fake news (all leading to dismissiveness and scepticism)	15	28,3%
	Invisible / Happening elsewhere / Possible to procrastinate / Distant / No long-term awareness / Long process	11	20,8%
	Diffuse/unclear responsibility	6	11,3%
	Life's pressing matters (and fast pace) / precarity leave me/us no time to worry about it	4	7,5%
	Cannot encompass with my thoughts/feelings / Too abstract	4	7,5%
	Not a pressing issue / Not affecting me in my lifetime / Not worried on a daily basis	2	3,8%
	Feel ignorant of the real dimension of its effects	1	1,9%
	Banality (coopted by marketing, has become meaningless)	1	1,9%
E.1	**DENIAL**		
	Part of normal planetary cycles (in which humans interfere, but would happen anyway) / Nature will bounce back from extinction	6	11,3%
	Try to neglect it (as it is too depressing)	1	1,9%
	Exaggeration (apparent)	1	1,9%
	Inevitable outcome of human species' expansion	1	1,9%
F	**BLAMING / HOPING FOR TOP-DOWN CHANGE**	30	5%
	Need for political (macro, enforceable) action / Sense of lack of political action/responsibility / Political strategic plans are but an inconsequential formality	15	50,0%
	Corporations need to change values / attitude (stop diverting responsibility to the masses) / Result of neoliberalism	5	16,7%
	Economic/political/industry interests are sovereign (generating anxiety/sense of impotence/blocking solutions)	5	16,7%
	Hopeful for growing investment in green technology (reducing dependence in fossil fuels)	2	6,7%
	God will take care of it	1	3,3%
	Hopeful for ongoing political change (EU's Green New Deal)	1	3,3%
	Need for technological solutions (energy)	1	3,3%
G	**HOPING FOR PERSONAL AND COLLECTIVE CHANGE**	26	4%
	Hopeful for collective awareness and change / individual and community action	13	50,0%
	Engaged with change / Doing the best I know/can / Resistance	7	26,9%
	Hopeful for a reconfiguration of humans' relation to nature (seen as an opportunity to change)	3	11,5%
	Want to believe (matter of faith) it is possible to change (uncertain)	3	11,5%
H	**EMPATHY TOWARDS OTHER HUMANS**	20	3%
	Already here/happening	6	30,0%
	Injustice (affects people different parts of the World differently) / Uneveness (those generating the problem *vs.* those living it)	6	30,0%
	Concerned with the social, political, economical consequences of climate change/arising conflict/inequality	4	20,0%
	Slow violence/death (slow process)	4	20,0%
		608	100%

Fig. 119. Content analysis: question I.1.

D.8.2. Section I – question I.2

"What is your greatest concern regarding climate change, the thought that first sparks to your mind?"

Sentiment prevalence in audio responses

Unsurprisingly, the prevalence of "negative" sentiment is again significant (40%). Question I.2 shows the most negative sentiment expression and the least positive among all queries, which is congruent with surveyees' previous assertion of reasonably high degrees of concern regarding climate change (cf. Annex D.7.). The percentage of "neutral" affect is also quite higher than in question I.1 (48% vs. 31%), possibly since weighing concerns may call for a more thought-processed response when compared to feelings' summoning.

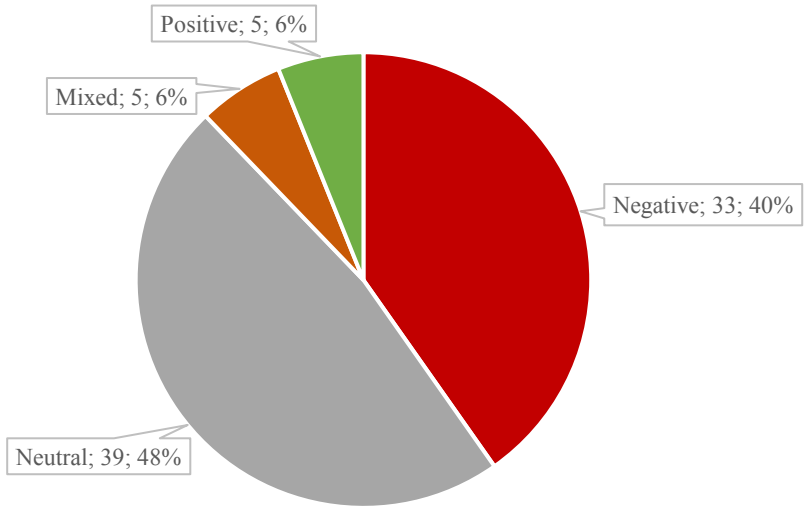


Fig. 120. Sentiment prevalence in audio responses to question I.2, as per *Phonic*'s A.I. analysis. Total sample: 82 respondents (100% of audio entries).

Content analysis

Answers to questions I.1 and I.2 often overlap in topics and levied concerns. The following table (cf. Fig. 121, next page) summarises the ideas introduced by 162 respondents – totalling 55 different entries and 427 utterances –, grouped in nine categories and ordered by relevance, according to the number of times they were repeated.

A	**CONCERNS ABOUT THE FUTURE**	171	40%
	Children (what future is being left for them) / Why having children, for what world? / Next generations	25	14,6%
	Catastrophes / Environmental disasters / Defrost / Fires / Extreme weather events (wildfires, floods) / Weather instability	24	14,0%
	Human extinction/demise/survival	17	9,9%
	Global warming /temperature rising (becoming very hot, deserts)	15	8,8%
	Lack of resources / Hunger / Poverty (and how people/governments react to it)	14	8,2%
	Access to drinkable water / water waste/scarcity / Drought	13	7,6%
	Sea level rise (due to defrost, affecting cities and displacing people)	11	6,4%
	Worry about a dystopian/apocalyptic future / Uncertainty / Unstability / Loss of a future	10	5,8%
	Change in lifestyle (loss of confort, good food)	9	5,3%
	Climate migration/refugees / Pressure in cities / Forced displacement/relocation (own's)	9	5,3%
	Insecurity / Unhealthy environment / Unbearable conditions of living	6	3,5%
	Systemic societal disruption/chaos (worrying about preserving freedom, education, cultural patrimony)	5	2,9%
	Air pollution (in cities) / Air quality (being able to breathe)	4	2,3%
	Civil conflict	4	2,3%
	Human suffering	3	1,8%
	Fossil fuels exhaustion	1	0,6%
	Globalised (fragile) food production/distribution	1	0,6%
B	**HUMAN/NATURE RELATIONS**	83	19%
	Loss of biodiversity / Loss of wildlife / Species' extinction / Ecossystems' destruction	34	41,0%
	Concerned with human (i)responsibility / Careless extraction of resources / Egotistic/unjust/careless/blind human-centered behaviour / Loss of empathy towards other forms of being	21	25,3%
	Destruction of our planet / End of Earth as we know it / Damaging of pristine remote habitats	16	19,3%
	Fragile interdependency of elements disrupted / Human/nature divide / Lack of awareness of human-nature interdependecy	12	14,5%
C	**CONCERN ABOUT CURRENT ACTIONS' CONSEQUENCES**	49	11%
	Plastic production/consumption/accumulation (feel like it is impossible to escape this framework)	7	14,3%
	Water (rivers/sea) pollution/life	7	14,3%
	Food production / Animal farming / Agriculture	6	12,2%
	Forests depletion / Deforestation (destruction of habitats and other consequences)	6	12,2%
	Excessive consumption	4	8,2%
	Lack/Destruction of biodiversity conducing to lack of food (compromising human existence)	4	8,2%
	Pollution	4	8,2%
	Waste production and management	4	8,2%
	Microplastics affecting human health/life	3	6,1%
	Recycling	2	4,1%
	Energy consumption	1	2,0%
	Transportation	1	2,0%
D	**FEELING OF URGENCY TO ACT**	33	8%
	Urgency to act / Need to move from awareness to societal action / Already here/happening	13	39,4%
	Concern/perplexity with collective unawareness/ignorance/disinformation/disregard/denial/dismissiveness/inertia / Need for more societal awareness	13	39,4%
	Need for individual (intimate) and collective radical mentality change conducive to transformation / Need to do more on an individual level / Concerned with own responsibility	5	15,2%
	Collective unawareness/ignorance as consequence of lack of material/psychological circumstances to nurture these concerns	2	6,1%
E	**BLAMING / HOPING FOR TOP-DOWN CHANGE**	26	6%
	Need for political/governmental/institutional action (not being ambitious enough, not acting)	10	38,5%
	Need to revise capitalism's financial model/change means of production / Impossibility of a viable alternative / Business as usual prevails	8	30,8%
	Individual efforts do not make a difference/are not enough	5	19,2%
	Lack of adequate solutions (repeating a pattern) / Possible eco-dictatorship as solution	3	11,5%
F	**EMPATHY TOWARDS OTHER HUMANS / ENVIRONMENTAL INJUSTICE**	26	6%
	Dividing/unbalance/inequality between nations (rich - those responsible vs poor - those suffering the consequences) / Economic interests sovereignty	13	50,0%
	Environmental injustice (social, political, cultural conditions) / Fragilized populations / Humanitarian crisis	12	46,2%
	Disruption of ancient forms of living due to Western's excessive consumption of resources/way of living	1	3,8%
G	**FEELINGS OF HOPELESSNESS**	23	5%
	Behind time/running out of time	8	34,8%
	Irreversibility (of humans' acts and climate change's processes)	7	30,4%
	Magnitude of the problem (all-encompassing)	4	17,4%
	Frustration / Despair	2	8,7%
	Not knowing what to do / Hard to understand the problem and how to tackle it	2	8,7%
H	**DISMISSIVENESS / SCEPTICISM**	10	2%
	Unability to plan that far / Immediate problems (pandemic for example) distract us / Too far away in space / Does not relate to human time or political cycles	6	60,0%
	Not a pressing problem (matters of survival / own poverty as critical issues)	2	20,0%
	Climate change as a European matter / Cultural influence from the West	1	10,0%
	Suspiction/doubt	1	10,0%
I	**HOPE FOR ADAPTATION / CHANGE**	6	1%
	Hope for action / Human adaptation	5	83,3%
	Want to see changes for the better in the environment happening in my lifetime	1	16,7%
		427	100%

Fig. 121. Content analysis: question I.2.

D.8.3. Section I – question I.3

"How are you currently coping with the issue? What actions do you take (if any) to tackle climate change?"

Sentiment prevalence in audio responses

In this instance, a balanced distribution between marginally acuter "negative" (34%) and "neutral" (31%) or "positive" (24%) sentiment can be verified. When weighed against previous questions in this Section, the increase in positive feelings expressed is noteworthy, signalling that setting one's mind in purposive action may sponsor uplifting emotions.

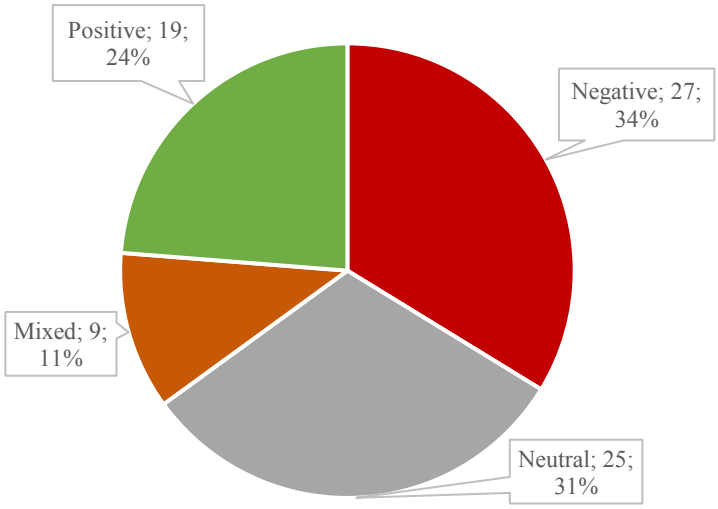


Fig. 122. Sentiment prevalence in audio responses to question I.3, as per *Phonic*'s A.I. analysis.
Total sample: 80 respondents (100% of audio entries).

Content analysis

The following table (cf. Fig. 123, next page) summarises the ideas introduced by 160 respondents – totalling 54 different entries and 720 utterances –, grouped into five categories (plus one subsection) and ordered by relevance, according to the number of times they were repeated.

A	**CARRYING OUT INDIVIDUAL ACTIONS**	534	74%
	Recycle	71	13,3%
	Reuse plastic / Use recycled packages / Avoid packaged products / Limit plastic consumption (difficult)	52	9,7%
	Vegetarian/Vegan (stop eating meat/dairy) / Reduce meat intake	43	8,1%
	Ethical/sustainable/conscious consumption / Changing lifestyle creates demand for sustainable markets	38	7,1%
	Save electricity/energy / Heating consciously / Not overheating / Energy-efficient appliances/buying better light bulbs / Solar panels installed / Conscious/balanced use of resources (renewable whenever possible)	36	6,7%
	Waste management / reduction (food and other) / Compost	32	6,0%
	Not driving / Driving as little as possible / Share rides	28	5,2%
	Use public transportation	27	5,1%
	Save water / Curb water consumption	26	4,9%
	Reduce consumption / Avoid excess / Steering clear of capitalistic society	24	4,5%
	Conscious buying of food (organic/seasonal/not massively produced) / Local producers	23	4,3%
	Reuse / Avoid single use / Buy recycled products	23	4,3%
	Buy second hand (clothes and other goods) / Donate own's clothes / Sharing of resources / Encourage circular economy / Sew (against "fast-fashion")	20	3,7%
	Walk/cycle	16	3,0%
	Buy local/national	12	2,2%
	Individual actions matter (beyond macro changes) / Sense of proactiveness	9	1,7%
	Planting / Growing food	8	1,5%
	Conscious use of less damaging cleaning and hygiene products	6	1,1%
	Driving (or considering buying) electric /hybrid cars (councious of the inconsistency, because of litium batteries)	4	0,7%
	Travelling less by acroplane	4	0,7%
	Protecting forests / reforesting	3	0,6%
	Reduce, Reuse, Recycle	3	0,6%
	Practicing regenerative agriculture / Permaculture	3	0,6%
	Drive slowly/softly	2	0,4%
	Do my best, but not a fundamentalist (priviledge own's confort)	2	0,4%
	Divesting in fossil fuels (superannuation investment choices) / Investing in climate-change friendly funds	1	0,2%
	Drawdown in activity / doing less	1	0,2%
	Not having children (if could have avoided)	1	0,2%
	Participating in cleaning-up actions	1	0,2%
	Take ground transportation (bus/train) instead of aeroplane	1	0,2%
A.1	Rethink own's artistic/work practices (e.g.: how to transport stage set with no car, graphic production, ecological building materials)	8	1,5%
	Leading (or considering to) a simple lifestyle / more rural / off-grid	6	1,1%
B	**AWARENESS BUILDING**	101	14%
	Educating others / Sensitising through debating/one's own work/actions/example	40	39,6%
	Educating myself / Working on/cultivating one's awareness / Searching for information/researching solutions	25	24,8%
	Educating my children/younger people	10	9,9%
	Connecting to nature / Valuing green spaces / Getting to know how agriculture is practiced	9	8,9%
	Educating/sensitising through art/culture/collaborative practices	6	5,9%
	Disseminating/supporting good practices from those who are in the front line of combating climate change	5	5,0%
	Conducting research on environmental collapses / awareness / sustainable business development	4	4,0%
	Trying to fight climate change deniers (as a hard task)	1	20,0%
	Need to learn with indigenous' reverence towards the nonhuman	1	1,0%
C	**BLAMING / CLAIMING TOP-DOWN CHANGE**	38	5%
	Individual actions are meaningless / Anything you do is a drop in the ocean / Problem is much bigger than me / Actions need to be taken on a larger scale (political/governmental bodies/corporations)	21	55,3%
	Participating in climate change protests/civil disobedience actions / Voicing concerns to elected officials / Signing petitions (civic mobilising)	7	18,4%
	Polluting companies/Industry sector needs to curb emissions	6	15,8%
	Vote in political parties/candidates who prioritise the environment	3	7,9%
	Involved in activism	1	2,6%
D	**SENSE OF FAILING TO DO ENOUGH**	33	5%
	Doing what I can / Do less than I should / Want to get better/do more	19	57,6%
	Problem is too complex/big, one does not know where to start / Lots of misinformation	6	18,2%
	Poverty/financial struggle as a barrier to being consistent with own's values (e.g: sustainable products being too expensive)	5	15,2%
	Need to "shutdown" from the news to keep own's sanity / Try not to get overwhelmed with information / Ignorance as a coping mechanism (accompanied by shame)	3	9,1%
E	**NOT TAKING ACTION**	14	2%
	Not doing much/no major actions / Nothing	7	50,0%
	Not giving up travelling/my freedom	3	21,4%
	Poverty/survival as a barrier to contemplate/affect climate change	2	14,3%
	Not something I have to cope with on a daily basis	1	7,1%
	Climate change as a Western concern	1	7,1%
		720	100%

Fig. 123. Content analysis: question I.3.

D.8.4. Section II – question II.1

"How often do you experience the environment through sensuous relations, letting go of a sense of chronology, pragmatic demands, or other rational endeavours? Could this sensuous approach help you become aware of and connect to your surroundings?"

Sentiment prevalence in audio responses

The expression of "positive" sentiment was outstanding, obtaining the highest percentage throughout the Survey (60%), while, conversely, "negative" bottomed the lowest (6%). Compared to Section I's, this inversion of sentiment prevalence could be due to the fact that this particular question was sensed as an amenable invitation to an exercise of mindfulness (diverting the focus from previously felt concerns) or to the introductory video's induction into quietude.[477] Either way, this analysis validates that the proposed approach could spur gratifying reactions.

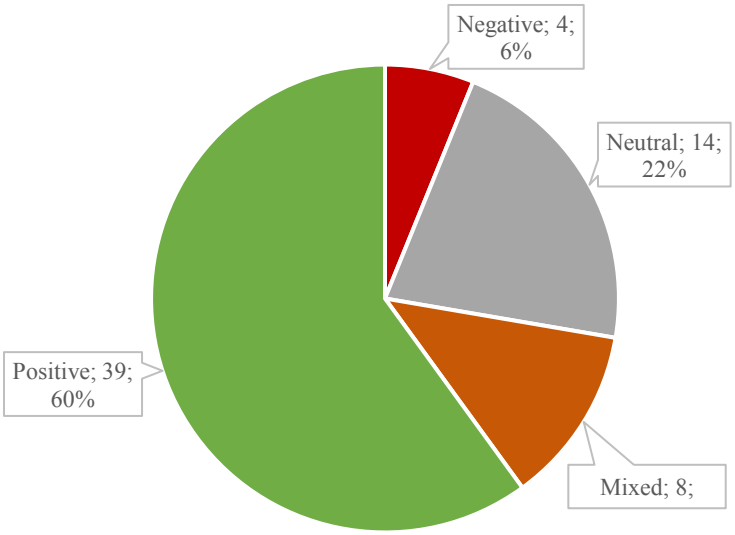


Fig. 124. Sentiment prevalence in audio responses to question II.1, as per *Phonic*'s A.I. analysis.
Total sample: 65 respondents (100% of audio entries).

Content analysis

The following table (cf. Fig. 125, next page) summarises the ideas introduced by 119 respondents – totalling 44 different entries and 326 utterances –, grouped into four categories (plus eight subsections) and ordered by relevance, according to the number of times they were

[477] Cf. Annex D.2., p. 387.

repeated. The researcher recognises that distinct attempts at categorising could have been equally suited. Answers to this (double) question were particularly arduous to assemble whilst making justice to respondents' assertions. Often, surveyees would either dissociate from the proposal or resonate with it (albeit in varying levels of engagement) – in which case they would name specific situations to illustrate their experiences and contexts which enact them.

A	**RELATE TO THE APPROACH / EXPERIENCE FREQUENTY**	133	41%
	Connecting/sinking into/contemplating one's surroundings (natural/human) & sensuous experiences as instrumental to raising awareness to the environment and to understanding/reconnecting to it and one's thoughts	60	45,1%
	Do it naturally / Daily/very often	29	21,8%
	Not as often as I would like (when I do, I feel good) / I wish I would experience it more often / Life is poorer without it	19	14,3%
	Thank for the experience	8	6,0%
	More sensitive to this on a later stage in life	7	5,3%
	Sometimes / Whenever possible	6	4,5%
	Cannot imagine my life without doing so / Not having these stimuli leads to apathy and unconsciousness	3	2,3%
	Helps me nurture my metaphysical/abstract interests (mathematics/music)	1	0,8%
B	**REASONS FOR LOW FREQUENCY OF THIS EXPERIENCE**	41	13%
	Daily pressures / Stress / Fast pace of tife / Hyperproductivity / Decision-making demands / Responsibility / City life	25	61,0%
	Cannot detach myself from time / Always thinking of the next task / Cannot be oblivious of past and future (tonic in future) in favour of the present / Thinking is torrential	12	29,3%
	Technologies/smartphones hinder this experience	4	9,8%
C	**DO NOT RELATE TO THE APPROACH / DO NOT EXPERIENCE FREQUENTLY**	15	5%
	Not frequently / Very little / Do not feel this need	5	33,3%
	See no instrumental connection between senses and awareness / Never thought of this connection / Do not think that not having this approach limits my ability to experience my surroundings	5	33,3%
	Rational/conscious/active attitude / Sensing as analysing would be more effective	2	13,3%
	Boring approach	1	6,7%
	Climate change as opposed to this - reality versus detachment (provided by these practices) / Danger of new-age spiritualism / Ego-centered ineffective practices	2	13,3%
D	**SPECIFIC SITUATIONS THAT ENACT THE EXPERIENCE**	137	42%
D.1	**THROUGH MEDITATIVE PRACTICES / CONTEMPLATION**	43	31%
	Practising/trying to practise meditation (helps with observing/being conscious of surroundings/feeling detached from time/curb anxiety)	17	
	Connecting to/contemplating one's surroundings (natural/human) as providing mental health, serendipity, joy	11	
	Mindfulness as means to focus/notice/fuller or more present state of mind/be creative	8	
	Contemplating/observing passersby/the park from a window/balcony	4	
	Performing "bird watching"	2	
	Observing clouds	1	
D.2	**WHEN IN RELATION TO NATURE**	29	21%
	Walking/hiking/immersed in nature / "Forest-bathing" / The sea	18	
	Living in the countryside/close to nature (mountain/sea) as means to connect and be more mindful / Countryside nostalgia	7	
	Walking in the nature as therapeutical/helps gain willpower	2	
	Developing agricultural tasks / Taking care of animals as energising/awakening	1	
	Sensuous experience of natural surroundings as aesthetic experience	1	
D.3	**WHEN STILL / CALM**	20	15%
	When available to be present/serene	6	
	Pandemics/confinement as helping enact it	5	
	Alone/in solitary retreat	4	
	On holidays / Enjoying free time	2	
	Closing my eyes	2	
	Having a nap (not falling asleep)	1	
D.4	**WHEN IN MOTION**	19	14%
	Walking somewhere (in both natural and urban surroundings) / The dog / Going to work	9	
	Doing physical activity (e.g. running) / Yoga / Pilates / Surf/bodyboard	8	
	Dancing	2	
D.5	**THROUGH ARTISTIC PRODUCTION / EXPERIENCE**	17	12%
	Writting / Plastic arts / Theatre / Photography / Music production/ Working with natural materials	12	
	Listening to music / Reading a book / Seeing a performance (as providing new means to see)	5	
D.6	**THROUGH SENSUOUS EXPERIENCES**	6	4%
	Sensing (smelling/close listening/feeling textures) as time travelling/evoking memories	2	
	When embracing those I love	2	
	When having a bath/taking a shower	2	
D.7	**THROUGH INTERACTION**	2	1%
	Interacting with my cat/dog	1	
	Playing/interacting with children	1	
D.8	**THROUGH IMMERSION IN THE UNKNOWN**	1	1%
	Travelling	1	
		326	**100%**

Fig. 125. Content analysis: question II.1.

D.8.5. Section II – question II.2

"Do you consider yourself to be entangled in beyond-human relations? Can you provide one example of how you relate to other beings, describing your relationship?"

Sentiment prevalence in audio responses

In harmony with question II.1's sentiment analysis, this chart shows a near to equally high percentage of "positive" feelings prominence (50%). In this case, we would argue that the "negative" frequency (19%) does not reliably translate the content analysis. The immensity of examples provided, and the overall enjoyable nature of the encounters described, indicate that most respondents are particularly sensitive to beyond-human relations in a globally constructive manner.

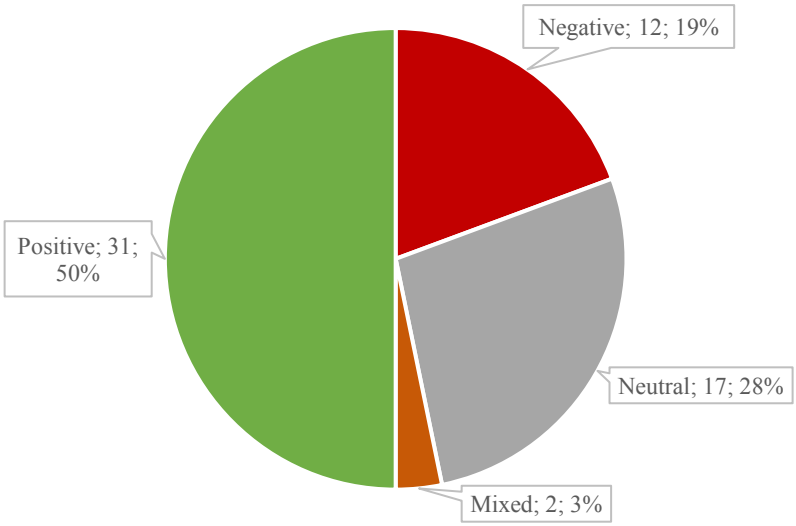


Fig. 126. Sentiment prevalence in audio responses to question II.2, as per *Phonic*'s A.I. analysis.
Total sample: 62 respondents (100% of audio entries).

Content analysis

The following table (cf. Fig. 127, next page) summarises the ideas introduced by 109 respondents – totalling 54 different entries and 324 utterances –, grouped into eight categories and ordered by relevance, according to the number of times they were repeated. These are, once again, merely helpful to provide an overview of the thoughts presented, assaying to translate the narrative flux delivered by surveyees.

A	**CONFIRMATION OF FEELINGS OF ENTANGLEMENT**	49	15%
	Yes, absolutely	15	30,6%
	Humans are nature/part of an ecosystem/a reflection of their surrounding environment and vice-versa / All is connected/interdependent / Without them (nonhumans) thriving, I/we, cannot thrive	13	26,5%
	Feel equally engaged with all beings	7	14,3%
	Very important to my life / Life is sad/poor without these relations/their existence	9	18,4%
	All beings are energy (which connects them)	5	10,2%
B	**COUNTERING FEELINGS OF ENTANGLEMENT**	24	7%
	Value human relations/empathy towards other humans more (human relations as more meaningful)	7	29,2%
	Not much / Not part of my experience / Have never given it much thought	6	25,0%
	Minimally involved / Rarely	5	20,8%
	Not involved	4	16,7%
	Not a fan of animals/pets	2	8,3%
C	**CONTEXTS THAT ENACT NONHUMAN RELATIONS**	25	8%
	The pandemic / At a later stage in life	5	20,0%
	Rural living/experiencing the countryside as enabling these relations	9	36,0%
	Walking in nature (as providing balance/fascination)	5	20,0%
	Walking through gardens/through streets with trees	4	16,0%
	Education as having a major role in valuing/respecting other beings	2	8,0%
D	**CONTEXTS THAT INHIBIT NONHUMAN RELATIONS**	6	2%
	Human-centred approach / Hyperproductivity / Fake needs / City life	3	50,0%
	Fear / Not always positive relations	3	50,0%
E	**EXAMPLES OF NONHUMAN RELATIONS**	120	37%
	Pets - dog/cat (relation of care/protection/interdependence/empathy)	22	18,3%
	Animals/plants (relation of empathy/care/conviviality)	19	15,8%
	Plants (relation of care/affection/companionship)	16	13,3%
	Pets - felt as own children/family (strong bond/wordless communication)	12	10,0%
	Trees as listening/dialoging/wise beings / Respect/reverence towards trees / Embracing/touching/planting trees	11	9,2%
	Sea/beach	7	5,8%
	Elements (fire/wind)	6	5,0%
	God / Spiritual / Own imagination	5	4,2%
	Bees / Birds (relation of care/joy)	3	2,5%
	Pets/animals as another category/non-conscious sentient beings (unlike humans)	3	2,5%
	Wild animals (e.g. foxes) / Wilderness (relation of care/contemplation)	3	2,5%
	Relation with plants as one of contemplation and sensing (texture/smell/flavour)	3	2,5%
	Minerals/rocks as companions	2	1,7%
	Inanimate objects	2	1,7%
	Pasture animals (donkeys/cows/sheep/chicken/porks)	2	1,7%
	Pets - turtles/hamsters (occasional/caring for survival)	2	1,7%
	Lizards (relation of care - providing water)	1	0,8%
	Mountains	1	0,8%
F	**PERCEPTION OF NONHUMAN RELATIONS' POSITIVE EFFECTS**	13	4%
	Pets as oppening room for caring towards other beings (humans included)	5	38,5%
	Relation to nature/animals as one of learning/enriching / Learning empathy/trust/understanding through animals	4	30,8%
	Relation to nature/animals/plants apeases/brings peace of mind/good feelings	2	15,4%
	Relation with the nonhuman as the best in life/best part of oneself (most fascinating/enjoyable)	2	15,4%
G	**NATURE OF RELATIONS TO THE NONHUMAN**	47	15%
	Relation of respect/reverence (e.g.: cannot kill insects/pluck a plant/against bullfights/eat less meat and living beings)	19	40,4%
	Less rational/more intuitive/sensory (loving) relations	9	19,1%
	Nurturing/concerned with the notion of nonhuman agency/rights / Cognizant of nature's consciousness	6	12,8%
	Utilitarian/other beings as part of a food chain	4	8,5%
	Relation to nature/animals/plants providing a greater feeling of belonging than within one's own species	4	8,5%
	Cooperative/Happy to collaborate with nature's food cycle (e.g.: calling bugs/worms in the garden)	2	4,3%
	Sense of taking more than one is able to return	2	4,3%
	Feel guilty for playing god with other beings, using them at own discretion	1	2,1%
H	**MODES OF RELATING TO THE NONHUMAN**	40	12%
	Through contemplation/observation/listening (as enjoyable/moving/impressive/inspiring)	14	35,0%
	Through experience/appreciation of nature/greenery (awareness of surrounding/wholeness feeling/part of an ecosystem/being limitless)	9	22,5%
	Through communication / talking to other beings	7	17,5%
	Through technologies (mediated relations via internet/A.I./cyborgs)	4	10,0%
	Through films/videos/literature/painting (mediated by artistic experiences)	2	5,0%
	Through own artistic creation	2	5,0%
	Through research (systematic analysis of environmental agents) / Work	2	5,0%
		324	**100%**

Fig. 127. Content analysis: question II.2.

D.8.6. Section III – question III.1

"How do you prospect human and more-than-human futures?"

Sentiment prevalence in audio responses

Contrasting with questions I.1 and I.2's sentiment analysis – whose answers' content is somewhat similar to the question at issue – this chart shows a considerably lower percentage of "negative" feelings (22% contra an average of ca. 40% in the former). Results indicate that conjuring imagination raises more "positive" emotions when compared to those experienced once expressing feelings and concerns. Also noteworthy is the "neutral" sentiment, attaining one of the highest rates across the survey (48%, pairing query I.2's).

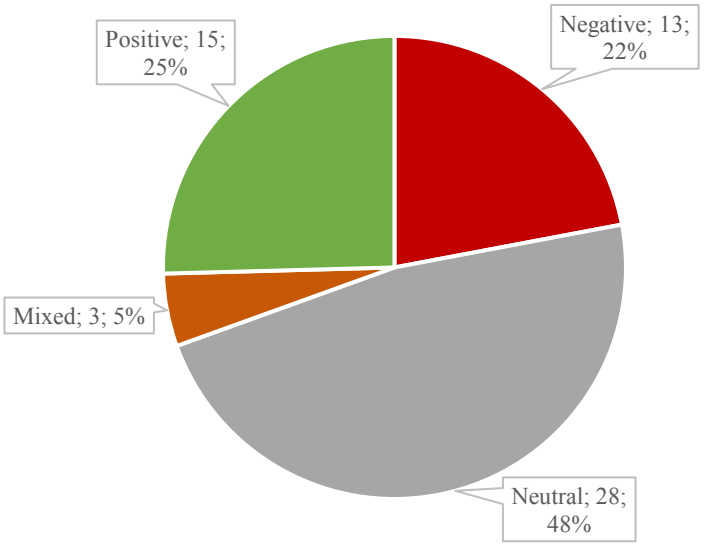


Fig. 128. Sentiment prevalence in audio responses to question III.1, as per *Phonic*'s A.I. analysis. Total sample: 59 respondents (100% of audio entries).

Content analysis

The following table (cf. Fig. 129, next page) summarises the ideas introduced by 100 respondents – totalling 66 different entries and 312 utterances –, grouped into five categories (plus four subsections) and ordered by relevance, according to the number of times they were repeated.

A	**POSITIVE / HOPEFUL**	149	48%
A.1	**EVOKING HUMAN TRANSFORMATION / ADAPTATION**	80	54%
	More cooperation/local communitarian responses/living / Sharing of values and resources - optimistic	13	
	Human adaptation/reinvention/transformation capabilities/resilience (as proved by History) - optimistic	11	
	More equality/solidarity/humanism/acceptance of differences/distribution of resources / Better/more positive human interaction	10	
	Positive (albeit living with climate change's consequences) / Hopeful for positive change	9	
	Care/arts of noticing/love/affection/empathy/tenderness/compassion	7	
	Not an apocalyptic future (as in science fiction/as shown in this video excerpt)	5	
	Replacement/transformation of capitalism into other/fairer/more local trading systems / Less greedy / Revised current ingrained consumerism habits	5	
	Hopeful, as new generations are more aware	4	
	More active/resilient/claiming / Collective mobilisation	4	
	New technologies for resources management/curbing of emissions/renewable energy as solution (allowing to keep current standards of living)	4	
	More focused in what really matters/what is essential (not superfluous)	3	
	More developed critical thinking/wisdom	2	
	Abandoning technology/living online/social media (as positive for awareness/empathy)	1	
	Freer	1	
	Inhabiting other planets	1	
A.2	**EVOKING HUMAN/NATURE RELATIONS**	69	46%
	Hope for more environmental awareness / Acknowledging human responsibility for its planetary impacts and planetary interdependence / End of extractivism / Building of a sustainable democracy	25	
	Better integration/respect/kindness within/towards the environment/balance among other planetary beings (both living and inanimate)	13	
	Simpler/older ways of living/austere/less wanting-more / Added connection to natural cycles/rythms / Living close to nature/abandonment of cities	7	
	More-than-human world/nature will suffer, but adapt/survive/regenerate	6	
	More sustainable/respectful food production	5	
	Human instinct of survival as hope of a different relation to the future/regenerative of relations among living beings	5	
	Human extinction as positive to other beings	4	
	Human legacy of destruction/transformation as potentially positive / Humans as agents of planetary change	4	
B	**NEGATIVE / FATALIST**	89	29%
B.1	**EVOKING IMPACTS ON HUMANS**	77	87%
	Dependence on A.I./human cyborgs/technology mastering our bodies/mediating relation to nature/Novacene (as unhopeful/unpleasant/scary/dystopian/inevitable/wishing technologies' use is positive)	14	
	Pessimistic / Very different from what we know/possible apocalyptic scenarios	20	
	Resources scarcity/rationalisation / Control/modification of resources for greater efficiency	7	
	Fearful for/acknowledging human extinction/demise	6	
	Human need for fast adaptation/transformation of ways of living as hard/violent / Living permanent consequences/provisory solutions	6	
	Difficult/harsh	4	
	Human need for adaptation/late reaction as generating uneven/disparate circumstances for people around the globe	4	
	Rising of individualism, overimposed on common good / Further enclosing within own needs/craves	4	
	Afraid for loss of meaningful/positive/emotional human interaction/relation	3	
	More factionism/ideological divide/populism (leading to social conflict)	3	
	Deprivation of basic freedoms	1	
	Desertification	1	
	Forced displacement due to lack of resources/climate-related catastrophes	1	
	Loss of oral tradition/learning of trades	1	
	More viruses	1	
	Overpopulated earth	1	
B.2	**EVOKING IMPACTS ON BEYOND-HUMAN WORLDS**	12	13%
	Species' extinction as an irreversible process/sad / Loss of biodiversity / More-than-human world/nature will suffer a process of slow death	8	
	Further disconnection from other beings/most will remain unaware/oblivious of this need	2	
	Nature preserved in "bubbles"/reserves (very fragile, after decay)	2	
C	**FUTURE AS A CONSEQUENCE OF PRESENT LEARNINGS AND ACTIONS**	48	15%
	Future is a direct consequence of our present actions / Imagination / Common dreams / Staying with the trouble	7	14,6%
	Need to reach collapse before envisioning change	7	14,6%
	Pandemic as a lesson on the need of fast adaptation/collective effort / Human arrogance in face of the unknown / Lack of solidarity / More global awareness	6	12,5%
	Need to further know ourselves (as the source of the problem) / Better understand consequences of own choices (how things connect) / Revise own priorities/letting go of some things	5	10,4%
	Need to reinvent democracy / More collective mobilisation / Revolution	4	8,3%
	Education and Culture's major role, providing environmental awareness/generating new ideas/solutions/nurturing critical thinking	3	6,3%
	Need for global political/corporations' constructive action (for optimistic scenarios to realise)	3	6,3%
	Need for advances/rethinking vegetables production/consumption (less intensive cultures)	2	4,2%
	Need of advances/rethinking/reducing animal production/consumption (more respect towards animals)	2	4,2%
	Positive future as involving the consertation of all efforts/"war effort"	2	4,2%
	Wish for more trustworthy information/scientific findings to bring awareness and counter apathy	2	4,2%
	Hoping is dangerous as it leads to inaction / Highlighting fear/panic as triggering positive action	1	2,1%
	Human unpreparedness to deal with/understand long-term consequences as worrying	1	2,1%
	Only an aware minority will engage actively/lead change	1	2,1%
	Part of the problem (that compromises the future) is human prospecting/thinking - humans should prospect less	1	2,1%
	Personal freedom should come first - narcisistic approach	1	2,1%
D	**UNCERTAIN**	24	8%
	Future is unpredictable/never as imagined / Changes are too fast / World is unstable	7	29,2%
	Ambivalent feelings (between optimism and pessimism)	6	25,0%
	Multiple futures	4	16,7%
	Uncertain / Sceptical / Curious / Fearful	4	16,7%
	Try not to think of the future, it is depressing / Afraid	2	8,3%
	Thinking of the future is a Western luxury	1	4,2%
E	**DISENGAGED**	2	1%
	Unchanged	1	
	Do not prospect	1	
		312	100%

Fig. 129. Content analysis: question III.1.

D.8.7. Section III – question III.2

"If you could name one thing or feature only, what is it from our current ways of living that you would like to keep?"

Sentiment prevalence in audio responses

Respondents have most commonly reacted with a "neutral" sentiment to this question (45%), with "negative" attaining one of the lowest outcomes (10%) (succeeding those found in question II.1). The marginality of disagreeable reactions, paired with emotional detachment, reinforces the empirical impression levied upon the content analysis: identifying what ought to be preserved does not notoriously spark contrasting feelings, thus possibly sponsoring a rational inquiry about what shall be altered at present to enable one's aspirations.

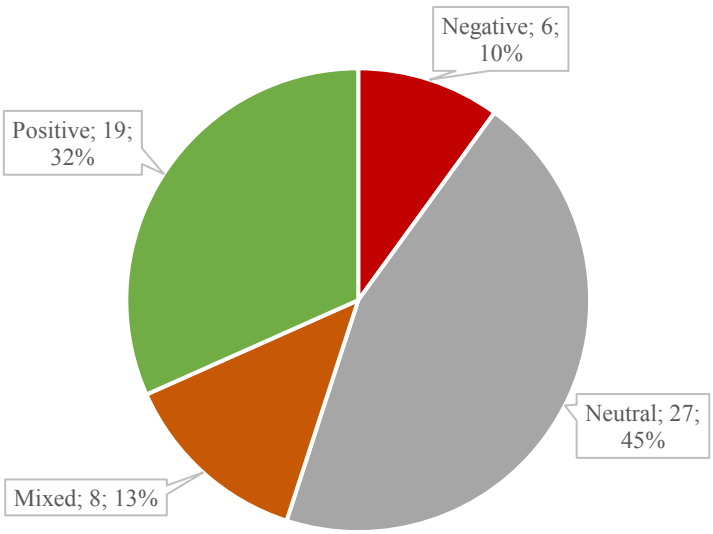


Fig. 130. Sentiment prevalence in audio responses to question III.2, as per *Phonic*'s A.I. analysis. Total sample: 60 respondents (100% of audio entries).

Content analysis

The following table (cf. Fig. 131, next page) summarises the ideas introduced by 105 respondents – totalling 49 different entries and 202 utterances –, grouped into six categories and ordered by relevance, according to the number of times they were repeated.

A	**MAITAINING RELATIONS AMONG HUMANS**	61	30%
	Human contact/conviviality/sociability	15	24,6%
	Cooperation / Creating alliances / Human ability to organize informally / Collective engagement	10	16,4%
	Getting to know/access other cultures/distant places	9	14,8%
	Globalisation/internet (as means of connection)/access to information	9	14,8%
	Embraces/kisses/proximity/intimacy/physical contact with other people	6	9,8%
	Sense of community / Vicinity / Inter-aid	5	8,2%
	Being with/relation to those I love	4	6,6%
	Stability/security/positivity/enrichment in human/social relations as central	3	4,9%
B	**RESTORING / REIMAGINING HUMAN/NATURE RELATIONS**	40	20%
	Physical relation/contemplation of nature/animals/flowers/plants	8	20,0%
	Biodiversity/wilderness/restored ecosystems	6	15,0%
	Valuing/visiting/increasing public natural areas (gardens/parks)	6	15,0%
	Fruition of the beach/sea/coastal areas	5	12,5%
	Collective/cosmic/earthly consciousness (being aware of common problems)	4	10,0%
	Living in harmony with the planet/nature	4	10,0%
	Nature untouched by humans (pristine) / Forests/mountains/beaches	4	10,0%
	Soil/earth (as a source of life)	2	5,0%
	Trees	1	2,5%
C	**MAINTAINING LIFESTYLE**	32	16%
	Comfort (outdoors thermal control/heating/shelter/physical/health/sanitation/sewage/etc.) / Keeping current quality of life/the "good life"	11	34,4%
	Travelling (by aerolane) / International mobility	6	18,8%
	Being able to walk outdoors/unpolluted air	4	12,5%
	Use of water/other resources (being able to carelessly use natural resources/not running out)	4	12,5%
	Having access to good quality food (growing from the soil) / Vegetable markets/groceries	3	9,4%
	Experiencing diverse natural/constructed/human environments (not being enclosed)	2	6,3%
	Dancing	1	3,1%
	No video surveillance	1	3,1%
D	**PRESERVING FUNDAMENTAL VALUES**	23	11%
	Freedom	8	34,8%
	Equality/solidarity/kindness	4	17,4%
	Education	3	13,0%
	Freedom of speech/discussing ideas	2	8,7%
	Passion	2	8,7%
	Peace	2	8,7%
	Respect	1	4,3%
	Wisdom	1	4,3%
E	**ADVOCATING FOR CHANGE**	23	11%
	More awareness on the chain of food production / Increase of local production / Better/more connected relationship to food	4	17,4%
	More sustainable mobility (cycling/walking/public transportation) / Reclaim human space in cities	3	13,0%
	More interbeing and humanistic awareness/arts of noticing	3	13,0%
	Regeneration of mega-cities (sources of pollution, stress, agitated life, hostile environment)	2	8,7%
	Preserving/regenerating is insufficient, we ought to evolve/change towards greater/more sustainable awareness	5	21,7%
	Halting the primacy of economic values / End of excessive consumption	2	8,7%
	Regeneration of children-elderly relation/solidarity among generations	2	8,7%
	Regeneration of nature through art/cultural programming	1	4,3%
	Making more space (physical and psychological)	1	4,3%
F	**PRESERVING HUMAN FEATURES / ABILITIES**	23	11%
	Art and culture (live/built) as means of preserving memory/enriching society/transcendence	5	21,7%
	Empathy/love/friendship/affection as a distinctive human feature	5	21,7%
	Natural/earthly/physical/traditional ways of doing/experiencing things (instead of technological/digital solutions)	5	21,7%
	Creativity/adaptation abilities/artistic creativity	3	13,0%
	Technological advances/knowledge innovations	2	8,7%
	Cultural diversity	2	8,7%
	Humour and playfulness	1	4,3%
		202	**100%**

Fig. 131. Content analysis: question III.2.

D.8.8. Concluding comments

The concluding field of the Survey invited respondents to leave an overall comment or a remark on the video.[478] The following table (cf. Fig. 132, next page) summarises the ideas introduced by 76 respondents (the equivalent to 46% of the sample responding to Sections I to III) – totalling 34 different entries and 161 utterances –, grouped into five categories and ordered by relevance, according to the number of times they were repeated.

Some of the stances herein included could have been arguably clustered diversely, as they present probable affinities. For example, the emotions of one who evaluates the experience as cathartic were likely triggered (B); those expressing a wish to know more may have been nudged in their environmental awareness (A), and individuals suggesting the Survey to be spread through a wider audience (A) presumably feel hopeful (D), since they might believe younger generations' deeper ecological consciousness as warding more positive futures.

Comments attesting an engagement with the topics at hand, be it through direct implication, appreciation, or acknowledgement of one's feelings of hope, were proffered by 89% of surveyees. These results accord with the Survey's awareness-building intents, suggesting that the *Fsc* was indeed a successful experimental venture.

[478] Video "Last food for enduring thought". Cf. Annex D.2., p. 391.

A	FEEL MOBILISED / PROVIDE SUGGESTIONS	72	45%
	Liked the invitation for reflection / Important - triggers own responsibility/awareness / Learnt a lot	23	31,9%
	Feel personally mobilised to act/change / Need for individual action	16	22,2%
	Need for collective mobilisation / We are running towards self-destruction / Need to stop/urgency to act	10	13,9%
	Alarming/sad, yet beautiful/powerful/inspiring/moving	6	8,3%
	Need for effective/urgent political action	4	5,6%
	Need to revise how we eat/current food production systems unhealthiness	3	4,2%
	Need to hold industry/producers accountable	2	2,8%
	Need to revise mobility	2	2,8%
	Suggest to spread the Survey through a wider audience (e.g. schools)	2	2,8%
	Would like to learn more	2	2,8%
	Suggest that art should be included in Portugal's carbon transition plan	1	1,4%
	Need to halt rampant consumerism	1	1,4%

B	EXPRESS APPRECIATION	61	38%
	Acknowledge gratitude for the experience	17	27,9%
	Beautiful/inspiring videos/images/words	12	19,7%
	Congratulate	12	19,7%
	Refer to the survey as being a journey	6	9,8%
	Soothing/gentle voice / Listening experience (helps cope with depressive prospects)	6	9,8%
	Mourning of the future in order to act - interesting/powerful/petrifying ideia	3	4,9%
	Liked the references/authors	2	3,3%
	Liked to answer in audio format / Audio answers as triggering emotional responses	2	3,3%
	Cathartic experience	1	1,6%

C	EXPRESS NEGATIVE FEELINGS	13	8%
	Feel horrified / Powerless	5	38,5%
	Feel concerned as many are still oblivious/unaware	3	23,1%
	Feel hopeless - only option is the end of civilisation as we know it/human extinction	2	15,4%
	Feel worried about the current situation/human greed/disrespect of nature	1	7,7%
	Feel sorry for youth/future generations	1	7,7%
	Own financial struggle as hindering individual sustainable action	1	7,7%

D	FEEL HOPEFUL	9	6%
	We must remain hopeful	7	77,8%
	Culture as a tool for solidarity/collective action	1	11,1%
	Feel anguish for the prospected future, yet hopeful	1	11,1%

E	DO NOT RELATE	6	4%
	Videos are preachy / too poetical	3	50,0%
	Scaremongering is a powerful tool to control the masses / climate emergency does not exist	1	16,7%
	Inducing fear does not help with collective awareness	1	16,7%
	Survey is hard to answer	1	16,7%

Fig. 132. Content analysis: concluding comments.

161	100%

D.9. Raw data table

The table presented in the following pages (cf. Fig. 133) gathers all submitted responses (besides participants' descriptive replies to open-ended questions), including personal data (contacts were erased for privacy reasons), the format of answers' submission, declaration of consent for future publishing of Section I's contributions into the online public repository *Forum of shared concerns*, individual percentages of completion, and concluding comments' deliverance.

For better readability, the table is also available for viewing at the following link: https://issuu.com/cmantunes/docs/annex_d.9._prospecting-otherwise_fsc_raw_data_tabl

TOTAL RECEIVED			
Responses			164
Incomplete			45
Duplicates			23
total			232
Dropout %			19%

No. Comments (reveals engagement)	75
	46% of the total sample analysed
Declaration of consent	**133**
Objective attained to create future platform "Forum of shared concerns" (min. Quorum of 20 declarations of consent)	81% of the total sample analysed

	N.	Date	RE ID	Name	Age	Occupation	Nationality	PT based?	Knowledge degree	Willingness	Degree of concern	Awareness	RE format	Audio/Written count: Audio	Audio/Written count: Written	Declaration of Consent FSC	Name/contact disclosure consent FSC	Sections answered	% completion	Comment?
PT	1	31/12/2020	R1	Ana Luísa	53	Insurances	Portuguese	Yes	Average	n/a	Concerned	n/a	Written		1	Yes	Name	All	100,0%	No
PT			R2	Mariana Barbosa	34	Botanics	Irish	Yes	In-depth		Very concerned	n/a	n/a			n/a	n/a	Personal data; Own relation to CC	22,22%	
PT			R3	Pedro	45	Performing arts production	Portuguese	Yes	Average		Very concerned	n/a	n/a			n/a	n/a	Personal data; Own relation to CC	22,22%	
PT	2	31/12/2020	R2	Amorim	33	Music	Portuguese	Yes	Average	n/a	Very concerned	n/a	Audio	1		Yes	Yes	All	100,0%	Yes
PT	3	31/12/2020	R3	Isabel	56	Education (+history)	Portuguese	Yes	Average	n/a	Very concerned	n/a	Written		1	Yes	No	Personal data; Own relation to CC; I.1.; I.2.; I.3.; II.1.; II.2.	88,88%	No
PT	4	31/12/2020	R4	Clara	64	Education (Visual Arts)	Portuguese	Yes	Average	n/a	Very concerned	n/a	Audio	1		Yes	Name	Personal data; Own relation to CC; I.1.; I.2.; I.3.; II.1.; II.2.	88,88%	No
PT	5	31/12/2020	R5	João	35	Cultural production, tourism, social relief	Portuguese	Yes	Average	n/a	Very concerned	n/a	Written		1	Yes	Name	Personal data; Own relation to CC; I.1.; I.2.; I.3	55,55%	No
PT	6	31/12/2020	R6	Adriana	37	Landscape architecture, gardening and balance of one's own existence with the natural environment	Portuguese	Yes	Average	n/a	Concerned	n/a	Written		1	Yes	Yes	All	99,99%	Yes
PT	7	31/12/2020	R7	Luise Santos	43	Culture Studies and Visual Arts	Portuguese	Yes	Above average	n/a	Very concerned	n/a	Written		1	No	n/a	Personal data; Own relation to CC; I.1.; I.2.; I.3; II.3	66,66%	No
PT	8	31/12/2020	R8	Margarida	51	Culture, Literature	Portuguese	Yes	Little	No	Concerned	n/a	Written		1	Yes	Name	All	100,0%	Yes
PT	9	31/12/2020	R9	Paula	67	Informal education	Portuguese	Yes	Average	n/a	Concerned	n/a	Written		1	No	n/a	All	100,0%	Yes
PT			R10	Sara	23	Culture Studies	Portuguese	Yes	Average		Very concerned							Personal data; Own relation to CC		
PT	10	31/12/2020	R10	Francisco	34	Audiovisual	Portuguese	Yes	Above average	n/a	Very concerned	n/a	Written		1	Yes	Yes	All	100,0%	No
PT			R11		24	Conservation and restoration	Portuguese	Yes	Above average		Very concerned							Personal data, Own relation to CC	22,2%	
PT			R11	Catarina	35													Personal data (incomplete)	5,7%	
PT	11	01/01/2021	R11	Teresa Knapič	68	teacher (Visual arts, History of Culture and Arts, Drawing, Graphic and Non Formal Education/Human Rights Education	Portuguese	Yes	Above average	n/a	Very concerned	n/a	Written		1	Yes	Yes	All	100,0%	Yes
PT	12	01/01/2021	R12	Gustavo Briz	32		Portuguese	Yes	Average	n/a	Very concerned	n/a	Audio	1		Yes	Yes	All	100,0%	No
PT			R13		80	Sociology, pedagogy	Portuguese	Yes	Above average		Very concerned							Personal data	11,1%	
PT			R13	Jo	27	Graphic design	Portuguese	No	Average		It is my main concern							Personal data	11,1%	
PT	13	01/01/2021	R13	Joana Reais	35	Inclusion through Art/Performance/Music	Portuguese	Yes	Average	n/a	Very concerned	n/a	Written		1	Yes	Name	Personal data; Own relation to CC; I.1.; I.2.; I.3.; II.2	88,8%	No
PT	14	01/01/2021	R14	Sara	33	Student (MA Culture Studies)	Portuguese	Yes	Average	n/a	Very concerned	n/a	Audio	1		Yes	Name	All	100,0%	No
PT			R15	Rita	55	Performing arts	Portuguese	Yes	Above average		Very concerned							Personal data; Own relation to CC	22,2%	
PT			R15	Mina	57	Artist (illustration)	Portuguese	Yes	Little	Yes	Concerned									
PT	15	01/01/2021	R15	Mina	52	Artist (illustration)	Portuguese	Yes	Little	Yes	Concerned	n/a	Written		1	Yes	Name	All	100,0%	Yes
PT			R16	Ana	48	Culture / Master in Accessible Communication / Dance, Movement and compassion	Portuguese	Yes	Average		Very concerned		Audio (corrupted)			Yes	Email	Personal data; Own relation to CC; I.1.; I.2.; I.3.; II.1; II.2	77,8%	No
PT	16	01/01/2021	R16	Mafalda	43	Culture	Portuguese	Yes	Average	n/a	Very concerned	n/a	Written		1	Yes	Name	Personal data; Own relation to CC; I.1.; I.2.; I.3	55,6%	No
PT	17	01/01/2021	R17	Susana	40	Dance	Portuguese	Yes	Above average	n/a	Very concerned	n/a	Audio	1		Yes	Yes	Personal data; Own relation to CC; I.1.; I.2.; I.3	55,6%	No
PT	18	01/01/2021	R18	João Palavra	36	Culture and Education	Portuguese	Yes	Above average	n/a	It is my main concern	n/a	Written		1	Yes	Yes	Personal data; Own relation to CC; I.1.; I.2.; I.3	55,6%	Yes
PT	19	01/01/2021	R19		40	Culture, Performing arts	Portuguese	Yes	Average	n/a	Very concerned	n/a	Audio	1		Yes	No	All	100,0%	No
PT	20	01/01/2021	R20	Paula Mota Garcia	47	Culture	Portuguese	Yes	Average	n/a	Very concerned	n/a	Written		1	No		All	100,0%	Yes

PT	21	01/01/2021	R21	Frederico	28	Asian studies	Portuguese	Yes	Average	n/a	Concerned	n/a	Written		1	Yes	No	Personal data; Own relation to CC; I.1; I.3; I.3	55,6%	Yes
PT	22	01/01/2021	R22		33	Arts and culture	Portuguese	Yes	Average	n/a	Very concerned	n/a	Written		1	Yes	No	Personal data; Own relation to CC; I.1; I.3; II.1; II.2	77,8%	No
PT	23	01/01/2021	R23	Paula	55	Retired (dance)	Brazilian and Portuguese	Yes	Average	n/a	Very concerned	n/a	Audio	1		Yes	Email	Personal data; Own relation to CC; I.1; I.3; I.3	55,6%	No
PT			R24	Ana	48	Statistics	Portuguese	No	Average		Very concerned							Personal data; Own relation to CC	22,2%	
PT			R24	Maria	57	Visual arts	Portuguese	Yes	Average		Very concerned							Personal data; Own relation to CC	22,2%	
PT	24	01/01/2021	R24	Cloth	55	Environment, Security, Meteorology	Portuguese	Yes	Above average	n/a	Concerned	n/a	Written		1	Yes	Name	Personal data; Own relation to CC; I.1; I.3; I.3	55,6%	No
PT			R25	João	54	Computer engineering (IT)	Portuguese	Yes	Above average		Not concerned	No						Personal data; Own relation to CC	22,2%	
PT			R25	Mónica	48	Theatre	Portuguese	Yes	Average									Personal data; Own relation to CC (incomplete)	22,2%	
PT	25	01/01/2021	R25	Eduardo Prado Cardoso	53	Cinema, Culture Studies	Brazilian	Yes	Average	n/a	Very concerned	n/a	Audio	1		Yes	Yes	Personal data; Own relation to CC; I.1; I.2; I.3; II.1; III.1; III.2	88,9%	Yes
PT	26	02/01/2021	R26	Maria Lemos	32	Violence prevention; Gender equity; International development	Portuguese	No	Little	Yes	Very concerned	n/a	Audio	1		Yes	Yes	Personal data; Own relation to CC; I.1; I.2; I.3; II.2	66,7%	Yes
PT			R27		38	Museums	Portuguese	No	Above average	n/a	Concerned	n/a						Personal data; Own relation to CC	22,2%	
PT	27	02/01/2021	R27	Ilia	49	Design and Tourism	Portuguese	Yes	Average	n/a	Concerned	n/a	Audio	1		Yes	Name	Personal data; Own relation to CC; I.1; I.2; I.3; II.2	66,7%	No
PT	28	02/01/2021	R28		39	Musicology	Portuguese	Yes	Little	Yes	Very concerned	n/a	Written		1	Yes	No	All	100,0%	No
PT			R29	Catarina	32	Architecture	Portuguese	Yes	Little	Yes	Concerned	n/a						Personal data; Own relation to CC	22,2%	
PT	29	02/01/2021	R29	Rui David	47	Engineering; Architecture; Urban planning; Real estate	Portuguese	Yes	Little	Yes	Concerned	n/a	Audio	1		Yes	Yes	All	100,0%	Yes
PT	30	02/01/2021	R30	Nuno	50	Poetry of scientific entertainment	Portuguese	Yes	Average	n/a	Very concerned	n/a	Audio	1		Yes	Yes	All	100,0%	No
PT			R31	José	26	Software engineering	Portuguese	Yes	Above average		Concerned							Personal data; Own relation to CC	22,2%	
PT	31	02/01/2021	R31	Sandra	37	Maritime Transportation of Containers	Portuguese	Yes	Average	n/a	Very concerned	n/a	Written		1	Yes	Name	Personal data; Own relation to CC; I.1; I.3; I.3; II.1; II.2; III.1	88,9%	Yes
PT	32	02/01/2021	R32	Elisabete	44	Performing arts programming and curatorship	Portuguese	Yes	Average	n/a	Very concerned	n/a	Mixed	1	1	Yes	Name	All	100,0%	Yes
PT	33	02/01/2021	R33	Paula	58	Mindfulness meditation	Portuguese	Yes	Average	n/a	Very concerned	n/a	Written		1	Yes	No	All	100,0%	No
PT	34	02/01/2021	R34	Clara	35	Business developer; Health	Portuguese	Yes	Average	n/a	Very concerned	n/a	Written		1	Yes	No	Personal data; Own relation to CC; I.1; I.3; I.3; II.1; II.2; III.2	88,9%	No
PT	35	02/01/2021	R35	Mónica	51	Dance; transition	Portuguese and Spanish	Yes	Average	n/a	Very concerned	n/a	Audio	1		Yes	No	Personal data; Own relation to CC; I.1; I.3; I.3; II.1	66,7%	No
PT	36	02/01/2021	R36	Rita	31	Chinese Medicine	Portuguese	Yes	Average	n/a	Concerned	n/a	Mixed	1	1	Yes	No	Personal data; Own relation to CC; I.1; I.2; I.3	55,6%	No
PT	37	02/01/2021	R37	Henrique	44	Academia	Belgian	Yes	Average	n/a	Very concerned	n/a	Written		1	No	n/a	All	100,0%	Yes
PT	38	02/01/2021	R38	Joana Seguro	41	Psicotherapy	Portuguese	Yes	Above average	n/a	Very concerned	n/a	Audio	1		Yes	Name	All	100,0%	No
PT	39	02/01/2021	R39	André	35	Architecture	Portuguese	Yes	Little	Yes	Concerned	n/a	Written		1	No	n/a	All	100,0%	No
PT			R40	Catarina	35	Law, Economy	Portuguese	Yes	Average	n/a	Concerned	n/a						Personal data; Own relation to CC	22,2%	
PT	40	02/01/2021	R40	Catarina	35	Law, Economy	Portuguese	Yes	Average	n/a	Concerned	n/a	Written		1	No	n/a	All	100,0%	No

PT	41	02/01/2021	R41	Rita	43	Sports education	Portuguese	Yes	Average	n/a	Concerned	n/a	Written		1	Yes	Name	All	100,0%	No
PT	42	02/01/2021	R42	Deli Mesiha	64	Retired (flight attendant)	Portuguese	Yes	Average	n/a	Concerned	n/a	Audio	1		Yes	Yes	All	100,0%	Yes
PT	43	02/01/2021	R43	Ioana Mesiha	38	Psychology and Theatre	Portuguese	Yes	Average	n/a	Concerned	n/a	Audio	1		Yes	Name	All	100,0%	Yes
PT	44	02/01/2021	R44	Alix	37	Researcher; Sociology of Arts and Culture	French	Yes	Above average	n/a	Very concerned	n/a	Audio			Yes	Yes	All	100,0%	Yes
PT	45	02/01/2021	R45	Ioana Coca Santos	29	Culture	Portuguese	Yes	Average	n/a	Very concerned	n/a	Written		1	Yes	Name	Personal data; Own relation to CC; I.1; I.2; I.3; II.1	66,7%	No
PT			R46	check	33	check	Portuguese	Yes	Above average	n/a	Not concerned	Yes						Personal data; Own relation to CC	22,2%	
PT	46	02/01/2021	R46	Frederico	43	Music, Human Sciences	Portuguese	Yes	Above average	n/a	Very concerned	n/a	Audio	1		Yes	Name	All	100,0%	Yes
PT			R47	Paula			Portuguese	Yes	Average	n/a	Very concerned	n/a						II.1; II.2; III.1; III.2		
PT			R47	Filipe	50	Performing arts	Portuguese	Yes										Personal data	11,1%	
PT			R47	David	27	Translation	Portuguese	Yes	Average	n/a	Very concerned	n/a						Personal data; Own relation to CC	22,2%	
PT			R47		60	Languages	Portuguese	Yes	Average	n/a	Concerned	n/a						Personal data; Own relation to CC	22,2%	
PT	47	03/01/2021	R47		52	Culture	Italian; Portuguese	Yes	Average	n/a	Very concerned	n/a	Audio	1		Yes	Yes	All	100,0%	No
PT	48	03/01/2021	R48	Tó	28	Phonosociology	Portuguese	Yes	Above average	n/a	Very concerned	n/a	Audio	1		Yes	Yes	All	100,0%	No
PT	49	03/01/2021	R49	Ilse	27	Social Intervention; Psychology	Portuguese; swedish	Yes	Above average	n/a	Very concerned	n/a	Audio	1		Yes	Yes	Personal data; Own relation to CC; I.1; I.2; I.3; II.1; II.2; III.1	100,0%	Yes
PT	50	03/01/2021	R50	Miguel	34	Architecture	Portuguese	Yes	Average	n/a	It is my main concern	n/a	Audio	1		Yes	Yes	All	100,0%	Yes
PT			R51	Maria	44	Arts	Portuguese	Yes	Little	Yes	Very concerned	n/a						Personal data; Own relation to CC	22,2%	
PT		03/01/2021	R51	Ilse														II.1; II.2		
PT	51	03/01/2021	R52	Marina	46	Contemporary Dance and movement	Portuguese	Yes	Average	n/a	Very concerned	n/a	Audio	1		Yes	No	All	100,0%	Yes
PT	52	03/01/2021	R53	Tiago	32	Culture	Portuguese	Yes	Average	n/a	Very concerned	n/a	Audio	1		No	n/a	Personal data; Own relation to CC; I.1; I.2; I.3; II.1	66,7%	No
PT			R54	Teresa	39	Tourism; Design	Portuguese	Yes	Above average		It is my main concern							Personal data; Own relation to CC	22,2%	
PT	53	03/01/2021	R54	Vera Alvelos	44	Performing arts; Art and education; Art and community	Portuguese	Yes	Average	n/a	Very concerned	n/a	Audio	1		No	n/a	All	100,0%	Yes
PT			R55	António	33	Dance and Theatre	Portuguese	Yes	Average		Very concerned	n/a						Personal data; Own relation to CC	22,2%	
PT	54	03/01/2021	R55	Alice	26	Dance, cultural production	Portuguese	Yes	Average	n/a	Very concerned	n/a	Audio	1		Yes	Name	Personal data; Own relation to CC; I.1; I.2; I.3	55,6%	No
PT	55	03/01/2021	R56	Rodrigo	43	Performing arts	Portuguese	Yes	Average	n/a	Very concerned	n/a	Audio	1		Yes	Name	All	100,0%	Yes
PT	56	03/01/2021	R57	Gil	53	Health	Portuguese	Yes	Average	n/a	Concerned	n/a	Written		1	No	n/a	All	100,0%	No
PT	57	03/01/2021	R58	Teresa	68	Retired (translation)	Portuguese	Yes	Average	n/a	Very concerned	n/a	Written		1	Yes	Name	Personal data; Own relation to CC; I.1; I.2; I.3	55,6%	No
PT	58	04/01/2021	R59	Marina	42	Culture	Portuguese	Yes	Average	n/a	Very concerned	n/a	Written		1	Yes	No	Personal data; Own relation to CC; I.1; I.2; I.3	55,6%	No
PT	59	04/01/2021	R60	Carlos	40	Architecture	Portuguese	Yes	Above average	n/a	Very concerned	n/a	Written		1	No	n/a	All	100,0%	Yes
PT	60	04/01/2021	R61	Sergio Machado Letria	49	Culture	Portuguese	Yes	Average	n/a	Very concerned	n/a	Audio	1		Yes	Yes	All	99,6%	No

PT	61	04/01/2021	R62	Henrique	46	Design and Scenography	Portuguese	Yes	Average	n/a	Very concerned	n/a	Written		1	Yes	Name	All	100,0%	Yes
PT	62	04/01/2021	R63	Joana	32	Architecture	Portuguese	Yes	Little	Yes	Concerned	n/a	Written		1	Yes	Name	All	55,6%	No
PT			R64		30	dsd	gsdgfb	Yes	Above average		It is my main concern								0,0%	
PT	63	04/01/2021	R64	João	44	Design	Portuguese	Yes	Average	n/a	Very concerned	n/a	Written		1	Yes	No	Personal data; Own relation to CC; I.1; I.2; I.3; II.1; III.2	77,8%	No
PT	64	04/01/2021	R65	Susana	40	Cultural mediation, Art education	Portuguese	Yes	Above average	n/a	It is my main concern	n/a	Audio	1				Personal data; Own relation to CC; I.2	33,3%	No
PT	65	04/01/2021	R66	Maria	34	Curatorship, cultural production, audience(s) outreach	Portuguese	Yes	Average	n/a	Very concerned	n/a	Written		1	Yes	Name	Personal data; Own relation to CC; I.1; III.2	77,8%	No
PT	66	04/01/2021	R67	Sandra	46	Sociology of education and of relerations	Portuguese	Yes	Average	n/a	Very concerned	n/a	Audio	1		Yes	Name	All	100,0%	Yes
PT	67	04/01/2021	R68	Clara Pais	32	Marketing	Portuguese	Yes	Average	n/a	Very concerned	n/a	Audio	1		No	n/a	All	100,0%	Yes
PT	68	04/01/2021	R69	Esteves	32	Design, animation, ilustration	Portuguese	Yes	Average	n/a	Very concerned	n/a	Audio	1		Yes	Yes	All	100,0%	Yes
PT			R70	Vitor	50	Sociology	Portuguese	Yes	Little	Yes	Very concerned	n/a						Personal data; Own relation to CC	22,2%	
PT	69	04/01/2021	R70	Alexandra	54	Translation studies	Portuguese	Yes	Above average	n/a	Very concerned	n/a	Written		1	No	n/a	Personal data; Own relation to CC; I.1; I.2; I.3	55,6%	No
PT			R71	s	3	de	ed	Yes	Little	Yes	Very concerned	n/a							0,0%	
PT	70	04/01/2021	R71	Mafalda Miranda Justino	31	Arts and culture	Portuguese	Yes	Average	n/a	Very concerned	n/a	Audio	1		Yes	Yes	All	100,0%	Yes
PT	71	04/01/2021	R72	Maria João	32	Design	Portuguese	Yes	Average	n/a	Concerned	n/a	Written		1	Yes	Yes	All	100,0%	Yes
PT			R73	Sofia	47	IT	Portuguese	Yes	Average	n/a	Concerned	n/a						Personal data; Own relation to CC	22,2%	
PT			R73	Sofia	47														0,0%	
PT	72	04/01/2021	R73	Cholo	40	Production and sustainable consumption of fish	Portuguese	Yes	Above average	n/a	Very concerned	n/a	Written		1	Yes	Yes	All	100,0%	No
PT	73	04/01/2021	R74	Catarina	36	Art communication	Portuguese	Yes	Average	n/a	A little concerned	n/a	Written		1	No	n/a	Personal data; Own relation to CC; I.1; I.3; I.3; II.1; II.2	77,8%	No
PT	74	04/01/2021	R75	Ricardo	37	Performing arts	Portuguese	Yes	Average	n/a	Very concerned	n/a	Written		1	Yes	Name	Personal data; Own relation to CC; I.1; I.2; I.3	55,6%	No
PT			R76	Elsa	50	Sociology	Portuguese	Yes	Average	n/a	Very concerned	n/a						Personal data; Own relation to CC	22,2%	
PT			R76	Eduardo	45	Theatre and performing arts	Portuguese	Yes	Average	n/a	Very concerned	n/a						Personal data; Own relation to CC	22,2%	
PT			R76	Marta Silva	42	Cultural management and social mediation	Portuguese	Yes	Average	n/a	Very concerned	n/a						Personal data; Own relation to CC	22,2%	
PT	75	05/01/2021	R76	Sara Anjo	38	Dance	Portuguese	Yes	Above average	n/a	Very concerned	n/a	Audio	1		Yes	Yes	All	100,0%	No
PT			R77	Clara	53	Local/rural development	Portuguese	Yes	Above average	n/a	Very concerned	n/a						Personal data; Own relation to CC	22,2%	
PT	76	05/01/2021	R77	Filipa	27	Graphic design and publicity	Portuguese	Yes	Average	n/a	Very concerned	n/a	Written		1	Yes	Name	All	100,0%	Yes
PT	77	05/01/2021	R78	David	39	Psychology	Portuguese	Yes	Average	n/a	Very concerned	n/a	Written		1	Yes	Name	Personal data; Own relation to CC; I.1; I.3; I.3; II.2	77,8%	No
PT	78	05/01/2021	R79	Inês	21	Marketing	Portuguese	Yes	Average	n/a	Very concerned	n/a	Written		1			Personal data; Own relation to CC; I.1; I.2	44,4%	No
PT	79	05/01/2021	R80	Ana	41	Education	Portuguese	Yes	Average	n/a	Very concerned	n/a	Written		1	Yes	Email	All	100,0%	No
PT			R81	Joana	34	Graphic design	Portuguese	Yes	Above average	n/a	Very concerned	n/a						Personal data; Own relation to CC	22,2%	
PT	80	05/01/2021	R81	Rita	32	Architecture	Portuguese	Yes	Above average	n/a	Concerned	n/a	Written		1	Yes	Name	Personal data; Own relation to CC; I.1; I.3; I.3	55,6%	No

PT	81	05/01/2021	R82	Gilha	24	Business development	Portuguese	Yes	Little	Yes	A little concerned	n/a	Audio	1		Yes	Yes	Name	All	100,0%	Yes
PT	82	05/01/2021	R83	Dora	55	Urbanism	Portuguese	Yes	Average	n/a	Concerned	n/a	Audio	1		No	n/a		All	100,0%	Yes
PT	83	05/01/2021	R84	Catarina	50	Curatorship, production and research in performing arts	Portuguese	Yes	Little	Yes	Very concerned	n/a	Audio	1		No	n/a		All	100,0%	No
PT	84	05/01/2021	R85	Ana	40	Hospitality	Portuguese	Yes	Little	Yes	Concerned	n/a	Written		1	Yes	Yes		Personal data; Own relation to CC; I.1; I.2 ; I.3	55,6%	No
PT	85	05/01/2021	R86	Rui	37	Mechanic engineer	Portuguese	Yes	Above average	n/a	Very concerned	n/a	Audio	1		Yes	Name		All	100,0%	Yes
PT			R87	Rita	24	Social; Youth; International law	Portuguese	Yes	Little	Yes	Concerned	n/a							Personal data; Own relation to CC	22,2%	
PT	86	06/01/2021	R87	Sofia	56	Environment	Portuguese	Yes	Above average	n/a	Very concerned	n/a	Audio	1		Yes	No		All	100,0%	No
PT	87	06/01/2021	R88	Cláudia Pacaia	23	Geology; Climate change within Portuguese Presidency of the EU	Portuguese	Yes	Above average	n/a	Very concerned	n/a	Written		1	Yes	No		All	100,0%	Yes
PT	88	06/01/2021	R89	Rita SA	45	Marine Biology, Marine Conservation, Ocean and Fisheries	Portuguese	Yes	Above average	n/a	Very concerned	n/a	Audio	1		Yes	Yes		All	100,0%	Yes
PT	89	06/01/2021	R90	Gonçalo	43	Translation	Portuguese	Yes	Above average	n/a	Very concerned	n/a	Audio	1		Yes	Name		All	100,0%	Yes
PT	90	06/01/2021	R91	Margarida	50	Arts and education	Portuguese	Yes	Above average	n/a	Very concerned	n/a	Audio	1		Yes	Yes		Personal data; Own relation to CC; I.1; I.2 ; I.3 ; II.1; II.2; III.2	88,9%	No
PT	91	06/01/2021	R92	Inês	26	Nursing	Portuguese	Yes	Average	n/a	Very concerned	n/a	Written		1	Yes	Name		Personal data; Own relation to CC; I.1; I.2 ; I.3; II.1; II.2	77,8%	No
PT			R93	A	50	Social science	Portuguese	Yes	In depth	n/a	Very concerned	n/a							Personal data; Own relation to CC	22,2%	
PT	92	06/01/2021	R93	Ana	45	Agriculture; Education	Portuguese	Yes	Above average	n/a	Very concerned	n/a	Written		1	Yes	No		Personal data; Own relation to CC; I.1; I.2 ; I.3	55,6%	No
PT	93	06/01/2021	R94	Cláudia	46	Fishing management	Portuguese	Yes	Above average	n/a	Very concerned	n/a	Written		1	Yes	Name		Personal data; Own relation to CC; I.1; I.2 ; I.3	55,6%	No
PT			R95	Inês	23	Nursing														1400,0%	
PT			R95	Chelsea	28	Medicine	Portuguese and Swiss	Yes	Little	Yes	Concerned	n/a							Personal data; Own relation to CC	22,2%	
PT			R95	Maria	42	Administrative	Portuguese	Yes	Average	n/a	Very concerned	n/a							Personal data; Own relation to CC	22,2%	
PT	94	06/01/2021	R95	Sofia	47	Culture	Portuguese	Yes	Average	n/a	Very concerned	n/a	Written		1	Yes	Yes		Personal data; Own relation to CC; I.1; I.2 ; I.3	55,6%	No
PT	95	06/01/2021	R96	Margot	27	Strategic planning for adaptation to climate change; Territory and food; Architecture	Portuguese	Yes	In depth	n/a	It is my main concern	n/a	Written		1	Yes	Yes		All	100,0%	No
PT	96	07/01/2021	R97	Chelsea	33	Medicine	Portuguese and Swiss	Yes	Little	Yes	Concerned	n/a	Written		1	Yes	No		All	100,0%	Yes
PT	97	07/01/2021	R98	Pedro	33	Civil engineering and Wellness	Portuguese	Yes	Above average	n/a	Very concerned	n/a	Written		1	Yes	Yes		Personal data; Own relation to CC; I.1; I.2 ; I.3 ; II.1; II.2	77,8%	Yes
PT			R99	Ju	32	Editorial	Portuguese	Yes	Above average		Very concerned								Personal data; Own relation to CC	22,2%	
PT			R99		47															0,0%	
PT	98	07/01/2021	R99	Margarida	33	Culture	Portuguese	Yes	Average	n/a	Concerned	n/a	Audio	1		Yes	Yes		Personal data; Own relation to CC; I.1; I.2 ; I.3	55,6%	No
PT	99	07/01/2021	R100	Nádia	41	Culture and social	Portuguese	Yes	Little	Yes	Very concerned	n/a	Audio	1		Yes	Name		All	100,0%	Yes
PT			R101	Joana	32	Theatre, Cinema, Audiovisual	Portuguese	Yes	Above average		Very concerned								Personal data; Own relation to CC	22,2%	
PT	100	07/01/2021	R101	Alex	48	Agriculture	Portuguese	Yes	Average	n/a	Very concerned	n/a	Written		1	Yes	Yes		All	100,0%	Yes

PT			R102	Alex	48	Agriculture														
PT	101	07/01/2021	R102	Carla	50	Communication and Environment	Portuguese	Yes	Above average	n/a	Very concerned	n/a	Audio	1		Yes	Yes		All	100,0%	Yes
PT	102	07/01/2021	R103	Rita	23	Architecture	Portuguese	Yes	Above average	n/a	Very concerned	n/a	Audio	1					Personal data; Own relation to CC; I.1	33,3%	
PT			R104	Paulo	50															0,0%	
PT	103	07/01/2021	R104		38	Urbanism	German	Yes	Little	Yes	Concerned	n/a	Written		1	No	n/a		Personal data; Own relation to CC; I.1; I.2; I.3	55,6%	
PT			R105	Inês	21	Architecture	Portuguese	Yes												11,1%	
PT	104	08/01/2021	R105	Joana Mioranski	39	Politics of the Sea	Portuguese	Yes	Average	Yes	Very concerned	n/a	Written		1	No	n/a		Personal data; Own relation to CC; I.1; I.2; I.3	55,6%	
PT	105	08/01/2021	R106	Anabela Almeida	52	Theatre	Portuguese	Yes	Little	Yes	Concerned	n/a	Audio	1		No	n/a		All	100,0%	
PT	106	08/01/2021	R107	Inês	33	Nursing	Portuguese	Yes	Average	n/a	Very concerned	n/a	Written		1	Yes	Name		Personal data; Own relation to CC; I.1; I.2; I.3	55,6%	Yes
PT	107	08/01/2021	R108	Katia	50	Education	Mexican	Yes	Average	n/a	Very concerned	n/a	Audio	1		Yes	Name		All	100,0%	Yes
PT			R109	Nuno	34	Sports science	Portuguese	Yes												11,1%	
PT	108	09/01/2021	R109	Manuel Botelho	70	Art; Art teaching	Portuguese	Yes	Above average	n/a	Very concerned	n/a	Mixed	1	1	Yes	No		All	100,0%	Yes
PT			R110	Michelle Rebelo	32	Events; Education	Portuguese	No	Average	n/a	Very concerned	n/a									
PT	109	10/01/2021	R110	Joana	45	Civil engineering; Coaching; Mentorship and Personal development	Portuguese	Yes	Average	n/a	Very concerned	n/a	Mixed	1	1	Yes	Name		All	100,0%	No
PT	110	10/01/2021	R111	Susana Ayres	37	Fine arts; Architecture	Portuguese	Yes	Average	n/a	Very concerned	n/a	Audio	1		Yes	No		All	100,0%	Yes
PT			R112	0	0	0	0	Yes	Average	n/a	Not concerned	Yes								2700,0%	
PT			R112	Sara Anjo	38	Dance	Portuguese	No	Average	n/a										2700,0%	
PT		10/01/2021	R112	Sara Anjo	0	0	0	Yes	Average	n/a									II.1; II.2; III.1; III.2		
PT	111	11/01/2021	R113	Maria	35	Biology; Management and Conservation of natural resources	Portuguese	Yes	Above average	n/a	Very concerned	n/a	Audio	1		Yes	Yes		Personal data; Own relation to CC; I.1; I.2 ; I.3 ; II.1; II.2	77,8%	No
PT	112	11/01/2021	R114	João Pinharanda	63	Cultural management	Portuguese	No	Average	n/a	Very concerned	n/a	Audio	1		No	n/a		All	100,0%	No
PT	113	12/01/2021	R115	Zé Pedro	45	Vocational training	Portuguese	Yes	Above average	n/a	Concerned	n/a	Audio	1		Yes	Yes		All	100,0%	Yes
PT	114	12/01/2021	R116	Carla	37	Architecture	Portuguese	Yes	Average	n/a	Very concerned	n/a	Audio	1		Yes	Yes		Personal data; Own relation to CC; I.1; I.2 ; I.3 ; II.1	66,7%	No
PT	115	12/01/2021	R117	Maria João	38	Cultural management; Performing Arts production	Portuguese	Yes	Above average	n/a	Very concerned	n/a	Written		1	No	n/a		Personal data; Own relation to CC; I.1; I.2; I.3	55,6%	No
PT	116	12/01/2021	R118	Eduardo Antunes	59	Architecture	Portuguese	Yes	Average	n/a	Not concerned	Yes	Written		1	n/a	n/a		Personal data; Own relation to CC; II.1; I.2; III.1; III.2	100,0%	Yes
PT	117	13/01/2021	R119	Maria	34	Culture and Humanities	Portuguese	Yes	Average	n/a	Very concerned	n/a	Audio	1		Yes	Name		All	100,0%	Yes
PT	118	13/01/2021	R120	Ju	27	Graphic design	Portuguese	No	Average	n/a	It is my main concern	n/a	Mixed	1	1	Yes	Yes		Personal data; Own relation to CC; I.1; I.2; I.3 ; II.1; II.2; III.2	88,9%	Yes
PT	119	13/01/2021	R121	Vanessa Benito	33	Social media content mediator; Music and Ethnomusicology	Portuguese	Yes	Average	n/a	Very concerned	n/a	Mixed	1	1	Yes	Name		Personal data; Own relation to CC; I.1; I.2; I.3 ; II.1; II.2	77,8%	Yes
PT	120	13/01/2021	R122	Luís	31	Music	Portuguese	Yes	Little	Yes	A little concerned	n/a	Written		1	Yes	Name		All	100,0%	No

PT	121	13/01/2021	R123	Sérgio	51	Digital marketing	Portuguese	Yes	Above average	n/a	Very concerned	n/a	Written		1	Yes	Name		All	100,0%	No
PT	122	14/01/2021	R124	Filipe	50	Culture, Performing arts	Portuguese	No	Above average	n/a	Very concerned	n/a	Written		1	Yes	Name		All	100,0%	No
PT			R125		30															0,0%	
PT	123	14/01/2021	R125	Maria de Brito Matias	25	Student [Master in Culture Studies]	Portuguese	Yes	Average	n/a	Very concerned	n/a	Written		1	Yes	Name		Personal data; Own relation to CC; I.1; I.2 ; I.3	55,6%	No
PT			R126	Maria Lucia Cruz Correia	37															0,0%	
PT			R126	Ricardo	46	Design	Portuguese	Yes	Average	n/a	Very concerned	n/a							Personal data; Own relation to CC	22,2%	
PT	124	14/01/2021	R126	Clara	48	Culture Studies	Portuguese	Yes	Average	n/a	Concerned	n/a	Audio	1		Yes	Name		All	100,0%	Yes
PT			R127	Catarina	39	Fine arts	Portuguese	No											Personal data	11,1%	
PT	125	16/01/2021	R127	Susana Lopes	48	Culture; Master in Social Education (Environmental education)	Portuguese	Yes	Above average	n/a	Very concerned	n/a	Audio	1		Yes	Yes		All	100,0%	No
PT	126	16/01/2021	R128	Madalena	19	Student [Agronomic Engineering]	Portuguese	Yes	Above average	n/a	Very concerned	n/a	Written		1	Yes	No		Personal data; Own relation to CC; I.1; I.2 ; I.3	55,55%	No
PT			R129	Susana Alves	48	Cultural mediation; Art and Community; Art Education	Portuguese	Yes	Average	n/a	Very concerned	n/a							Personal data; Own relation to CC	22,22%	No
PT			R129	António Torres	38	Performing arts	Portuguese	Yes	Average	n/a	Very concerned	n/a							Personal data; Own relation to CC	77,77%	No
PT	127	16/01/2021	R129	António Torres	38	Performing arts	Portuguese	Yes	Average	n/a	Very concerned	n/a	Audio	1		Yes	Yes		Personal data; Own relation to CC; I.1; I.2 ; I.3	55,55%	Yes
PT	128	18/01/2021	R130	Sergio Santos	32	Insurances	Portuguese	Yes	Average	n/a	Concerned	n/a	Written		1	Yes	Yes		Personal data; Own relation to CC; I.1; I.2 ; I.3 ; II.1	66,66%	No
PT	129	17/01/2021	R131	Luis	57	Civil engineering	Portuguese	Yes	Average	n/a	Concerned	n/a	Written		1	Yes	Name		All	100,0%	Yes
PT	130	17/01/2021	R132	Matilde	26	Social inclusion through artistic practices; Urban studies	Portuguese	Yes	Above average	n/a	It is my main concern	n/a	Written		1	Yes	No		All	100,0%	No
PT	131	17/01/2021	R133	Pedro	38	Medicine - Neurologist	Portuguese	No	Average	n/a	Concerned	n/a	Written		1	Yes	Name		Personal data; Own relation to CC; I.1; I.2 ; I.3 ; II.1; II.2 ; III.2	88,9%	Yes
PT	132	18/01/2021	R134	Aida	66	Medicine - Physiatrist	Portuguese	Yes	Average	n/a	Very concerned	n/a	Written		1	No	n/a		All	100,0%	Yes
PT			R135	Marco Guerra	48	Public servant, Culture	Portuguese	Yes	Little	Yes	Concerned	n/a							Personal data; Own relation to CC	22,22%	No
PT	133	20/01/2021	R135	Sofia	47	IT	Portuguese	Yes	Average	n/a	Very concerned	n/a	Audio	1		Yes	Yes		Personal data; Own relation to CC; I.1; I.2 ; I.3 ; II.2	77,8%	No
PT	134	20/01/2021	R136	Joana	32	Arts and Culture	Portuguese	Yes	Above average	n/a	Very concerned	n/a	Audio	1		Yes	Yes		All	100,0%	No
PT	135	22/01/2021	R137	Diogo	32	Fine arts	Portuguese	Yes	Average	n/a	Concerned	n/a	Audio	1		No	n/a		Personal data; Own relation to CC; I.1; I.2 ; I.3 ; II.1; II.2 ; III.1	88,9%	No
PT			R138	Adriana	53	Faculty member; Research in Culture Studies	Portuguese	Yes	Above average	n/a	Very concerned	n/a							Personal data; Own relation to CC	22,22%	No
PT			R138	Inês	32	Architecture	Portuguese	Yes	Average	n/a	Very concerned	n/a							Personal data; Own relation to CC	22,22%	No
PT	136	22/01/2021	R138	Marta Arenha	59	Cultural management and production	Portuguese	Yes	Above average	n/a	Very concerned	n/a	Audio	1		Yes	Name		All	100,0%	Yes
PT	137	22/01/2021	R139	Catarina	28	Performing arts production; MA Cultural management	Portuguese	Yes	Above average	n/a	Very concerned	n/a	Audio	1		Yes	Name		All	100,0%	No
PT			R139	Joana	22	Conservation and Restoration of Photography	Portuguese	Yes	Average	n/a	Very concerned	n/a							Personal data; Own relation to CC	77,77%	No
PT	138	23/01/2021	R140	Chris	35	Culture	Brazilian	Yes	Average	n/a	A little concerned	n/a	Audio	1		No	n/a		Personal data; Own relation to CC; I.1; I.2 ; I.3	55,55%	No
PT	139	23/01/2021	R141	Manuel Henriques	24	Performing arts and Education	Portuguese	Yes	Average	n/a	Very concerned	n/a	Audio	1		Yes	Name		Personal data; Own relation to CC; I.1; I.2 ; I.3 ; II.1; II.2	88,9%	Yes
PT	140	27/01/2021	R142	Henrique Frazão	33	Photography; Architecture; Street Theatre	Portuguese	Yes	Above average	n/a	It is my main concern	n/a	Written		1	Yes	Yes		All	100,0%	Yes

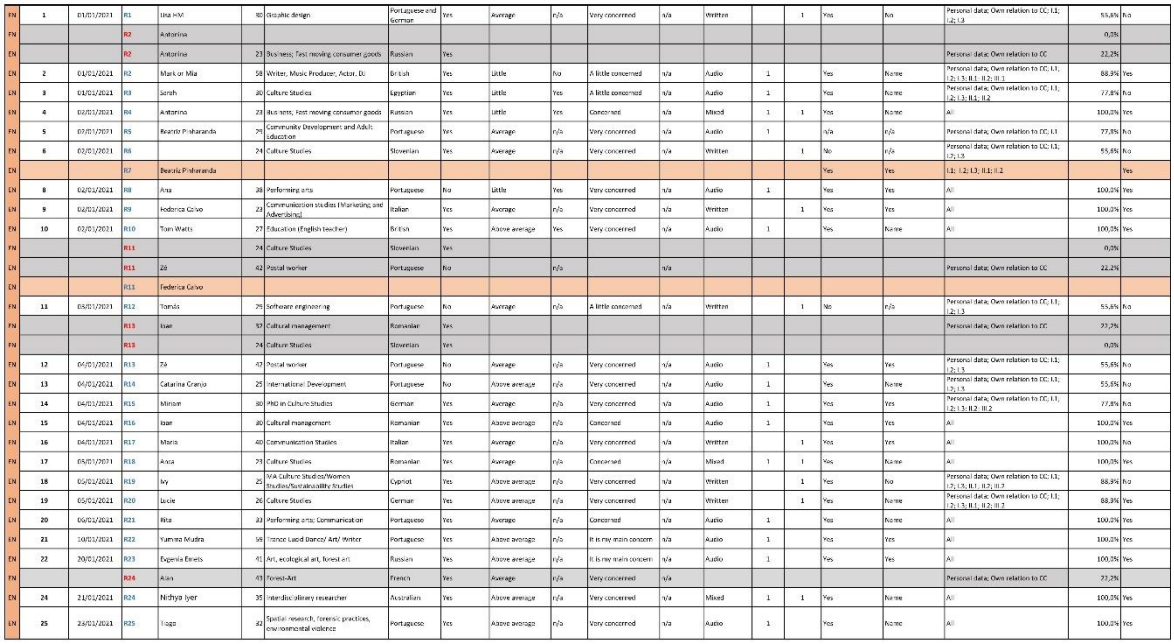


Fig. 133. Raw data table.

D.10. Responses' raw transcripts

The unedited written responses and raw audio transcripts of the Survey *Forum of shared concerns* are, due to their large extension – totalling 237 pages –, offered to the reader in an independent file, available at the following link:

https://issuu.com/cmantunes/docs/annex_d.10._raw_transcripts_forum_of_shared_concer

By rendering this document accessible to all interested, we aspire to impel fellow researchers' captivation in probing the contents levied for akin ongoing studies, pursuing other approaches to this sensitive, exploratory attempt at inquiring about Portuguese society's relation to climate change.

E. Interviews

E.1. Interview with Liliana Coutinho and Mark Deputter

- Date: December 4th, 2020.
- Location: Zoom (online).
- Duration: 62min [24min + 38min].
- Language: Portuguese.[479]
- Transcription method: Verbatim, edited for clarity.

Interview with Liliana Coutinho and Mark Deputter à propos *As 3 ecologias* [The 3 ecologies] and *Utopia – Arquipélago Verde* [Utopia – Green Archipelago], two programmes promoted by Teatro Maria Matos in 2016 and 2017, respectively. These exemplary practices within arts & climate change programming were particularly inspiring to conceiving *Prospecting Otherwise* (as argued in Sec. 1.3., Pt. II) for their multidisciplinarity, thematic approach depth and extended duration. Two assertions by Liliana Coutinho in her Masterclass "Curating with the Environment", delivered within the scope of the *Ecoculture – X Lisbon Summer School for the Study of Culture* (2020), organised by The Lisbon Consortium (UCP-FCH), spurred my curiosity as a researcher, and thus underly most of the questions posed throughout the interview:

- The role of cultural institutions as the place where people gather to imagine the future jointly;
- The programmer or curator being solicited to listen to the present moment, which clearly hints at what needs to be discussed in the public forum.

The interviewees were invited due to their former positions as assistant director and artistic director at Teatro Maria Matos in Lisbon. A short introduction to their professional bios is in order:

[479] The interview is presented in Portuguese, the language in which it was originally conducted.

Bios[480]

Liliana Coutinho (b. Lisbon, 1977)

Programmer of Debates and Conferences at Culturgest, in Lisbon. Coutinho was assistant director and programmed debate cycles at Maria Matos Theatre between 2015 and 2017. Between 2013 and 2015, she was responsible for the Educational Service of the Serralves Museum of Contemporary Art. As a researcher and curator, Coutinho collaborated with CAM – Calouste Gulbenkian Foundation, M.A.C. Serralves, Le Plateau (Paris), Artistas Unidos and Atelier Re.Al. In addition, she has participated in scientific committees, published articles and delivered conferences in Portugal and abroad. She holds a PhD in Aesthetics and Art Sciences from the Université Paris 1, is a researcher at the I.H.C. – FCSH/UNL and at the Institut A.C.T.E – Université Paris 1, and is an Invited Professor at the Post-Graduation in Art Curatorship at the FCSH/UNL.

Mark Deputter (b. Belgium, 1961)

Administrator and artistic director of the Culturgest Foundation since 2018. Deputter was the artistic director of the STUC arts centre in Leuven between 1988 and 1995, when he moved to Lisbon to direct the Festival Danças na Cidade, together with Mónica Lapa. He remained head of the Festival's organisation until 2008, transforming it into one of the most prestigious festivals in the country: the Alkantara festival. Between 1996 and 2001 he was the dance programmer of Centro Cultural de Belém, and from 2006 to 2007 of Teatro Camões/CNB. In October 2008, he assumed the position of artistic director at Teatro Municipal Maria Matos, where he developed, along with his team, an international and innovative programming in performing arts, music and discourse.

He is a (founding) member of several international networks: IETM, The Butterfly Effect Network, APAP, Danceweb, Départs, Next Step, DBM – Danse Bassin Méditerranée, House on Fire, Create to Connect, IMAGINE 2020 and ACT – Art, Climate, Transition. He is also the author and editor of several articles and books, including *Practices of Interculturalism* (2001) and *Sites of Imagination* (2008).

[480] Liliana Coutinho: bio retrieved from *BUALA*'s website, n.d., free translation from Portuguese. Mark Deputter: bio adapted from *CNB*'s website, n.d., free translation from Portuguese.

Clara Antunes (CA): Quais foram os sinais, para vocês, que "os debates e consequentes tomadas de decisão a propósito das alterações climáticas e do excesso de contaminação e de uso dos recursos naturais estão em primeiro plano" – citando uma frase do breve editorial constante do *reader* do "As 3 ecologias" (Coutinho e Deputter 2016, 3)? Isto é, de que forma se processa esta escuta do estado de um determinado momento social? Quais são os vossos métodos e ferramentas de escrutínio?

Mark Deputter (MD): Quisemos pensar o Teatro Maria Matos como espaço de debate, de encontros, onde os mundos da criação artística e do debate sobre a sociedade em que vivemos se pudessem cruzar e encontrar. Um espaço onde pudéssemos utilizar o conhecimento e a experiência gerados pela criação artística na discussão de assuntos que normalmente só seriam analisados de um ponto de vista político, social, técnico, ou científico – nós queríamos juntar a voz dos artistas a este debate. Todo o projecto do Maria Matos foi pensado a partir desta ideia: como é que conseguimos criar uma ligação entre os temas que são importantes na sociedade, para o nosso viver em comunidade, e como é que estes dois mundos se podem fertilizar. E dentro deste contexto, foram desde o início escolhidos alguns temas que, na altura, nós achávamos que seria importante abordarmos. Não havia realmente critérios objectivos para elencar estes temas, era mais uma questão de sensibilidade, de ver o que está a ser debatido. *Enfin*, existiam alguns critérios, mas eram relativamente amplos e simples. Obviamente, estávamos interessados em assuntos que tinham impacto e relevância real para Lisboa, para a cidade onde o Teatro Maria Matos existia. A relevância era medida, portanto, não só a nível internacional, mas também local. Outra coisa é que não nos interessava abordar temas políticos, no sentido de política partidária. Ou seja, tinham de ser temas transversais, a base da nossa convivência, da nossa maneira de viver o mundo. Evidentemente, não é muito difícil de chegar à conclusão que a ecologia é um destes temas. Escolhemos também outros, como sabes: trabalhámos sobre vivências das minorias na nossa sociedade, sobre o género, sobre as migrações, o legado do colonialismo… uma série de coisas centrais neste momento e que na altura já estavam a ser debatidas no seio da sociedade portuguesa. Muito concretamente, em relação a este tema, já tínhamos tido um evento três anos antes deste d'"As 3 ecologias",[481] que se organizava a partir de dois focos: um era divulgar o tema e demonstrar a um grande público que, de facto, existia um problema real;

[481] Deputter is referring to the cycle of conferences "Transição", held from April to July 2013 (cf. Teatro Maria Matos 2013).

em segundo lugar, tinha também uma parte mais prática, relacionada com o que nós próprios podemos fazer para diminuir a nossa pegada ecológica. "As 3 ecologias" foi mais um passo nesse percurso.

CA: Agora que falas, lembro-me desse outro projecto inicial e de o achar inesperado. Recordo-me de ficar surpreendida por este tema ocupar um espaço no Maria Matos, porque a ecologia ainda não estava muito presente no discurso da sociedade portuguesa nessa altura. Internacionalmente, sem dúvida, mas por aqui não muito.

Liliana Coutinho (LC): O projecto "As 3 ecologias" foi também o meu início no Teatro Maria Matos, o meu primeiro ciclo. Em adição ao que o Mark acabou de contar, é talvez importante referir que já havia essa preocupação, para além de questões temáticas e da programação, a nível da infra-estrutura e manutenção do Teatro. A casa já estava, também, orientada nesse sentido: como é que se usam os recursos, a água, a electricidade, tudo... Antes do tema, houve um trabalho interno, mais invisível. Eu tinha feito alguns trabalhos noutros contextos e há essa questão, como o Mark referiu, de uma sensibilidade àquilo que era necessário falar. Se calhar também por causa disso que tu estavas a dizer, era um tema que já era um pouco tratado lá fora, mas que cá em Portugal ainda não tinha muito eco. Este programa esteve ligado a uma rede europeia que se debruçava sobre este tema, o "IMAGINE 2020". E isso também é interessante, porque essas redes permitem às vezes uma circulação de questões. Nunca poderíamos que imaginar que o 2020 seria assim [risos]…

CA: É verdade [risos]. Relativamente a oportunidades de financiamento e ao papel que podem cumprir na motivação para trabalhar sobre estas questões: "As 3 ecologias", como referias, apresenta-se como parte da rede "IMAGINE 2020", com o apoio do Programa Europa Criativa da União Europeia, de que o Teatro Maria Matos é parceiro entre 2015 e 2019. Como decorreu este processo? Havia vontade de abordar desafios socio-ecológicos, o que leva a que integrem esta rede de parceiros como forma de viabilizar a criação de uma programação sustentada? Ou, por outro lado, terá funcionado o "IMAGINE 2020" sobretudo como um "selo" que lhe atribui validade internacional, acompanhando as propostas que se desenvolvem neste âmbito dentro do Teatro Maria Matos (não menosprezando, claro está, a proporcional injecção financeira)? A questão, mais directamente colocada, será porventura: a motivação para trabalhar sobre estas questões é um dado pré-existente e conduz a uma procura de recursos ou, por outro lado, é a existência de recursos que vos instiga?

MD: É uma dialética, não é?

LC: É isso, é recíproco.

MD: Neste caso concreto, o projecto europeu já existia antes, ou seja, eles contactaram-nos quando decidiram fazer uma segunda candidatura. O Maria Matos não fazia parte do primeiro ciclo do projecto. Como perceberam que estávamos a desenvolver um trabalho nesse sentido e procuravam parceiros noutros países, chegaram até nós com a proposta de integrarmos a rede. Com esta comparticipação do financiamento por parte da Comissão Europeia, obviamente as coisas mudam de figura porque com mais meios, consegue-se fazer mais coisas e ganha-se mais visibilidade, mais consistência no trabalho.

LC: Mas a vontade de fazer esteve sempre lá.

MD: Acho que esta rede europeia foi muito interessante e importante, porque de facto entras em contacto com uma série de práticas que já estão instaladas noutros países. Até podem ser coisas que tu já fizeste ou pensaste, mas outros fazem-no de maneira diferente, o que te convida a olhar para o teu próprio trabalho também de outra forma. Ou seja, vais sempre aprendendo. O que neste contexto é também importante a nível nacional: para nós foi sempre fundamental observar as pessoas e redes que já existiam em Portugal – e a Liliana fez um grande trabalho nesse sentido. Tínhamos a noção que já havia pessoas e estruturas no país, muitas delas *under the radar*, que estavam a fazer um trabalho sério há anos. E nós também aprendemos muito com elas. Convidámo-las a colaborar connosco porque, estando elas todos os dias a trabalhar este tema, obviamente tinham mais pensamento desenvolvido, mais conhecimento e experiência do que nós. Deste ponto de vista, o Teatro servia de megafone, era um instrumento para alargar esta mensagem, para dar mais visibilidade e mais força ao que uma série de pessoas já estavam, muito vincadamente, a defender aqui em Portugal.

CA: Megafone é uma linda imagem.

LC: Instituições como o Teatro, permitem ajudar a dar escala a coisas que estão a acontecer de forma mais escondida, trabalhar com os meios de comunicação e de transmissão que têm. Mas isto implica um trabalho colaborativo por parte da instituição, reconhecendo o que está a ser feito sobre certos temas, para lidar com eles devidamente, de uma forma justa.

MD: Tens toda a razão, Liliana. Os teatros também têm a vantagem de ser, por natureza, lugares de encontro, em que as pessoas se encontram fisicamente. Agora [em contexto pandémico] estamos a sentir a importância disso, não é? E como são lugares que têm esta prática da reunião, é muito mais fácil também para este tipo de organizações saírem do seu próprio âmbito e encontrar outras pessoas. Isto porque as pessoas deslocam-se com alguma

facilidade para um teatro, por ser mesmo o sítio onde vamos para estar com outras pessoas. E esta é uma vantagem muito forte, porque cria um público para as organizações, cujas redes de contactos têm o risco de se fechar um pouco sobre si próprias por não disporem de outros canais de difusão. Os teatros têm isto tudo organizado. Já está lá tudo. Temos a comunicação, temos a sala, temos o hábito de contactar o público. O público tem também o hábito de vir até nós, e isto é um instrumento muito poderoso.

CA: É interessante colocares isto nestes termos tão materiais porque, na verdade, também é isso. Além do que o Teatro representa a nível simbólico, enquanto espaço de encontro, a realidade é que a infraestrutura funcional que permite esse encontro será, possivelmente, a mais oleada e acessível de que dispomos.

MD: É por isso que o Teatro ocupa um lugar central em qualquer cidade, não é? É construído na praça central porque foi pensado como espaço de encontro da sociedade, das pessoas.

CA: Voltando à nossa primeira questão, ou à auscultação, pela programação cultural, de um momento que se vive na contemporaneidade: é comummente defendido, no seio das *environmental humanities*, que a cultura, através das práticas artísticas, poderá ter um papel assinalável nas mudanças sociais e culturais necessárias na relação com a crise climática e ecológica. Talvez pelo seu poder agregador e inquisitivo, pela capacidade que tem de espoletar imaginação de alternativas... Contudo, não sinto que estes efeitos se produzam no espaço de tempo que a urgência climática exige. São precisos muitos mais programas como este ["As 3 ecologias"]. O que vêem como possíveis intersecções entre aquilo que se propuseram fazer e levar a palco no Maria Matos no âmbito desta programação e seguintes – também do ciclo "Utopia – Arquipélago Verde" –, e os crescentes desenvolvimentos, em Portugal, de movimentos sociais e activistas de luta por um futuro diferente daquele que nos espera? Posto de forma mais simples: será que o Teatro – enquanto espaço interseccional de confluências e de produção artística e de pensamento – e o que nele se propõe, inspira o estado do mundo tanto quanto o estado do mundo se reflecte no Teatro?

LC: No fundo, a tua pergunta é sobre a eficácia, sobre o impacto concreto do que fazemos?

CA: Exacto. Será que ele existe, nessa medida tão pragmática, ou será que é mais uma coisa que se instala aqui atrás, e que vai acontecendo paulatinamente ao longo do tempo? É sobre o que vocês lêem como potenciais intersecções que surgem na sociedade, *a posteriori* destas propostas que se geram no teatro. À posteriori ou em simultâneo.

LC: Eu sinto que há várias maneiras de abordar essa questão. Uma delas poderia ter sido uma avaliação planificada e com acompanhamento, recorrendo a questionários aplicados ao longo do tempo, do que é que realmente aconteceu, se houve grupos que se formaram a partir dali. São práticas que existem, mas não foi o caso aqui. A forma como eu posso responder é, de certa forma, empírica, a partir do que me foi chegando e daquilo que fui percebendo. Por um lado, acho que não é o teatro, não é uma acção, ou um programa que vai ter o efeito de mudar logo tudo, não é? Ele vai juntar-se a vozes que já existem, vai poder articular, nesse sentido de colaboração, ajudar a dar sentido e intensificar, vai contribuir para que um tema como este, por exemplo, seja mais falado. São passos até chegar a uma grande visibilidade. Eu fui tendo vários ecos de programas como o que fizemos em torno das questões indígenas, as próprias conferências que o Mark já tinha organizado antes d'"As 3 ecologias" e que às vezes ainda são referidas. Tocam na própria ideia de ser possível fazer isto num teatro, associar dimensões dos domínios do imaginário e da prática artística com questões tão prementes de ordem social e económica. Lembro-me de momentos de abertura a questões em debates em que esta surpresa era evidente. Num plano mais concreto do que chamas intersecções, houve, por exemplo, uma revista que se debruçou sobre aquilo que aconteceu nas conferências, e algumas publicações feitas a partir destes conteúdos. Houve também pessoas que ficaram com vontade de trabalhar este tema por si e fizeram outras programações. Ou pessoas que se cruzaram neste programa que já tinham trabalho em conjunto e que aqui reforçaram laços, outras ainda que se puderam ligar. De vez em quando ouço comentários de pessoas para quem o programa ofereceu um primeiro contacto com este tipo de projectos, do género: "– Isto foi importante para eu pensar certas coisas e para poder avançar". Já são histórias um bocadinho mais individuais. Portanto, a partir destes ecos, embora não quantitativos, parece-me evidente que houve um efeito, algum impacto.

MD: Precisamente. Existem métodos que dão para medir certos impactos imediatos, mas há outros impactos e consequências que nunca vamos poder medir desta forma, mesmo se quiséssemos, porque têm muito a ver com tornar assuntos discutíveis, dar-lhes importância, colocá-los na agenda, abri-los para mais pessoas. Também ouvi *feedback* por parte de várias pessoas a quem este programa tocou a nível individual. Curiosamente, muitas vezes, ele chega-me anos mais tarde. De repente, alguém me diz: "– Olha, aquele evento, na altura, abriu-me mesmo os olhos. Naquele momento, não pensei nisto, mas de facto as coisas têm este lastro".

LC: Exacto. Quando se trabalham estes temas, cuja eficácia social é importante, e que como cidadãos e habitantes do planeta também são questões que nos interessam, eu acho que é muito importante pensar, do ponto de vista da programação artística e da questão do que é que pode ser a eficácia da arte e da experiência artística, que não há um resultado imediato e quantificável. É mesmo esta ideia de lastro e de eco que vai acontecendo. Se falarmos, por exemplo, de uma peça de dança ou de teatro, às vezes fica ali a trabalhar em nós. Não temos o controlo total daquilo que pode ser o impacto. Quando as coisas funcionam bem, eu acho que não podemos mesmo ter o controlo total. Pode haver alguns campos em que é possível avaliar mais imediatamente, mas tem de haver esse espaço para a experiência não ser logo instrumentalizada.

CA: De alguma maneira, ao esperar que a programação cultural tenha um impacto, entramos na mesma lógica economicista e produtivista em que vivemos. É um paradoxo…[482]

Este teu comentário, Liliana, sobre relações que se tecem a partir de uma programação, prende-se com uma outra pergunta que tinha para vós. Noto que houve um esforço, no programa d'"As 3 ecologias", para desenhar um calendário que permitisse colocar num mesmo espaço, em sequência, perspectivas/práticas distintas. É o caso da conversa com Annelieke Van der Sluijs e Luisa Magnano "O 'Interior' da Transição: Capacitar para Modos de Vida Sustentáveis", seguida da performance *Mental* dos vacuum cleaner (ambos no Palácio Pombal), ou do Workshop "Cidades em Transição" com André Vizinho e Sara Serrão, a decorrer simultaneamente ao "Mercado de Saberes" (no mesmo espaço), entre outros. Tanto quanto saibam, terá esta confluência de artistas/práticas/propostas, num mesmo espaço e momento, proporcionado sinergias e colaborações entre intervenientes para além deste programa?

MD: Para que o lastro de que falava aconteça, é importante que os programas sejam multifacetados, que os projectos congreguem vários elementos – espectáculos, palestras, mas também grupos de trabalho ou "Mercados de Saberes". Esta variedade de *inputs* ajuda a fortalecer a própria mensagem e o seu impacto, porque há pessoas que vão ser atraídas por uma ou por outra proposta, e que passam depois facilmente para a seguinte. Alguém pode aproximar-se por causa dos espectáculos e depois ver "– Ah! Mas esta palestra também parece bastante interessante", ou o contrário.

[482] The previous question somehow probed art's efficacy, an idea promptly dismissed by both interviewees. The researcher assumes the bias herein impled, and the replication of the results-driven rationale that such programmes should conceivably try to counter.

CA: Falaste de um aspecto que tinha aqui como questão, que é a possibilidade de cultivar interesses no público, de uma forma orgânica, através do desenho de programação. Entendo que o ciclo tenha sido concebido para se viver integralmente, tão mais pertinente quanto as intersecções que provoca. De que forma foi o público participante? Qual é a vossa percepção a respeito da transversalidade e contaminação de públicos de que falas? Ou será que, pese embora os esforços, os nichos habituais ocuparam os lugares expectáveis? I.e., numa lógica simplista, algo como: público de artes performativas foi ver espectáculos, público académico participou nos debates, ecologistas e activistas nos workshops.

LC: Por exemplo em relação à peça da Vera Mantero [*O Limpo e o Sujo*], houve reacções de choque por parte de pessoas que não estão muito familiarizadas com a prática das artes performativas, que vêm do contexto da permacultura e do activismo. Isto porque a peça da Vera não é ilustrativa, não remete imediatamente para o universo da ecologia ou do ambiente. Eu lembro-me, e ela também recebeu essas reacções, de haver pessoas que nos perguntavam: "– Mas o que é que isto tem a ver com as ecologias?". E isso é interessante, porque noutras dimensões foi a Vera e o seu trabalho que esteve na raiz deste ciclo. Quanto à contaminação, absolutamente. Sobretudo no Palácio Pombal, em que associámos o "Mercado de Saberes" a outras iniciativas. Na Culturgest também tenho dado por isso, pessoas que dizem: "– Ah! Então se esta conferência está ligada à peça, vamos ver a peça".

MD: Por outro lado, as conferências tinham muito do público habitual de artes performativas do Maria Matos. Houve mesmo uma grande mistura. Pode ter a ver com o próprio tema, mas acho que houve, até mais do que tinha pensado, esta ligação entre os públicos que geralmente vinham até ao Teatro Maria Matos para ver um espectáculo ou um concerto, mas que de repente estavam lá também por causa dos conteúdos do programa.

CA: É um tema que pede muito esta abordagem, não é? Exige que se pense sobre ele.

MD: Sim. Parte tem a ver com o facto que muita gente partilha a noção da importância deste tema.

CA: A Liliana referiu a Vera Mantero – que investiga sobre estas práticas há muito. O seu papel na curadoria deste programa era outra uma pergunta que vos trazia. Achei muito inteligente, interessante e humilde o convite à Vera para co-curadoria d'"As 3 ecologias", gesto pouco habitual no panorama nacional da altura, no quadro de instituições públicas. Gostava de perceber como é que coseram esta curadoria a três: se foi um diálogo e a Vera

foi convocada para vos ajudar a pensar, ou se houve mesmo atribuições específicas nas áreas a que cada um está mais adstrito na prática profissional.

MD: Discutimos o tema desde o início, entre os três.

LC: A Vera já tinha vindo ter contigo [Mark] com o texto *As Três Ecologias*, do Guattari [1989], que estava a ler. Portanto, não houve propriamente um convite à Vera, ela esteve lá desde o começo. Quando se organiza as coisas em termos temáticos, há pessoas que pensam, muito prosaicamente: "– Ah, tens um tema e depois encaixas lá os artistas". Não é de todo o caso, e dou este exemplo às vezes como evidência. A Vera estava a ler o texto e o Mark ia apresentar a peça que ela estava a preparar. A curadoria surgiu da peça e desta leitura, ainda antes de se iniciar a criação. Começámos a conversar, o Mark trouxe sobretudo a programação artística, e eu fiquei com o papel de investigar mais profundamente, a partir dos contactos que a Vera me passou de redes relacionadas com a transição cá em Portugal, sobre quem são estas pessoas, onde operam, que debates é que se podiam gerar – sempre em diálogo com o Mark e a própria Vera. Houve alguma divisão, até porque a Vera circula muito e tem a investigação dela a fazer enquanto coreógrafa. Mas foi uma coisa muito orgânica, desenhada em conversa: "OK, esta peça pode vir para aqui, esta forma de debate para ali", ou então: "Não, não funciona". A Vera trazia o tema, e nós trabalhámos com isso, de uma forma mais emergente.

CA: Voltando um pouco atrás, a aspectos relacionados com o envolvimento do público nesta programação. O vosso editorial aponta para algumas linhas fundamentais de reflexão: olhar para práticas de cidadania ecologicamente sustentável e valores de transição, tanto interior – a revisão do papel de cada um –, quanto ao nível das grandes estruturas políticas e económicas. Nesta nota de intenções, apontam-se claramente as 3 ecologias, ou diferentes linhas de pesquisa, que serão o mote de desenvolvimento do programa. Pergunto, a partir da vossa observação empírica (ou talvez tenham registo concreto disto): quais os temas que foram mais caros ao público, do ponto de vista da participação? E quais aqueles que motivaram maior debate, ou um debate mais implicado/preocupado?

MD: A ideia central deste ciclo era de facto esta ligação entre o nível ambiental, o nível da sociedade, como comunidade, e o nível individual, porque a ideia de transição, de outra maneira de viver neste mundo, é uma coisa que tem de acontecer nestes três níveis em simultâneo: como um processo psicológico e de mudança hábitos a nível individual, que está estreitamente ligada à necessidade de instigar uma transformação a nível societal. Por isso é

que muitas das conversas, e também dos espectáculos, tinham a ver com uma proposta de rever como é que eu próprio mudo os meus hábitos, os meus pensamentos, a minha forma de olhar para o mundo, e como é que isto tem um impacto ao nível da nossa comunidade, da nossa vivência em comum.

LC: Em termos de público, eu não senti que houvesse um desequilíbrio. A memória com que eu fiquei é que houve um acompanhamento muito constante. Havia actividades que recebiam muita gente, havia workshops que acolhiam números mais reduzidos de participantes, os próprios debates tiveram diferentes formatos… foi um ciclo onde experimentámos muito com o formato de cada apresentação. No "Mercado de Saberes", por exemplo, havia rodas de conversa entre dez pessoas que duravam meia hora, e depois uma dinâmica em que se trocava de mesa, motivavam-se novos encontros. Uma coisa muito importante nesta iniciativa foi haver um café, o que permitia que as conversas continuassem para além das actividades estruturadas. Depois, havia coisas como a dinâmica de debate do *fishbowl*. Essa foi muito participada, tivemos de empurrar as pessoas para fora do Palácio de Pombal, porque tínhamos de fechar as portas! [risos] As peças também receberam muito interesse. Nós desenhámos cuidadosamente esta interligação que o Mark acabou de referir, e deu-se uma orgânica grande em termos de participação.

MD: Isto faz parte da mecânica de programação, saber organizar os eventos para as lotações certas, para números certos, e este jogo tem a ver com o nosso trabalho. É uma ferramenta que nós já temos algum hábito de utilizar. Obviamente, havia coisas que eram para públicos menores, outras pensadas para uma sala grande, com muita gente. Deste ponto de vista, acho que tivemos uma resposta adequada em todos os eventos do ciclo.

CA: Percebo que a minha questão faz pouco sentido. Mas é bom compreender que a participação é também, talvez sobretudo, uma questão de desenho quase infraestrutural: se se oferece a infraestrutura certa, as coisas desenrolam-se como gostaríamos.

Avançando um pouco no tempo: desenvolveram mais tarde, em 2017, o programa *Utopias*, destinando-lhe um "Arquipélago Verde" entre Maio e Julho, novamente incidindo sobre a "necessidade incontornável de manter o planeta viável", como referem no texto de introdução [Teatro Maria Matos, n.d.-b]. Aqui, tanto quanto consigo perceber, foram sete os debates propostos, incluindo referências tão fundamentais quanto Ailton Krenak ou Eduardo Viveiros de Castro, bem como um espectáculo. A questão indígena e do conhecimento ameríndio na sua reverberação com a ecologia foram centrais. Porquê o regresso ao tema

com este enfoque específico? Terão reconhecido nestes outros modos de relação com o sistema planetário uma alternativa às diversas problemáticas enunciadas n'"As 3 ecologias"? De que maneira é que vos parece que estas propostas de modos de vida ancestrais, em particular no diálogo com o "não-humano" ou "mais-que-humano", podem configurar uma "utopia"? No fundo, utopia é aquilo que projectamos como possibilidade futura, ou presente… achei intrigante a associação de cosmogonias tão antigas à ideia de "utopia".

MD: Entre "As 3 ecologias" e este ciclo, há um passo para nós. Havia uma necessidade absoluta de dar este passo. Uma das palestras do ciclo d'"As 3 ecologias", de David Abram, tinha muito a ver com o olhar, com a maneira que nós temos de ver o mundo e de viver o mundo, em que ele defende com convicção que não temos de olhar o mundo natural de fora, mas como sendo parte dele, e nem sequer a parte mais importante: somos apenas uma das partes que o compõe. De facto, isto é uma uma maneira de estar no mundo que nós não inventámos, ela vem detrás e vive ainda noutras culturas, nomeadamente nas culturas ameríndias. Ir buscar esta mundividência foi para nós o caminho natural depois do ciclo d'"As 3 ecologias". É uma maneira radicalmente diferente de ver e de viver o mundo e que existe, está presente, mas que temos negligenciado a nível mundial. De repente, achámos: "– Temos de ir lá e temos de aprender com eles". A Liliana fez um trabalho absolutamente extraordinário nesse sentido.

CA: Sim, sim. Estavam lá todos.

LC: Estavam lá todos. Esse foi um percurso que, mais uma vez, foi possível fazer porque houve muita colaboração. O trabalho do David Abram foi, efectivamente, central. Ele escreve muito pouco, decidiu que o que quer é resgatar a cultura oral, então cada livro é uma coisa muito preciosa, é filosofia mas poesia também, muito sensitivo. E há um livro, *The Spell of the Sensuous*, em que, como o Mark estava a dizer, ele pensa a partir das experiências que tem com os povos indígenas da América do Norte e da Ásia do Sul, que é onde ele viaja mais.

Isto é uma coisa lateral ao Maria Matos, mais pessoal, mas há uns anos atrás eu tinha visitado pela primeira vez o Brasil e São Paulo, e nessa altura cruzei-me com o trabalho da Cláudia Andujar, uma fotógrafa que começou nos anos 70 a fotografar os povos Yanomami. As fotografias dela tornaram-se objectos de defesa política desses territórios quando, no início dos anos 80, ela foi interditada pelo governo de entrar em território Yanomami. Criou-se todo um movimento. Não sei se conheces o Davi Yanomami, xamã e uma das grandes vozes

de liderança indígena, que traduziu pela primeira vez a cosmologia de um povo indígena para livro [*A Queda do Céu*, 2015], em colaboração com um etnólogo francês [Bruce Albert]. Há uma outra artista brasileira com quem o Mark já trabalhou muito que é a Lia Rodrigues, que fez um trabalho que se chama *Para que o céu não caia* [2017], em resposta a este livro. Então, eu conheci a Cláudia e as suas fotografias quando fui a São Paulo, e fiquei logo com vontade de fazer alguma coisa.

Quando estávamos no Maria Matos, houve uma altura em que o António Pinto Ribeiro foi ter connosco por causa da Capital Iberoamericana da Cultura [2017]. Eu e o Mark conversámos e entendemos que era imperativo sair da perspectiva colonialista da nossa relação com a questão Iberoamericana: não queríamos olhar para o lado Ibero, mas para as culturas que foram, de certa forma, esmagadas e invisibilizadas por essa relação. Fizemos esta proposta ao António, e iniciámos um trabalho conjunto. Ele apresentou-me uma antropóloga que colaborou comigo na parte de investigação mais teórica, a Susana [de Matos Viegas], que colabora no ICS [Instituto de Ciências Sociais da Universidade de Lisboa] e que desenvolveu também um trabalho de terreno, de demarcação de um território indígena – tem, portanto, uma rede muito grande de conhecimentos. Esta é uma parte muito interessante: a Susana está habituada a trabalhar estas temáticas na Academia, mas depois montar um projecto com pessoas que vêm desse lado para falar com o público em geral é outro pensamento, é outra coisa. É muito interessante pensar com estas duas ferramentas. Depois o Mark também tinha visto uma peça de teatro no Chile, o *Pájaro* [2015, Trinidad González], que é sobre este homem que diz que é um pássaro e que cria uma grande confusão num grupo de pessoas que entendem que ele é um homem [risos].

MD: É um bocadinho o juntar de várias coisas e apanhar as oportunidades, também. Então, vamos falar sobre a relação Iberoamericana, mas não dessa forma, vamos falar olhando para o lado que é o do imaginário indígena.

CA: O lado Americoibero [risos].

MD: Eu gostei mesmo muito de fazer esse projecto. Estava a lembrar-me, agora, a respeito daquela pergunta que tu colocaste acerca do impacto destes programas na sociedade: o "Utopia – Arquipélago Verde" foi mesmo o primeiro que tratou destas questões cá em Portugal de uma forma bastante estruturada, em termos públicos. E foi curioso, porque reunimos nomes que neste momento são muito reconhecidos. Quer dizer, o Eduardo Viveiros de Castro já era alguém que as pessoas queriam ver, mas o Ailton Krenak nem

tanto. Na altura, lembro-me que houve uma dificuldade extraordinária em termos de imprensa, por exemplo. Havia uma espécie de bloqueio total que não esperávamos encontrar. Inclusive: "– Viveiros de Castro? Já fizemos uma entrevista há dois anos, já não vale a pena". Estas questões dos debates indígenas e da sua contribuição para a ecologia actual ainda não eram muito claras, não estavam muito presentes. Foi mesmo muito complicado, ninguém queria divulgar. E também interessante: foi a partir de um movimento que se gerou nas redes sociais e no *Facebook* que aquilo se começou a falar, os jornalistas acompanharam o interesse do público. Eu lembro-me da Rita [Tomás] e da Catarina [Medina][483] ficarem perplexas com esta apatia mediática. O resto do ciclo tinha tido bastante cobertura, mas ali era quase como se aquilo que não conheces, não queres ver…

CA: Se calhar é uma síndrome colonialista instalada [risos]. Mas é curioso, isso. Ou então chegou antes do tempo… é aquela primeira fagulha que vem despertar a fogueira.

LC: Que tem de abrir espaços.

MD: Acho que havia uma noção de "isto não é problema nosso". A questão indígena é vista como um problema que os brasileiros têm de resolver. Mas não foi este o nosso entendimento, nós queríamos mesmo ir à procura da riqueza cultural, do conhecimento e da vivência que eles têm e de que nós precisamos, foi esse o ponto de partida. Se olhas desta maneira para estes povos, a coisa torna-se de repente extremamente importante e absolutamente actual também para nós, aqui na Europa.

LC: Só uma questão em relação à evocação da ideia de utopia, que eu acho que é importante. O que nos guiou não foi propriamente a ideia de utopia como algo longínquo e inalcançável. Na conferência com que abrimos o ciclo, o Merijn Oudenampsen trazia a ideia de utopia como um instrumento conceptual, uma espécie de lente que podemos utilizar para olhar para o nosso presente. Mesmo que seja uma ficção. Ele fala da utopia do Thomas Moore por este prisma: é uma lente que tu pões sobre o teu mundo e vês "espera aí, o que é que estamos aqui a fazer de errado?". Portanto, é mesmo uma ferramenta de análise e de crítica. E foi assim que abordámos também as culturas indígenas, não na perspectiva da sua idealização, de "ah, isto é tudo uma maravilha", ou de olhar para elas como um futuro que almejamos. Tem mais a ver com, quando aproximas estas duas culturas, ou estes dois modos de fazer, de repente há aqui um *clash*, um pensamento crítico que se pode activar.

CA: Obrigada, essa noção de utopia é-me bastante útil.

[483] To date, Teatro Maria Matos's press officer and communications manager, respectively.

Viajando agora até ao presente, de que forma é que estas preocupações se manifestam, hoje, na vossa prática de programação e curadoria na Culturgest – o Mark no âmbito das Artes Performativas, a Liliana das Conferências e Debates?

MD: Não só este, mas também diversos outros temas que tratámos continuam a ser relevantes aqui na Culturgest. A Culturgest funciona de maneira diferente do Maria Matos. No Maria Matos, sinto que era tudo muito condensado, consistente, tinha um foco muito grande. Aqui na Culturgest, por ser um espaço que é multidisciplinar, que trabalha em várias áreas, e que portanto, por natureza, se torna mais difuso do que o Maria Matos em termos de programação, os temas apresentam-se de maneira distinta, mas não deixam de estar presentes. São em menor número e estão menos concentrados, entram, saem, e voltam a entrar de outra maneira. Às vezes eles estão nas exposições, depois passam para um espectáculo, e depois para cinema, para finalmente entrar numa conferência. Tem muito a ver com a própria infraestrutura, e eu acredito que estas coisas têm uma importância muito real. Como programadores, obviamente parte-se de ideias, de pensamentos e de desejos, ou daquilo que se vê como espectáculos e propostas, mas também da realidade, do espaço: se é um teatro pequeno ou grande, se tem um espaço, se tem muitos espaços, e ainda da própria história da instituição, do seu lugar dentro da cidade e da sua relação com outros lugares – tudo isto são elementos muito concretos e centrais quando estamos a pensar numa programação. É por isso que a Culturgest é inevitavelmente diferente do Maria Matos. Mas a vontade de falar sobre temas da actualidade e pô-los em confronto com a criação artística continua a existir.

LC: Em relação ao tema da ecologia, que é o que estás a trabalhar mais, mas também considerando qualquer tema, do meu ponto de vista é importante haver algo que não é tão intenso, mas que pauta, que vai marcando um ritmo. Se calhar pode não ser tão espectacular, mas as coisas instalam-se no tempo de uma outra forma. A última conferência que demos, esta semana, chamava-se "Tecer o Tempo" [Raharimanana e Agbodjinou 2020]. Tratava várias questões, mas a ecologia esteve muito presente. Até me fez pensar, a certa altura, n'"As 3 ecologias", porque se falava da necessidade de voltar a religar a técnica com o mundo dito da natureza e com o mundo dito das relações sociais, porque tudo isso está segmentado. Foi-se olhar também para práticas indígenas africanas, para a ideia de ser necessário, neste momento, criar uma nova cosmologia que permita um respeito entre aquilo que é a nossa actividade humana – social e económica –, e a existência dos outros viventes.

No início do ano começámos com a questão do Antropoceno, já tínhamos passado por eco-feminismos e pela regeneração, e vamos continuar. No próximo ano, abordaremos mais temas próximos destes. Depois, há outros temas lá pelo meio que se cruzam, porque falar de ecologia é falar do ecossistema, agrega imensas problemáticas – questões ligadas com a descolonização entram também nisto, questões económicas... os temas convivem e contaminam-se, não são separados.

CA: Não, de todo. Quando se fala em ecologia, é mesmo transversal a tudo isso. Aliás, qualquer questão societal é colateral a muitas outras. Isto que referiste, de estarmos muito apegados à ideia de espectacular, tem uma imposição forte, e realmente uma coisa que se instala no tempo é talvez mais necessária e ajustada a este momento da nossa vida planetária do que uma miríade produtiva de festivais e experiências.

Uma última pergunta para terminar, que advém do *Forum of shared concerns*, este questionário de que vos falei e que integra o meu projecto académico. Gostava de perceber como é que pode a cultura, e as práticas artísticas mais especificamente, colaborar para preservar aquilo que não queremos perder da nossa vida actual. Sendo certo que nós vamos perder muita coisa, ou seja, vamos transformar em muito a nossa maneira de viver, porque não há outra forma de nos adaptarmos ao que nos espera. Se deve ser preservado o que seja deste nosso modo de vida, é uma questão… mas enfim, como podem a prática e a experiência artística guardar-nos para o futuro?

MD: A Liliana, através do Daniel Wahl, introduziu recentemente um outro conceito que eu acho mais interessante. Tem muito a ver com preservar, mas acrescenta uma coisa, que é a ideia de regeneração. Que de facto temos de "re", reconstruir algumas coisas que já foram perdidas, ou seja, não é só preservar uma série de coisas que precisam urgentemente de ser preservadas, mas precisamos de ir um passo mais longe na regeneração de coisas que já não existem, que já perdemos. Isto é importante. E acho que as artes, como já falámos, apesar de terem um impacto que não é muito mensurável, têm uma maneira de olhar para o mundo que é muito própria, específica. Ou seja, a religião, a filosofia, a política, também a ciência, têm as suas formas de olhar para o mundo – sendo que hoje colocamos muito valor na verdade científica (e mesmo assim, nem sequer isto está muito seguro). Mas eu estou mesmo convencido que a criação artística e o olhar dos artistas têm a sua maneira própria de gerar conhecimento. Um conhecimento que não é verificável, que não quer provar nada, não quer desmentir nada, mas que coloca uma série de questões, e abre uma janela de entrada que é

inesperada. E só por isso abre possibilidades no nosso pensamento que não estavam lá antes. E acho isso absolutamente fundamental, nos nossos tempos. Ter esta janelinha que não sabíamos que existia, que algumas pessoas têm a capacidade de abrir para nós, ou ajudar-nos a abrir, através da experiência artística.

CA: Isso é muito inspirador, e muito verdadeiro.

LC: O modo de investigação e de produzir conhecimento das artes, especialmente na relação com este tema da ecologia, é muito importante. Na nossa cultura ocidental, nós cortámos muitas coisas aos pedaços. O conhecimento é muito aquilo que passa pelo intelecto, entendemos a razão como motor do conhecimento. E as artes têm esta capacidade de ter uma abordagem muito singular, mas ao mesmo tempo muito complexa. Há muito trabalho em artes que consegue realmente pegar num ponto e articular diferentes dimensões de uma maneira complexa, trazendo-as à experiência. Uma coisa é tu saberes racionalmente, "OK, as árvores estão todas a morrer, é uma chatice" – sabes, mas não sentes. Agora imagina que tu sentes isso, imagina que sentes "epá, as árvores estão todas a morrer…". De repente, aquilo toca-te de uma forma emocional, ficas envolvido de um modo que é muito diferente da forma como a razão pura e simples, se ela existe, te pode tocar, diferente daquilo que a informação analítica ou quantitativa te pode dar. E eu acho que as artes, tocando nessa dimensão mais sensível, podem ter um papel relevante.

Estava a lembrar-me de uma coisa que eu ouvi uma vez de uma escritora indiana que é a Arundhati Roy. Ela escreve imensos ensaios de ciência política, mas depois tem também alguns romances, e diz que quando quer que as pessoas sintam as realidades sobre as quais ela está a falar, tem de escrever ficção – não lhe servem os ensaios analíticos, de crítica social. Isso é muito interessante, ela escreve ficção para que a realidade seja transmitida de uma forma mais eficaz. Acho que isto traduz bem o que é que as artes podem fazer.

[Note: The Zoom session ended at this point, and the interviewees were unable to reconnect.]

E.2. Interview with Maria Lucia Cruz Correia

— Date: November 20th + December 22nd, 2020 (two parts).
— Location: Zoom (online).
— Duration: 1h55min [55min + 60min].
— Language: Portuguese.[484]
— Transcription method: Verbatim, edited for clarity.

Interview with the Belgium-based artist Maria Lucia Cruz Correia about her environmentally-engaged artistic practice (2010-). I came to know Correia through the artistic director of the Alkantara festival, Carla Nobre Sousa, to whom I resorted for recommendations on artists whose work reflected ecological concerns. I was impressed by the simplicity and effectiveness of Correia's artistic proposals, akin to activism, in restoring the relationship with and nurturing empathy towards the *nonhuman* or *more-than-human*. The artist brings forth politics of care through sensory experience, immersion, dialogue and the motivation for action conveyed in her works. Our talk delved into the artist's reasons for tackling the current ecological predicament, her work's processes and perceived cultural impacts, as well as what the artist understands to be her role in conveying alternative "ways of knowing".[485]

For Maria Lucia Cruz Correia's bio, cf. Annex A.1., p. 312.

/ /

Part 1, November 20th, 2020

Clara Antunes (CA): Não que precise de justificação, mas o que te faz tornar este assunto da crise ecológica como central no teu trabalho? Motivação pessoal? Experiência vivida? Leituras? O meu intuito com esta pergunta é tentar compreender de que forma os nossos "shared concerns" ou, se quiseres, à la Latour [2005], "matters of concern", ou ainda, à la

[484] The interview is presented in Portuguese, the language in which it was originally conducted. The interviewee often utilises words in English in her discourse, for specific terminology.
[485] Cf. also Mark Deputter's comment on the artists' specific way of generating knowledge through critical inquiry and unexpectedness (Annex E.1., p. 441-442).

Puig de la Bellacasa [2017], "matters of care", podem motivar outros artistas a trabalhar sobre estas questões.

Maria Lucia Cruz Correia (MLCC): Vou começar por responder a nível pessoal, e depois colectivo. Desde miúda, eu sempre tive o meu lado *shaman* na relação com a natureza e também com o *witchcraft*. Uma relação animística com a natureza, de dialogar com os não-humanos, experienciar, relacionar-me com eles numa lógica de companheirismo. Eu cresci em Odeceixe, que é uma vila excepcional e mágica. Cresci nesse ambiente de um parque natural, com a força do mar, com a presença crua da natureza. Ao sair de Portugal para esta zona da Europa, o confronto com a industrialização foi muito impactante, e essa discrepância fez com se gerasse um desequilíbrio. Perguntei-me: "Como é que eu consigo continuar a honrar a minha relação com a natureza num meio que está completamente fragilizado?". Para não falar do trauma ecológico colectivo que todos nós vivemos, que talvez há quinze anos ainda não fosse tão presente – não se falava de "climate grief" ou de "climate melancholia". São coisas que todos sentimos, mas que nem sequer reconhecemos porque não nos foram ensinadas, e talvez porque não temos com quem falar. O conhecimento da natureza, esse sim aprendemos – ele já vem de gerações ancestrais, dos nossos antepassados. Eu aprendi com a minha avó a ler o campo, as funções das diferentes plantas... Esse conhecimento integra a nossa cultura, é indígeno, ainda que esteja um pouco esquecido. Parece-me que existe um certo receio em falar de nós próprios enquanto indígenas de um território – na Europa, só continua a afirmar-se como indígena a cultura Sami, na Laplândia, Escandinávia. Eu acho que a minha motivação é mesmo essa, a de ser guardiã da natureza. Eu nasci com esta função, sinto-o desde muito pequenina. E isso é o que transparece no meu percurso enquanto artista: honrar a minha visão enquanto guardiã da natureza e traduzi-la em projectos que não são só artísticos, mas um exercício colaborativo com outras disciplinas.

CA: Uma missão de vida que tu traduzes também no teu trabalho.

MLCC: Sim. De certa forma, é a minha parte activista, de protecção, de *steward*. Porque é impossível fecharmos os olhos ao sofrimento da natureza e ao impacto desse sofrimento. É silêncio que existe e que não ouvimos. Temos cientistas a explicar, a mostrar os dados que corroboram as alterações climáticas, os activistas a entrarem muitas vezes em diálogos violentos, em desespero e depressões. Esta luta de protecção é tão grande que todos nós,

hoje, e especialmente pós-pandemia – ou ainda em pandemia –, temos que ter uma atitude de protecção do ambiente enquanto dever público.

CA: E tu achas que isto para ti é determinante, o facto de teres tido esta relação com a natureza desde cedo? Ou seja, possivelmente alguém que cresceu sempre num meio urbano poderá ter uma percepção da urgência de cuidar a natureza um bocadinho menos presente?

MLCC: Não, eu acho que não é de desvalorizar, difere. Mas de acordo com teorias desenvolvidas pela Ecopsicologia – o Jung escreveu vários livros sobre isso, e mesmo o Timothy Morton –, na nossa infância passamos por um afastamento da natureza e do nosso *animistic self*. Enquanto criança, de certeza que te lembras de falar com as árvores, com as pedras, com os amigos imaginários. Nós começamos por existir no mundo com esse potencial de sensibilidade… Se pensarmos num menino índio que nasce e cresce no meio da selva, claro que ele vai ter a possibilidade de desenvolver e de manter essa relação com os habitats naturais, com os animais. Não significa que uma pessoa que nasceu na cidade não o sinta, muitas pessoas na cidade têm essa consciência e procuram regenerar essas relações. Faz parte de uma interiorização, do contacto com a nossa inocência que, de certa forma, é o que guia a intuição, que por sua vez permite redesenhar novas relações com a natureza.

CA: O que queria dizer com a minha pergunta é que talvez a razão pela qual a maior parte do mundo não está a levar isto tão a sério quanto necessário, é porque este elo quebrou-se para muita da população mundial, que vive em urbanidade. Nós não nascemos com a natureza, não convivemos com ela diariamente. E talvez seja preciso restaurar isto, de uma maneira muito concreta... estando lá, imerso nesse ambiente. Portanto, é interessante contares-me da tua relação com o contexto em que cresceste.

MLCC: Sim, sim...

CA: Tenho esta ideia de criar o que chamei de *Forum of shared concerns*. Isto porque me parece que é preciso levantar o que é que nos preocupa, enquanto sociedade, a respeito da da crise ecológica e climática e das inevitáveis repercussões sobre o nosso futuro. Entender quais são as preocupações, torna um bocadinho mais fácil perceber quais são as respostas que podemos encontrar, colectivamente. Eu acredito que uma preocupação levantada venha a ser esta: "eu já não me sinto próximo/a da natureza à minha volta".[486]

[486] My anticipation proved wrong, as respondents to the *Forum of shared concerns* have repeatedly referred to the importance of their connection to nature, remarking deeply felt experiences of interdependence with nonhuman lives (cf. Question II.2 content analysis in Sec. 1.2.7., Pt. II, pp. 88-90 and Fig. 127, p. 415).

MLCC: Quando fiz a peça *Voice of Nature: The Trial* [2019],[487] li imensos livros para tentar perceber onde é que se inicia este desapego. O que é que nos aconteceu enquanto humanos, Europeus, que parte da nossa história nos trouxe aqui? Tudo indica que foi o facto de nos termos tornado sedentários, de nos fixarmos num sítio. Depois, vem a era industrial, a colonização, esse percurso todo... O que eu quero dizer é que uma pessoa que nasce hoje na cidade, já carrega em si um historial de desapego da natureza que não vem só do momento presente: é cultural.

CA: Falando de livros, quão influentes para o teu trabalho artístico são as inspirações do mundo académico e do pensamento? Vejo materializações muito concretas da proposta da Donna Haraway "becoming-with" [2016], aliás, tens até um projecto intitulado *Becoming* onde propões vários exercícios neste sentido.[488] A tua pesquisa em torno do ecocídio e da tentativa de atribuir uma voz política ao não-humano através da figura da *guardianship*, será porventura outro bom caso. Como se dá esta articulação entre a pesquisa teórica no âmbito das *environmental humanities* e a tua prática artística?

MLCC: O meu processo artístico é contínuo, ou seja, eu não faço projectos que sejam específicos para um tema, todos os meus projectos são respostas aos anteriores. Quanto a referências, vou falar da Lynn Margulis, que desenvolveu a teoria da Gaia juntamente com o [James] Lovelock. Gosto muito da atitude dela: na sua investigação sobre bactérias, dava igual relevância aos livros e ao estudo de campo enquanto fontes de conhecimento. A minha pesquisa também é assim, os livros são uma parte importante, mas faço imersões em habitats naturais e também na cidade; *embodiments*; diálogos e conferências cosmológicas; conversas animistas – são sobretudo estas experiências que informam o meu trabalho, é daqui que nasce conhecimento. Desenvolvo-me também a nível de super consciência *shaman* – pertenço a uma rede de *shamanismo* americana que se chama "Reclaiming".[489] Por fim, trabalho sempre próxima do activismo. Aliás, um dos meus dramaturgos é activista.

CA: O que nos leva a esta outra questão: nesta relação com a crise climática, deve (ou pode) o trabalho do artista confundir-se com o do activista? Há para ti distinção entre estes dois papéis, no trabalho que desenvolves? Haverá forma de criar trabalho artístico que vise acção concreta, ou algum tipo de eficácia, que não resulte numa forma de activismo?

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[487] Cf. Maria Lucia Cruz Correia, n.d., "Voice of Nature: The Trial". http://mluciacruzcorreia.com/works/the-voice-of-natu.

[488] Cf. *Voice of Nature Kinstitute* website, n.d. https://voiceofnaturekinstitute.org/projects/becoming.

[489] Cf. *Reclaiming Collective* website, n.d. https://reclaimingcollective.wordpress.com.

MLCC: O que o activismo faz é questionar as raízes do problema, não é? De certa forma, põe o problema a nu. Existem imensas formas de activismo que, na forma como eu trabalho, se prendem com imaginar, ou reimaginar alternativas para um sistema presente que não funciona. Aliás, a minha atitude não é a de dizer que as coisas não funcionam, ainda que existam falhas. Parece-me mais importante, em vez de fazer greves ou bloqueios, desbloquear, oferecer caminhos alternativos. A *Urban Action Clinic* [2015][490] é um bom exemplo desta prática de imaginação: porque é que as cidades não têm um departamento onde as pessoas possam levar as suas plantas, testar os níveis de poluição, saber mais sobre a densidade de contaminação dos solos? Este serviço, mais do que didáctico, é um direito. A minha ideia é sempre a de imaginar e propor espaços utópicos que fazem falta à sociedade, mas que ainda não existem. Para mim, isso é uma forma de activismo tão importante quanto as manifestações. Todos nós temos formas diferentes de actuar, e todos juntos formamos uma rede, criamos alianças pela transição. Uns fazem parte da restauração (*restore*), outros da desobediência, outros da revelação – os cientistas e os climatologistas, a falar do problema há anos, também são activistas. Também o Direito tem, neste momento, um papel activista fundamental, com o reivindicar da Lei do Ecocídio. O activismo é, de certa forma, um conjunto de acções que tornam evidente a raiz do problema.

Eu estudei design gráfico, licenciei-me em marketing, aprendi a ser designer do capitalismo. E acho que esse conhecimento é notório no meu trabalho, porque eu não tenho formação artística, nem de performance, nem de teatro: os meus projectos são um misto de muitas disciplinas e tomam formatos diferentes.

CA: Embora que, para mim, o teu trabalho situa-se claramente no âmbito das artes performativas, porque a relação do teu corpo com outros corpos, sejam eles humanos ou não, é central. Há duas ideias que vejo como basilares na tua obra: a ideia de corpo doente – vives os sofreres da Terra através do teu corpo (*embody*), ou testemunhas, também no corpo, a violência das transformações motivadas pela intervenção humana do território (através de caminhadas, observação e outros formatos) –, e a proposta de estabelecer diálogos: o que a Terra escreve aos humanos em *Vigil Earth*;[491] enunciados diversos na forma oral e escrita nas *Garden Talks*;[492] os contratos co-produzidos com o público no *Voice of Nature: The*

[490] Cf. *Urban Action Clinic* website, n.d. https://urbanactionclinic.org.
[491] Cf. Maria Lucia Cruz Correia website, n.d., "Vigil Earth". http://mluciacruzcorreia.com/works/vigil-earth.
[492] Cf. Maria Lucia Cruz Correia website, n.d., "Garden Talks". http://mluciacruzcorreia.com/works/urban-action-clinic-garden.

Trial, ou as conversas intimistas que propões aos participantes do *Common Dreams: Floating Garden*.[493] A pergunta é: porquê estes dois eixos, porquê o corpo, porquê a palavra?

MLCC: Relativamente ao corpo: a Terra é um corpo, nós somos todos um corpo. A ideia do corpo doente tem a ver com a Terra estar doente, que é o que o Lovelock também defendia: o sistema planetário está doente e isso reflecte-se no corpo humano e nos habitats naturais, em *Damaged Landscapes* [Miller 2014] que resultam no trauma colectivo que vivemos. Referes-te à questão de dialogar com não-humanos, é isso?

CA: O que te pergunto é porque é que a palavra, seja ela falada ou escrita, toma um protagonismo tão grande no teu trabalho. Falaste-me destes diálogos animistas – naturalmente não assentes em *logos* – que estabeleces como parte do teu processo criativo e que depois, presumo, traduzem-se numa ideia de criação que passa pela comunicação com outros corpos…

MLCC: A linguagem que nós utilizamos é uma linguagem completamente diferente da não-humana. Os não-humanos não falam. Por exemplo, no processo do *Voice of Nature: The Trial*, inicialmente interroguei-me: "Como é que se pode trazer a voz da natureza para dentro de um tribunal? Eu não vou representar a natureza…". Quando eu estive no Equador, em pesquisa, perguntei a quase a todas as pessoas: "Como é que vê a natureza a ser representada no tribunal?". Todos me diziam que a natureza está em todo o lado, a natureza é. Também havia quem dissesse que a natureza é a consciência do humano que fala. Este foi o ponto de partida da minha procura: se a natureza é a nossa consciência e se nós somos também a sua consciência – numa relação dialética –, então eu tenho de explorar mais a fundo o meu *mystic self*, escutar com o corpo. Portanto, para esta peça, eu dediquei um ano à minha transformação para ser guardiã, representante legal do não humano neste tribunal. Todos os meses tinha práticas de *embodiment* e, passados nove meses, desenvolvi uma prática de sete passos em que ia para uma montanha sozinha, focada apenas nesta ferramenta. A minha exploração animista tem muito a ver com essa percepção da consciência, porque eu só poderia trazer a voz da natureza se a ouvisse verdadeiramente, sem cair no erro de antropomorfizá-la. Isto era uma questão: não vamos inventar o que a árvore vai dizer, isso é completamente antropocêntrico, não é a voz da natureza, é a voz do humano. Os *shamans*, quando têm mensagens ancestrais de vozes a transmitir, elas são reais. Nesta linha, o que

[493] Cf. Maria Lucia Cruz Correia website, n.d., "Common Dreams: Floating Garden". http://mluciacruzcorreia.com/works/common-dreams.

quis foi recolher informação directamente dos não-humanos, são eles que falam. Dizem que se o rio pudesse falar, chorava, não é? São formas antropocêntricas de visualizar o que é que a natureza poderia ter como reacção. Eu acho que a natureza já está a reagir.

CA: Ela morre... Diminui drasticamente em população, manifesta patologias várias...

MLCC: Sim, formas de sofrer como a extinção e o ecocídio no mundo animal e vegetal, mas também a apropriação de espaço. Por exemplo, vidas do mar estão a apropriar-se das praias. Há outras formas de falar…

CA: É uma resposta muito bonita. No artigo da Klaxon que me passaste, a Nina Vurdelja define desta forma o papel do artista, em duas frases que me pareceram particularmente clarividentes: "The role of an artist is to navigate discontinuities of the societal order and dead ends of the actual climate discourse; to unlock the impossible forms of environmental learning (feeling, sensing, letting go); to enable necessary transfers of knowledge, in order to empower individuals and communities for facing and acting upon the urgency of the burning climate agenda. At the same time, it is of equal importance to ensure a shared sense of climate awareness and responsibility, especially in urban environments, where the feeling of displacement and natural estrangement is perhaps the strongest" [Vurdelja 2019, 46].

Posso pedir-te que comentes estas propostas? Interessa-me especialmente perceber como sentes – se é que o sentes – que colaboras para "environmental (un)learning and making sense", nas palavras de Vurdelja, ou posto de outra forma, qual te parece ser o contributo do teu trabalho artístico na relação com a veiculação de *climate knowledge/ways of knowing*.

MLCC: Sim, é exactamente assim que eu me posiciono. É difícil falar de transição sem contemplarmos um *ontological shift*. De certa forma, o maior problema dos crimes ambientais é a empatia. Nunca ter experienciado o impacto directo de um crime ambiental é incomparável com tê-lo sentido directamente, no corpo. Essa distância que existe entre o corpo e a paisagem, a *landscape*, é que gera esta apatia do sentir, do sofrer... porque fica distante.

CA: O que estás a dizer, é que sentes como sendo teu papel desenvolver essa empatia? Portanto, uma forma de conhecimento, ou de *environmental learning*, seria, para ti, restabelecer estes laços empáticos que estão quebrados?

MLCC: Claro.

CA: Clarificando a questão, podes entender isto de várias maneiras: que o teu papel é o de fazer uso dos dados, do "climate knowledge" científico, e traduzi-los para uma forma leiga;

podes regenerar estas relações com a natureza através do teu trabalho; motivar acções concretas de resistência. Qual sentes ser o teu contributo?

MLCC: A forma como eu opero é transdisciplinar. Se eu trabalhasse só enquanto artista, acho que ficava muito confinada. O que eu tento fazer é, "OK, direitos da natureza – onde é que eu vou buscar este conhecimento? – vou falar com um advogado". E este advogado, por sua vez, desperta para uma outra forma de pensar as coisas. Acho que o artista tem a habilidade de ver sempre as perspectivas todas, da mesma forma que nós aprendemos a desenhar um objecto a partir de várias vistas. E também de criar novas estruturas para determinados sistemas que parecem estar completamente estabilizados, rígidos. Novamente no *Voice of Nature: The Trial*, por exemplo, reinventámos o tribunal. No seu formato clássico, o tribunal é hierárquico, há um juiz que decide a sentença, vítimas e arguido – não é um procedimento democrático de justiça. Os próprios advogados estão demasiado *embedded*, não conseguem imaginar uma solução que ainda não existe para um sistema que precisa de ser revisto. Então, a minha proposta é a de criar um espaço utópico que questiona a arquitectura de um espaço real, o do tribunal. Por isso é que eu fiz questão de apresentar a peça dentro de tribunais, o que fez com que não circulasse muito, porque era muito complicado... [risos] Quando o artista entra em diálogo com cientistas, com advogados, com biólogos e com activistas, dá-se uma transformação – e isto para mim é crucial. A transição acontece nestas intersecções entre disciplinas, em que nos influenciamos uns aos outros. Estamos num momento de grande desorientação ecológica, comum a todos. Não sabemos exactamente por onde começar a mudança. Há pessoas que estão focadas em não viajar de avião, outras em fazer a reciclagem, outras em dialogar com não-humanos. Todos estamos a tentar fazer um bocadinho, mas ao mesmo tempo sentimos que não é suficiente. E essa impotência faz com que assimilemos uma certa culpa, culpa de não conseguirmos imprimir mudança, enquanto indivíduos. Portanto, a nossa melhor hipótese está em gerar colectivo, alianças, redes, como o projecto da "Terra Batida",[494] que une várias pessoas a trabalhar sobre estes problemas. E questionar se o que está instalado é mesmo o que deve estar instalado, perguntarmo-nos "porque é que isto é assim?". No ano passado, fui ao departamento dos direitos humanos de universidades e perguntei: "Porque é que vocês não contemplam os direitos da natureza neste departamento?". Foi provavelmente a primeira vez que eles pensaram: "– É verdade, porquê…?" [risos]. A nossa educação é completamente

[494] Cf. *Terra Batida* website, n.d. http://www.terrabatida.org/terrabatida.php.

antropocêntrica. E se nós aprendemos assim, instruídos por metodologias antropocêntricas, nunca vamos conseguir fazer este *ontological shift*, que é: direitos humanos *e* da natureza.

CA: Se quiseres ser ainda mais radical, na realidade nem deveríamos precisar de juntar "*e* da natureza" para que ela estivesse implicitamente incluída na ideia de direitos, porque os direitos humanos deviam contemplar tudo o que vive. Talvez fosse mais ajustado dar-lhes um nome diferente, do género: "direitos da vida" [risos].

MLCC: Exactamente. Quando o projecto foi aceite e fizeram um *consortium* com alunos de várias disciplinas, a ideia não foi bem acolhida. Na nossa mentalidade, ainda está muito distante que um rio possa ter direitos, por exemplo. Mas aconteceu o mesmo com a abolição da escravatura; levou 100 anos até que a igualdade de direitos fosse lei, e foi uma situação similar com os direitos das mulheres. Tem muito a ver com terminologia, também. Por exemplo, quando intitulam o meu trabalho de ecofeminista, parece-me desadequado. Porque sou mulher e estou a cuidar da Terra? Podia talvez ser ecoqueer, mas continuávamos a excluir os não-humanos. Temos de transformar a própria linguagem, o vocabulário, para integrar os não-humanos. Até o facto de dizermos não-humanos é um bocado estranho...

CA: Sim, também há o *more-than-human*, ou o *beyond human*, mas a referência é sempre o humano, não é? Em relação ao ecofeminismo, compreendo que não te faça sentido, mas talvez na perspectiva de feminismo como resistência, possa ser certo…

Quando decides fazer um trabalho como este, *Voice of Nature: The Trial*, e entendes que precisas de expor-te a uma série de experiências, lugares e ambientes, de "field research" para pensar esta relação com os direitos da natureza, como é que isto acontece? Estás sentada na tua secretária e fazes uma lista de coisas que gostavas de vivenciar, ou será um documentário que viste, uma conversa que tiveste... Como é que identificas as experiências que consubstanciam o teu processo de criação?

MLCC: Eu trabalho muito com constelações sistémicas no início dos meus projectos, que é uma metodologia de visualização, uma prática de colaboração. Quanto à investigação, depende do caso. Uma vez que no *Voice of Nature: The Trial* a minha pesquisa tinha a ver com os direitos da natureza, fui ver onde é que no mundo eles são assumidos, e foi assim que cheguei ao Equador. Depois, a ideia era analisar o espaço temporal de um crime ambiental, compreender a dificuldade por que os advogados passam, ao tentar provar um crime que acontece agora, mas cujo impacto só é visível vinte anos depois. Escolhi analisar três casos para informar a peça. Primeiro, um crime do passado, que foi um derrame de

petróleo na Amazónia, para o qual já foi possível recolher testemunhos de pessoas que sofreram de consequências – por exemplo, a família inteira de uma testemunha tinha morrido com cancro. O segundo caso era presente, o "Standing Rock",[495] emblemático do poder de união das comunidades. Foi quando pensei, "OK, aqui está um caso que nós vamos conseguir parar". Porque construir um oleoduto num rio é crime… Depois, tinha o caso de sucesso dos "Sarayaku", que conseguiram trazer o caso deles a tribunal e venceram.[496] Mas todos os projectos são diferentes… Os conteúdos dos meus trabalhos são informados por projectos, linguagens e metodologias que já existem, algumas utilizadas em transição, em moderação de grupos, visualizações – por exemplo, o "dragon dreaming" –, e que tento transformar, ou recriar. No *Voice of Nature: The Trial*, por exemplo, misturei a linguagem jurídica, com ritual, com justiça restaurativa e "conscious contracting". Os processos são também sempre muito colectivos.

Para mim, partilhas como as desta conversa são importantes para dinamizar informação. Quanto mais pessoas tiverem conhecimento, mais possível é a mudança. Por exemplo, o *Common Dreams: Flotation School* propõe formas de educação que incluam também a mudança do clima, como maneira de informar, gerar *awareness*. A nível da criação artística, acho que é crucial os artistas juntarem-se, terem espaços de partilha para se inspirarem mutuamente, em vez de se focarem exclusivamente em novas produções. O [festival] far° Nyon[497] tinha convidado cinquenta pessoas – artistas, filósofos, cientistas e colaboradores –, para imaginar o futuro do festival.[498] Não sabemos até quando o teatro vai ser assim, a nível de produção. Nós, os artistas, temos que repensar as nossas práticas. Não me interessa criar uma imensidão de projectos por ano e fazer *touring*, réplicas – uma prática decalcada do sistema capitalista. Faz-me mais sentido pensar em processos longos de trabalho com as comunidades, estar mais tempo com as pessoas, fazer um ou dois projectos por ano. Isto

[495] The "Standing Rock" protests were initiated by Sioux Native Americans in 2016, resisting against the construction of the Dakota Access Pipeline – an environmental hazard –, which would channel oil from North Dakota to Illinois, built upon the Standing Rock Sioux Reservation, a protected land belonging to the Lakota people. The civil disobedience actions and protests taken throughout nearly one year (March 2016 to February 2017) gained world echo but were still unsuccessful: the pipeline is in operation since June 2017 (cf. Montare 2018).

[496] The Kimchwa indigenous people of Sarayaku saw part of their land granted by the government of Ecuador to the Argentinian oil company CGC in 1996, with devastative consequences to the territory, including the depletion of the people's means of survival. Their case was recognised by the Inter-American Human Rights System, and the Inter-American Court finally ruled in favour of the community in 2012 (cf. *CEJIL* n.d.)

[497] Cf. *far° Nyon* website, n.d. https://far-nyon.ch.

[498] This reflection was due to take place, according to the interviewee, in November 2020, but was cancelled due to COVID-19 sanitary restrictions.

também faz parte da descolonização do capitalismo na arte. O que o far° Nyon nos propunha era mesmo isso, era pensar: se não dá para continuarmos neste sistema, qual é o sistema novo?

Part 2, December 22nd, 2020

CA: Gostava de discutir contigo dois conceitos que me interessam bastante, ligados à noção de utopia, que é uma lente que pretendo usar para analisar trabalhos que se debruçam sobre estas temáticas. Uma delas é "utopia as a process" que vem de uma linha de pensamento feminista de uma autora que se chama Luce Irigaray, a outra é "utopia as critique" do Merjin Oudenampsen [2016]. "Utopia as a process" presume que utopia não é uma coisa longínqua, mas que trabalhar para uma ideia de utopia tem uma manifestação presente, a do processo da sua materialização. "Utopia as critique" entende a utilização daquilo a que se aspira enquanto ideal como filtro para criticar o que hoje se encontra em conflito com esse ideal. No fundo, são dois conceitos mais operativos para pensar a utopia no imediato. Pergunto se sentes que o teu trabalho pode relacionar-se com alguma destas ideias, e se sim, de que forma.

MLCC: Imaginar através da utopia faz parte do meu processo. Acho que os projectos que desenvolvo são utópicos na medida em que imaginam algo que não existe. Isto relaciona-se com o meu *background* de designer, designer social, se quiseres, que me traz esta vontade de tentar perceber o que é que a sociedade tem em falta – um exemplo seria o *Urban Action Clinic*, de que já falámos. Nos últimos cinco anos, todos os meus projectos são de certo modo utopias, no sentido de imaginar, mas também de tentar encontrar formas de restauração e de partilha de conhecimento e aprendizagens, como meio de inspiração para a mudança, nomeadamente a instigação de equipas ou comunidades temporárias, e a imaginação de institutos.[499] Esta é uma tendência que noto também noutras artistas que trabalham com o *more-than-human*, parece que temos necessidade de criar institutos que não existem para materializar a utopia do reconhecimento dos direitos destas entidades…

CA: Os institutos são talvez a maneira de tornar real, implantar na vida da sociedade, práticas para as quais se reclama validade legal, é um gesto muito pertinente. Falando de institucionalizar práticas: talvez tenhas acompanhado a programação (muito menos expressiva do que seria de esperar, dados os contingentes da pandemia) da Lisboa Capital

[499] Correia is the initiator of the "Voice of Nature Kinstitute" (cf. https://voiceofnaturekinstitute.org).

Verde Europeia 2020. Fiz recentemente um workshop, integrado na Capital, em Culturas Regenerativas e Instituições Culturais, orientado pelo Daniel Wahl e promovido pela Culturgest e pelo Goëthe Institut. Participavam, sobretudo, programadores de vários equipamentos culturais e festivais, e eu como produtora. Em conversa com a Magda Bizarro [então assessora da direcção artística do Teatro Nacional D. Maria II], ela comentava que o Teatro procurou este ano, sem sucesso, comissariar a artistas portugueses criações que trabalhassem sobre questões relacionadas com ecologia, alterações climáticas, sustentabilidade ou regeneração. Dizia-me que encontraram muita resistência, que os artistas temem abordar estas temáticas – na sua perspectiva, talvez porque sintam que é fácil cair no "didatismo". Talvez esta cautela se funde no medo de traduzir literalmente dados da ciência climática, ou de ser um bocadinho paternalista em relação ao que o público deve ou que não deve fazer. Enfim, a Magda partilhava que os artistas não sentiam que esta temática pertencesse necessariamente à esfera da arte, mas à política, ao activismo... Que razões encontras para que este desinteresse/receio exista, a partir do que é a tua experiência e do que observas nos teus colegas criadores? Pergunto se isto é uma coisa que exista também à tua volta, se ressoa na tua realidade aí na Bélgica.

MLCC: É bastante curioso tudo o que tu estás a dizer… estranho, muito estranho [risos]. Eu acho que isso faz parte de uma história maior, que não tem só a ver com acções ecológicas, mas com manifestações políticas por parte dos artistas. Se o artista não é um artista político, é obvio que o ambiente, ou outro tipo de temáticas, não têm particular apelo. Essa situação transparece um pouco a forma como a economia da arte funciona: os artistas trabalham de acordo com os temas, ou com as urgências, o que faz com que os projectos sejam por vezes muito artificiais, porque não advêm de um cunho pessoal, activista, de urgência de mudança, mas de uma forma de tradução, ou de narrativa. Quanto ao medo, esses artistas sentem, porventura, uma resistência de mudança ecológica neles próprios [risos]. As duas coisas estão interligadas, não só pensar uma performance a nível de conteúdo ou narrativa, mas também a transformação do artista em si, o que se reflecte no processo artístico. Por exemplo, um artista que faz *touring* na Europa inteira, e cujas peças não têm quaisquer preocupações ecológicas a nível de materiais, de produção, de circulação… claro que não quer repensar modos de fazer – o transtorno é demasiado grande, a pessoa não está preparada para essa transformação. Nós todos sabemos que a economia da digressão por festivais e teatros é a base da sobrevivência dos artistas, e isso veio ao de cima com a

paralisação do sector que está a acontecer com a pandemia. Pergunto-me se, agora, esses artistas conseguem perceber as razões da sua própria resistência em relação a reponderar os seus processos criativos.

Eu vejo o meu trabalho como uma função, não como uma narrativa – ele tem a função de alteração, de transformação. Esta transformação é também a minha, vem tudo junto. Eu, actuo na luta contra a destruição do ambiente, portanto o meu trabalho é, naturalmente, sobre isso. É, de certa forma, activista. Para mim, não faz sentido saltitar entre temas ao serviço da economia da arte.

CA: Parece que há esta vontade de responder ao que são os grandes temas da sociedade, que têm vindo à superfície: a negritude, o feminismo, a descolonização. Possivelmente, a resistência criativa ao tema da ecologia e das alterações climáticas em particular, relaciona-se com o que apontas e com a identificação de uma certa hipocrisia na sua prossecução… a abordagem narrativa não pode senão ser paradoxal porque a transformação não se reflecte nas nossas práticas, não está instituída – o mercado não funciona assim. É interessante que se dê um reconhecimento disso *a priori.*

MLCC: Exacto. E pode ser também que alguns desses artistas continuem a viver em *climate denial*. O que é mais intrínseco na sociedade é a negação das transformações ambientais, porque todos nós somos consumidores e queremos continuar a fazer parte do sistema capitalista. É uma minoria de pessoas que tem esta consciência.

CA: Pois, também é uma possibilidade…

Na sequência do que conversamos, olhemos para o lado de quem programa a partir de uma questão prática: como tem sido o acolhimento do teu trabalho, que desde muito cedo revela preocupações muito concretas com o (des)equilíbrio ambiental, por parte de parceiros/co-produtores? Pergunto a nível de interesse/procura e também do correspondente investimento financeiro. Por outras palavras: parece-te que o facto de trabalhares sobre estas questões diminui, ou por outro lado, aumenta, as tuas oportunidades profissionais de criação e de apresentação?

MLCC: Depende muito. Eu acho que as instituições que se interessam pelo meu trabalho já têm estes valores integrados na forma como operam. É verdade que o tipo de projectos que faço não é muito procurado, porque exigem processos mais longos, que envolvem a comunidade e que implicam um certo compromisso por parte da instituição. Por exemplo, se eu não quero viajar de avião e se a instituição não tiver orçamento para acomodar

alternativas, se calhar não vai dispor-se a empreender este esforço adicional. O que acho que é importante, enquanto artista, é a persistência nos valores que te regem. As instituições adaptam-se. Quando tu formulas esse "statement", quem decide colaborar contigo está ciente disso. Cabe ao artista dialogar com as instituições no sentido da transformação conjunta de práticas, de certa forma, de descolonização ecológica. Às vezes, há também resistência por parte do público quando experiencia o trabalho, que geralmente é participativo. Eu tento trabalhar mais "in-depth", numa relação de um para um ou em grupos pequenos, focar-me em interacções de qualidade e transformações micro. Portanto, a viabilidade de acolhimento das minhas propostas depende também de como os festivais gostam de trabalhar os seus públicos, porque é óbvio que não abranjo grandes números de pessoas, e tampouco trabalho dentro do palco. É interessante, agora durante a pandemia tive imensos convites, porque o tipo de projectos que eu faço responde ao que está a acontecer, ou uma utopia do que deveria acontecer: grupos pequenos, ao ar livre... [risos]

CA: Exacto. Falaste de um aspecto que queria tocar: do facto de não viajares de avião. Queria perguntar-te se tens um *green rider* que propões aos teus parceiros, que tipo de questões são levantadas no vosso diálogo a respeito da sustentabilidade de deslocações, do acolhimento, da produção local dos projectos, ou se há alguns aspectos que queiras destacar e que sejam próprios da tua prática, ou ainda inspirados na prática de outros.

MLCC: Em relação a viajar de avião, não sou completamente radical, tem a ver com as distâncias. Por exemplo, se eu for a Portugal, vou de avião. Mas até vinte horas de comboio, opto sempre por este meio. Prende-se com a forma de calendarização do ano de trabalho, se tu preferes ter menos projectos, é possível prever viagens mais longas. Ao mesmo tempo, é muito difícil para os artistas reduzir a quantidade de apresentações para cumprir valores que são essenciais às práticas artística e ecológica. Em relação aos diálogos com as instituições, é difícil, porque nem todas estão interessadas em fazer essa redução. Talvez por isso eu trabalhe com muito poucas instituições, que já reconhecem que esta é a forma de reduzir, e que operam sobre práticas de longa duração.

CA: Portanto, permaneces mais tempo em cada sítio? Quando há um convite, é um compromisso a médio/longo prazo.

MLCC: Sim. Por exemplo, com o far° Nyon, foram seis meses: são processos que implicam ir lá várias vezes, regressar… Não é só a apresentação e ir embora.

CA: Consigo imaginar as barreiras com que te deparas. Gostaria agora de abordar três trabalhos teus em concreto. As *Garden Talks* [2015] que desenvolves no âmbito da *Urban Action Clinic*, se bem entendi, são conversas de dez minutos que se traduzem em propostas de acção, desenvolvidas em conjunto, a partir das preocupações que os participantes te trazem. Com que frequência identificavam os teus interlocutores preocupações macro na relação com o futuro, de âmbito existencial, como *climate grief*, *survival anxiety* ou outras nesta linha? Ou as questões que te levavam eram sobretudo concretas, de base local? Sentiste que esta metodologia foi eficaz, em duração e em formato, para provocar a reflexão e a tomada de acções concretas? E ainda: para além dos exemplos de acções que partilhas no website da *Urban Action Clinic* (muito bonitas!), recordas-te de outros resultados que tenham tido uma aplicação interessante, do teu ponto de vista?

MLCC: Esse projecto foi bastante inspirador, mas também fez-me compreender que há uma resistência, ou receio de confronto importante por parte das pessoas, aprendi bastante. A intenção era oferecer uma espécie de *coaching* ou *consultant* ambiental – até houve um senhor que me disse que parecia que estava no confessionário ecológico [risos]. Foi interessante, os diálogos eram muito terapêuticos, provocavam qualquer coisa no íntimo das pessoas. Como disseste, os participantes deviam decidir qual seria, no bairro deles, uma urgência ambiental a adereçar. Mas sinceramente, as primeiras urgências que surgiam eram sobretudo prosaicas, relacionavam-se com lixo e a separação do lixo. Houve alguém que falou de palhinhas de plástico, outra pessoa de plantar rosas na rua... No fundo, acções fáceis e rápidas, relacionadas com a aparência. Posso até falar de cosmética ecológica. Fala-se muito no plástico, e realmente é um problema muito grande, mas eu acho que as pessoas estão influenciadas pelo discurso político, em que a questão do plástico tem estado muito presente. Não houve muitas partilhas referentes a transformações pessoais, questionamentos sobre *climate denial* ou vontade de pensar um *ontological shift*. Nem houve quem falasse em *damaged landscapes* ou crimes ambientais. Acho que a consciência das pessoas em relação à destruição ambiental ainda é muito vaga, porque também não estão em contacto directo com ela. Se fizesse este projecto na Amazónia, a reacção seria certamente diferente, ninguém falaria de plástico ou de embelezar as ruas [risos]. Tem muito a ver com a situação privilegiada em que nos encontramos. As urgências locais são específicas de cada contexto, cidade e cultura.

CA: Houve uma proposta de que me lembro, que tens publicada no website, que era a ideia de olhar todos os dias para uma mesma árvore, que se via da janela da sala. Achei bonito esse convite a reconhecer aquilo que temos aqui, no presente e à nossa volta, uma coisa muito simples, mas muito necessária.

MLCC: Essa da árvore foi muito bela, sim, porque vai mais à essência: como é que podemos olhar as coisas de forma diferente? Foram dois artistas que trouxeram essa ideia.

CA: Viajando agora até à obra *Common Dreams: Floating Garden*. Parece-me muito interessante esta ideia de estabelecer diálogos de um para um com o público, que também propões nas *Garden Talks*. Chegas a este encontro com um guião pré-definido? Imagino que o "setting" – o facto de se encontrarem rodeados de água e em circunstâncias materiais frágeis/vulneráveis, espolete um imaginário bastante concreto na conceptualização deste futuro que pretendes desenhar em conjunto. Consegues contar-me um pouco mais sobre como decorriam estas conversas, bem como algumas ideias que daqui tenham surgido e que tenhas guardado contigo?

MLCCA: Esse projecto foi interessante, e a semente do *Common Dreams: Flotation School*.[500] A proposta era muito simples: pedalávamos juntos durante quarenta minutos, íamos e vínhamos. E sim, tinha um guião preparado. Eu era uma sobrevivente num mundo submerso em água, uma investigadora a inquirir outros sobreviventes, e convidava o público a entrar na minha jangada. Primeiro, as pessoas ouviam um áudio que explicava o contexto. O guião era, de certa forma, muito básico, porque a ideia não era termos conversas "meta", ou conceptuais, mas sim discutir valores e partilhar emoções... isto porque foi o que senti que as pessoas tinham mais dificuldade em verbalizar. Iniciava com os bens essenciais: como é que se poderia encontrar comida e água, portanto, sobreviver. Estas perguntas deixavam as pessoas completamente perdidas – nós compramos tudo no supermercado, não temos qualquer auto-suficiência na procura de recursos. Depois, havia perguntas existenciais, que tinham a ver com o que achavam que teria acontecido para estarmos naquele estado. Se eu me lembrar desses discursos, continham já alguns ecos do está a acontecer agora com a pandemia. Muitos falavam da falta de honestidade e de valores de solidariedade, de respeito pelos outros. Outros falavam da questão do tempo, que agora enquanto sobreviventes tinham tempo para reflectir, operar mudanças na sua vida. Recordo-

[500] Cf. Maria Lucia Cruz Correia website, n.d., "Common Dreams: Flotation School". http://mluciacruzcorreia.com/works/common-dreams-flotation.

me de alguém que disse que já não precisava de planear a sua agenda. Havia uma certa noção dos valores que estão em falência na nossa cultura e também que esse tempo dilatado era necessário para tentarmos fazer um "reset". E foi isso que aconteceu agora, com a pandemia. A jangada tinha incorporadas plantas que limpam a água – portanto, o acto de pedalar era, em si, materialmente regenerativo –, e falávamos nessa questão, de naquele momento já não ser necessário limpar a água porque não era uma urgência. Mas quais seriam as urgências desse outro presente distópico? Uma delas seria certamente gerar comunidade e definir valores para essa nova conjuntura: Como seriam as formas de liderança? E de castigo? Tinha muito a ver com pensar novos modos de organização social que respondessem aos valores dessas pessoas. Acho que 80% do público imaginou uma realidade completamente diferente daquela que vivemos hoje. Através desta proposta de se colocarem no lugar de sobreviventes, creio que se aperceberam que não têm qualquer "skill" para sobreviver, que teriam de reaprendê-los. E foi por isso que depois iniciei a Escola, para falar sobre esses temas e desenvolver competências necessárias no futuro.

CA: Passando então finalmente à *Common Dreams: Flotation School*, que descreves num dos *posts* da página de *Facebook* do projecto como "providing workshops on survival, sustainability, climate adaptation, climate grief and loss of landscapes".[501] Enuncias de forma ampla várias das actividades que desenvolveste no farº Nyon em conjunto com os alunos da HEAD – Genève, incluindo coisas muito simples como cantar, comer, fazer *snorkelling*, escutar, contemplar, jogar um "climate card game", ou fazer leituras de *tarot*, que defines como práticas de "activating, rebelling, restoring". Como é que se instigam, através destas actividades que se fazem em conjunto, estas três práticas? E também, qual foi o papel dos estudantes da HEAD – Genève no desenho e na implementação deste programa? Durante quanto tempo decorreu o processo e a sua apresentação de expressão mais pública? Por fim, que impactos sentiste neste pequeno grupo (se é que existiram) – a curto ou a longo prazo –, a partir da experiência que viveram em conjunto?

MLCC: O processo foi mais ou menos de um ano, contanto com as negociações, contactos com a Universidade [HEAD – Genève] e as preparações. Iniciou-se com duas semanas em Fevereiro, seguidas de uma semana antes do "lockdown" e da pandemia explodir na Europa. Depois, foi bastante complicado continuar o projecto, mas houve bastante persistência tanto da minha parte, como do farº. Decidimos fazer uma coisa muito mais simples – não houve

[501] Cf. the Project's *Facebook* page, n.d. https://www.facebook.com/commondreams2018.

Escola flutuante, sediámo-la na floresta. A montagem da Escola foram duas semanas, seguidas de cinco dias de apresentações. A ideia desta Escola é a criação de uma plataforma autónoma, em que os estudantes têm a liberdade total de imaginar e propor o que ela poderia ser. Eu tenho um sistema de inspiração do processo, que praticamos nas duas primeiras semanas, com convidados que trago e que se relacionam com os quatro elementos: biólogos, activistas, arquitectos. A única estrutura assente é que a Escola decorre em cinco dias, quatro dias para os quatro elementos, e o último dia de celebração. Insisto muito no carácter colaborativo – não destaco o meu nome como artista, quero que os estudantes sejam assumidos como autores do projecto. Tanto, que até surgem dificuldades para a comunicação. Os jornalistas diziam: "– Vamos ter de listar sete nomes? Isso ocupa muito espaço!". Acabei por trabalhar com sete miúdas que não se conheciam, todas de departamentos diferentes da Universidade. De certa forma, eu acho que o projecto foi uma metáfora do que é a sobrevivência que ensaiávamos no *Common Dreams: Floating Garden* – vivemos três semanas entre estranhas e iniciámos uma comunidade juntas. Foi uma transformação muito profunda para elas, porque a minha ideia neste projecto é provocar emancipação. Não só através da agência das estudantes a nível das propostas, mas também criando tempo para ouvi-las: houve espaço para crises existenciais em relação à educação na Universidade, crises existenciais enquanto mulheres, partilha de fobias que têm em relação a serem violadas, situações com pais... A Escola acabou por ser um "safe space" para falar de incertezas e de vulnerabilidade. No último dia da Escola, raparam o cabelo. [risos]

Agora, voltando à tua questão de "activating, rebelling, restoring". A ideia de activar tem a ver com um olhar, essa proposta que tu também tens do olho-lupa, atento aos pormenores que não são tão visíveis. Uma das actividades era fazer *scuba diving* no Lago [Lac Léman]. Tínhamos connosco um mergulhador-guia, biólogo, e o público nadava em conjunto. Era lindo, víamos as algas... Talvez algumas pessoas já o tivessem feito, mas nunca com um biólogo a explicar que algas são essas e como elas estão a desaparecer devido ao impacto das alterações climáticas. Aliar a experiência sensorial ao sentido de urgência resulta muito bem. Não senti que o público entendesse a proposta como didactismo, o que aconteceu foi um despertar de curiosidade e reconhecimento de uma realidade, com o corpo. Ao mergulhar na água turva, e face ao reduzido número de peixes que avistávamos, as pessoas perceberam que havia ali qualquer coisa que teria uma explicação. É isto que entendo por activação, e talvez também por restauração, porque o *embodiment* de um ecossistema, de habitats

naturais, o olhar atento à existência táctil das espécies, sensibiliza-nos de outra forma. A *rebellion* é o resultado do efeito que essa combinação depois evoca em ti.

CA: Rapar o cabelo, não é? [risos]

MLCC: [risos] Sim. Lá está, as estudantes escolheram o movimento "Extinction Rebellion" para dar um workshop porque, nesta idade, sentem o apelo da rebelião, do protesto e do *blocking*. O que tentei também passar foi: como é que nós, em vez de nos alinharmos com um activismo que bloqueia a sociedade, podemos imaginar um activismo que propõe soluções? Ou seja, em vez de bloquear, oferecer uma alternativa. A imaginação utópica dessa alternativa foi para elas um abrir de olhos porque, na realidade, é exactamente o paradigma em que se encontram. Elas têm de agir, senão as coisas não mudam. Procurei pô-las a escutar a intuição, "to reconnect and restore". Acho que a *rebellion* de que precisamos é, na verdade, a "rebellion of the fire within us" ou "rebellion which is us".

E.3. Interview with Rita Natálio

- Date: January 15th, 2021.
- Location: Zoom (online).
- Duration: 1h23min.
- Language: Portuguese.[502]
- Transcription method: Verbatim, edited for clarity and according to relevance.

I learned about Rita Natálio's work through Festival Materiais Diversos and the premiere of *Antropocenas* [Anthroposcenes] within its 2017 edition. That was the same year I began to feel a deep yearning to bring environmental concerns to my professional practice, and I was pleased to discover that Natálio and the choreographer João dos Santos Martins were addressing these issues through the medium of performance. More recently, I followed the project "Terra Batida"'s first public presentations at the Alkantara 2020 Festival, a "network of people, practices and knowledge in dispute with forms of ecological violence and policies of abandonment" (Terra Batida n.d.). Initiated by Natálio and Marta Lança and

[502] The interview is presented in Portuguese, the language in which it was originally conducted. Natálio employs gender-neutral language and identifies as him/they.

gathering also multiple artists, researchers, and practitioners, this is the first initiative of its kind in Portugal – to my knowledge – originating within the cultural field.

Our talk approached Natálio's motivations, as an artist and researcher, to dwell on the bearings of the Anthropocene (which are furthermore the object of his PhD research), the specificities of his artistic work and its cultural echoes, as well as what he understands to be his role in the conveyance of *response-ability* (Haraway 2016a).

Bio[503]

Rita Natálio (b. Lisbon, 1983)

Performance artist and researcher. Non-binary lesbian. Natálio is currently preparing a double doctorate in Art Studies and Anthropology with an FCT scholarship, focusing on the Anthropocene and perceptions of humanity-nature. Natálio works primarily with poetry, dramaturgy and performance, and is presently involved in creating a series of lecture-performances (*Anthroposcenes* 2017, *Geophagy* 2018, *Fossil* 2020) that are directly linked to their research on climate change and art practice. Natálio holds a Bachelor in Choreographic Arts (University Paris VIII) and an M.A. in Contemporary Culture. He has published two poetry books, *Handicraft* (2015) and *Human Plants* (2017). Together with André e. Teodósio, was a co-editor of a Portugal-based publishing project, Ed. _____, which is dedicated to the performing arts and a broader range of aesthetic and political studies. In 2019, at the Calouste Gulbenkian Museum, Lisbon, Natálio co-organised a showing of Amerindian cinema with indigenous filmmakers and curators, and a collective platform of researchers and activists from Portugal.

/ /

Clara Antunes (CA): O que é que te faz tornar central no teu trabalho esta aproximação ao binómio "nature/culture", ou a exposição crítica – e narrativa – do Antropoceno e dos seus parentes "Capitaloceno" [Malm 2009], "Plantationoceno" [Haraway et al. 2015], "Chthuluceno" [Haraway 2015], entre outros? A minha vontade com esta pergunta, que coloquei de forma similar à Maria Lucia Cruz Correia, é compreender de que forma os "shared concerns", presumindo que eles são partilhados, ou, se quiseres, à la Latour [2005],

[503] Retrieved from *PARASITA* website, "Rita Natálio", n.d. https://parasita.eu/en/rita-natalio.

"matters of concern", ou ainda, à la Puig de la Bellacasa [2017], "matters of care", podem fundar a motivação criativa.

Rita Natálio (RN): Se calhar começava por dizer que o trabalho que faço como artista está, desde há bastante tempo, conectado com a minha prática académica. Ele é paralelo, é complementar à prática de investigação que tenho vindo a fazer desde há alguns anos, que, de alguma forma, sempre tentou aliar experiência artística, percepção e experiência sensorial com questões que inflamam o pensamento, que criam polémicas, ou problemas em relação às formas de entender e percepcionar o conhecimento. Em 2016 começo um doutoramento em Estudos Artísticos na [Universidade] Nova, e faço uma co-tutela com a Universidade de São Paulo – onde estava a viver antes, desde 2012 –, no departamento de Antropologia. O doutoramento – que ainda não terminei –, tem como foco o Antropoceno e as suas múltiplas discussões dentro das disciplinas sociais e humanas, como também nas práticas artísticas. Uma das primeiras experiências que decidi fazer, muito no início dessa pesquisa que estava a desenvolver sobre o Antropoceno, foi pensar: "então, o que é o Antropoceno? De que maneira é que ele constrói ou reformula várias das perspectivas que nós temos em relação a binómios que antes pareciam indiscutíveis, estabilizados, como por exemplo, o binómio natureza/cultura, ou natureza/humanidade?". Começou a interessar-me a ideia de traduzir certas destas polémicas que aconteciam num campo mais teórico, sobretudo antropológico e da sociologia – o Bruno Latour conversa muito com estes dois campos, e era uma pessoa que eu lia bastante –, para a performance. Na altura, o *Antropocenas* [2017][504] surgiu a partir dessa pergunta: como é que nós fazemos uma espécie de tradução destes problemas eminentemente teóricos, que de alguma forma inflamaram o campo das ciências sociais e humanas nos últimos anos, mas sobre os quais não temos uma percepção afectiva? Podemos entender que seriam já "matters of concern", mas ainda não consistiam "matters of care", porque não temos como lhes aceder através de uma experiência afectiva, emocional, estética. O que acontece nos últimos anos, é que todas as performances que tenho vindo a fazer resultam de uma pergunta que me coloco no doutoramento. Vamos numa trilogia: fiz o *Antropocenas*, o *Geofagia* [2018],[505] depois o *Fóssil* [2020],[506] e agora estou a trabalhar sobre este projecto chamado "Terra Batida", cujo foco já não é propriamente o de prover,

[504] Cf. *PARASITA* website, "Anthroposcenes", 2017. https://parasita.eu/en/rita-natalio/antropocenas-2017-2.
[505] Cf. *PARASITA* website, "Geophagy", 2018. https://parasita.eu/en/rita-natalio/geophagy-2018.
[506] Cf. *PARASITA* website, "Fossil", 2020. https://parasita.eu/en/rita-natalio/fossil-2020.

enquanto artista e através de um espetáculo, uma experiência estética, mas partilhar uma rede de preocupações com outres artistas e com outres investigadores.

Depois, do ponto de vista do conteúdo, podemos discutir porque é que me interessam tanto certas perguntas ou certas dicotomias. O ponto de partida do *Antropocenas* era questionar a percepção da História da Arte, em particular o diálogo que a Arte estabelece com a tradição do pensamento filosófico ocidental, incorporando certos ideais de divisão que constroem os fundamentos dos processos de representação e de objectificação do mundo natural. O texto vai-te dando pistas para pensar, e depois há imensas coisas a acontecer ao mesmo tempo, várias pessoas a dançar e a incorporar esses diferentes modelos de *Antropos*, diferentes formas da humanidade se representar e representar a natureza a partir de certos princípios estéticos e ontológicos. Portanto, a ideia era operar uma desconstrução dessa tradição ocidental, que na verdade já está em ruína há muito tempo, mas que ainda continua a animar grande parte do nosso processo de expropriação do mundo natural.

CA: Sem querer demorar-nos muito mais sobre esta pergunta, mas voltando ao seu cerne mais pessoal: o que é que te faz mergulhar sobre estas questões a ponto de tirares um doutoramento, porque é que isto é, para ti, uma "matter of concern"?

RN: Há uma série trabalhos que para mim têm a ver com prioridades políticas, e essas prioridades políticas relacionam-se com a urgência no tempo. Nós temos que falar sobre este assunto e temos que ter em conta que o nosso trabalho como agentes culturais, como artistas, inevitavelmente tem que dialogar com um processo de ruptura real, e de esgotamento de certas relações que vamos tendo com o mundo das coisas. Nós entendemos a natureza como algo separado, justamente porque isso nos autoriza uma série de acções inexplicáveis para com esse outro, acções de violência, de expropriação. Portanto, parecia-me que era fundamental isso estar em primeiro plano. Mas para mim, as questões ecológicas não são dissociáveis de muitas outras, como por exemplo, questões raciais, políticas, de género, de desigualdade económica… a palavra interseccional permite entender que as desigualdades e as violências se cruzam entre os mundos e entre corpos, e que atravessam corpos a partir de diferentes lugares. Não é possível pensarmos sobre Antropoceno sem pensarmos que todos os dias temos uma série de relações normativas com a constituição da família, com a forma como vivemos em casa, como utilizamos energia numa cidade... Tudo isto compõe o mundo, pelo que integra também esses processos que levaram ao Antropoceno. Uma amiga dizia-me no outro dia: "– Tu que estudas o Antropoceno, explica aí isto da pandemia". De alguma

forma, o que o Antropoceno trazia como discussão, era a previsão que algo deste género poderia acontecer, algo que afectasse a todes, de maneiras muitos diferentes, mas que fosse reconfigurador de todas as relações. O que me entusiasma nos estudos sobre o Antropoceno é a discussão sobre as escalas em que as coisas acontecem, e como é que de repente uma escala absolutamente local, de algo que acontece na Serra de Arga, tem efeitos que reverberam à escala do que entendemos como todo o planeta. O que nós agora chamamos de alterações climáticas, na verdade não são alterações, mas sim processos de ruptura e de imprevisibilidade que antecipam problemas como este que vivemos, uma pandemia, ou uma zoonose. Há estudos sobre isso, que falam sobre esses processos zoonóticos de transgressão de barreiras que acontecem desde a pré-história, e que têm a ver com um aumento de fluxo e de convívio, uma espécie de saturação de certas actividades que levam a que esta circulação aconteça.

Só para voltar um bocadinho à tua pergunta inicial, de porque é que se torna tão prioritário no meu trabalho tratar estes aspectos ecológicos, eu acho que pensar ecologicamente implica ponderar muitas coisas ao mesmo tempo. Como te dizia, não vejo a reflexão sobre o Antropoceno, ou sobre as alterações climáticas, como algo separado de coisas que para mim também são fundamentais, como o pensamento sobre género, o pensamento sobre desigualdade racial, violência de classe, assimetrias criadas pela colonização e por processos extractivos. Isso tudo é muito importante, pensar nessa rede de violências que constroem o Antropoceno. A arte, de alguma forma, poderia ser um lugar para transmitir ou expressar ideias que muitas vezes são produzidas num espaço académico ou científico de uma forma muito separada do corpo e da experiência sensível. Acredito que transcender o dilema teórico, apreendido apenas por grupos específicos, e gerar percepções mais complexas e colectivas destes problemas é fundamental, porque conduz também a uma transformação social, passa a ter práticas associadas. Não estou a dizer que toda a arte tem que fazer todas estas coisas – é um bocadinho absurdo dizer que a arte tem uma missão, porque não tem missão nenhuma. No entanto, a arte é o lugar onde eu encontro um espaço para discutir e para continuar a fazer coisas que, na minha vida, e como pessoa, são cruciais, e que precisam de ser discutidas com outras pessoas.

CA: Desenhaste um fio condutor fantástico entre várias das questões que tinha para ti. Uma delas tratava precisamente qual é que te parece ser o contributo do teu trabalho na relação com a veiculação do "climate knowledge" ou "ways of knowing", que tu acabaste de expor.

É precisamente essa tradução de problemáticas que ficam muito na esfera teórica, do pensamento, para o domínio do sensível, para a práxis. Voltando ao que dizias, que nem toda a arte tem de trabalhar sobre questões políticas – e não tem, claro –, do teu ponto de vista, pensando no universo criativo de Portugal, há suficientes artistas a obrar sobre isto? Não que exista uma medida ideal – ou se calhar até há, e ela seria porventura absoluta. Esta pergunta surge-me após um Workshop que fiz com o Daniel Wahl, promovido pela Culturgest e pelo Goëthe Institut, sobre Culturas Regenerativas e Instituições Culturais, em que a Magda Bizarro, que também participava, falava sobre a dificuldade do Teatro Nacional [D. Maria II] em comissariar obras que se debruçassem sobre a ecologia, ou as alterações climáticas. O que se pretendia era oferecer um espaço para que artistas pudessem propor trabalhar sobre estas questões no decurso de 2020, o ano em que Lisboa foi Capital Verde Europeia. Ao que parece, houve pouca resposta, e alguns artistas partilharam com a Magda e com o Tiago [Rodrigues] que temiam cair no didatismo, ou na extrapolação pura de conhecimento científico. É certo que encomendas temáticas são sempre complicadas, mas pareceu-me intrigante esta reticência, que não sabia existir…

RN: Eu às vezes tenho dificuldade em falar sobre o contexto português, porque de alguma maneira não me sinto bem parte dele. Como estive um tempo alargado fora, e ainda estou um bocadinho entre Portugal e o Brasil, há coisas que fui perdendo de vista. Há uma moda construída em torno destas questões e, digamos, há mais recursos e contexto de produção noutros lugares. Por exemplo, o "Anthropocene Curriculum",[507] da Haus der Kulturen der Welt [HKW], teve um papel importantíssimo nos últimos anos a fazer projectos em torno do Antropoceno e a construir currículo, como aquela pesquisa imensa sobre o Rio Mississipi – [508] vários investigadores passaram por lá. Existem inúmeros exemplos deste tipo de produção a nível global – e isto é uma coisa que eu estudo –, mas é uma discussão bastante mais avançada no contexto das artes visuais do que no das artes performativas, há muito mais conteúdo. O que eu senti pessoalmente à chegada a Portugal em 2017/2018 (e continuo a sentir), é que é muito mais sedutor trabalhar com escalas globais, do que à escala local. Ou seja, os incêndios de Pedrógão foram calamitosos – e eu não estava cá, pelo que não posso propriamente opinar sobre isso –, mas é claro que os incêndios na Austrália, ou na Amazónia, despertam uma inflamação muito diferente do que o contexto hiper local de Pedrógão. Eu

[507] Cf. *Anthropocene Curriculum* website, 2022. https://www.anthropocene-curriculum.org.
[508] Cf. *Anthropocene Curriculum* website, 2018-2019, "Mississippi. An Anthropocene River". https://www.anthropocene-curriculum.org/project/mississippi.

quero contribuir para que isso mude. O projecto "Terra Batida" é sobre isso: vamos auscultar territórios e pensar muito localmente sobre certas disputas, conflitos, rupturas, violências e abandonos, para depois conversar com estas outras escalas. E também, para responder à tua pergunta, se parece que há pouca gente a fazer este tipo de trabalho, de alguma forma estimular para que mais se juntem a fazê-lo. Não de uma forma mandatária, comissariando trabalhos sobre temas específicos. Acho que é muito perigoso termos uma ideia da produção artística – já a palavra produção é complicada – como se se tratasse de produtos subordinados a temas, fazer trabalho "sobre". É uma discussão que não se prende apenas com o tema das alterações climáticas, sempre foi uma questão.

Vivi um contexto brasileiro, em que durante o período [da legislatura do partido] PT havia inúmeros concursos para artes – os editais –, a nível federal, regional, ou promovidos por fundações privadas, nos quais os critérios sociais dos projectos eram extremamente valorizados, talvez por existir pouca assistência social por parte do Estado. É desejável que artistas possam partilhar o seu processo de trabalho tendo em vista um maior acesso, mais distribuição do conhecimento. Portanto, é menos importante essa disputa sobre se a arte é política ou não é política, porque se parte do princípio que é possível fazer as duas coisas ao mesmo tempo. Na verdade, há um problema entre pensar quem produz e quem financia, as questões individuais e institucionais da linguagem artística. Quando falamos de arte e política, facilmente navegamos entre os dois polos, e aí a coisa fica difícil, porque a agenda de quem está a fazer política cultural não corresponde forçosamente às necessidades de quem está a usufruir dessa política.

CA: Sim. Estás a ir ao encontro de uma outra questão, que se refere a como é que tu sentes que tem sido o acolhimento do teu trabalho por parte de parceiros e co-produtores em contexto nacional. Vejo que há uma espécie de decrescendo de institucionalidade, desde a tua criação mais antiga à mais recente. Começas com o *Antropocenas* no [Teatro] São Luiz, embora que associado também à Materiais Diversos. Há um certo tipo de infra-estrutura de que esta obra fruiu que é diferente da que tens agora no "Terra Batida". Com excepção do Alkantara, que imagino que tenha sido um dos financiadores principais deste novo projecto, percebe-se que estás sobretudo a caminhar no sentido de consolidar relações de proximidade com parceiros locais. Parece-te que o facto de propores criações que dialogam com o que agora se passa, diminui, ou por outro lado aumenta, as possibilidades de estabelecimento de

parcerias, sejam elas financeiras ou outras, e as tuas oportunidades de criação e apresentação?

RN: Um aspecto que acho importante referir é que o *Antropocenas* é uma colaboração com o João dos Santos Martins, um coreógrafo bastante jovem mas que tem no seu percurso uma relação muito forte com essas instituições, e que tinha ganho o prémio SPA. Nós começámos a pensar trabalhar juntos ainda em 2014, estava eu no Brasil, portanto essa força institucional foi sobretudo trazida por ele. Não posso dizer que não tenha oportunidades de trabalho, tenho-as e construí-as, mas não tenho propriamente um respaldo institucional forte na lógica dos grandes teatros. Tenho até uma certa aversão a esse contexto, porque eu acho que ele é bastante limitante. Mais do que fazer espetáculos, interessam-me esferas dialogantes, construir espaços em que o espectáculo seja uma coisa junto com outras que acontecem, e às vezes a relação com instituições frustra estes formatos. Embora não seja um fenómeno recente, estas temáticas estão em voga, então parece-me que há possibilidade de crescimento. Temos a sensação de que tudo se passa no último ano, porque no contexto nacional elas têm sido mais visíveis recentemente, mas falamos de quinze anos de programações internacionais que lidam com estes temas. Portanto, é possível, de alguma forma, seguir esse "flow" da moda. Mas eu sou um pouco avesso a isso, não me interessa muito esse contexto.

CA: Falando de um outro assunto, que é o da criação artística como forma de activismo, ou a relação entre criação e activismo. Deparei-me com dois posicionamentos teus que são um bocadinho contraditórios, talvez. Citando-te, no *Antropocenas* [2017, 27:21][509] dizes: "Mesmo quando já não se copia ou imita a natureza, as obras de arte que tentam passar uma visão transformadora do mundo partem do princípio que transformando a visão é possível transformar o mundo". Quer isto dizer que não avanças qualquer tentativa de transformar o mundo através das tuas obras ou, por outra, que és céptico quanto ao seu alcance? Posso estar a ler isto de forma enviesada, dado que aqui te referias, porventura, ao simples abandono de uma visão naturalista do mundo. Mas parece-me que é qualquer coisa como isto o que fazes com o "Terra Batida": mudar a percepção, e a partir da mudança de percepção, provocar qualquer coisa. Por outro lado, no teu belíssimo artigo para o projecto de Michiel Vandevelde, "Our Times", "The End of the World – The Bending of the World"

[509] Natálio, Rita, and João dos Santos Martins. 2017. "Antropocenas//Anthroposcenes." Full-length video, 1:46:51, accessed on *Vimeo* [private, password protected], courtesy of the artist. [Last accessed January 2, 2021.]

[Natálio n.d.], defendes a necessidade de espaço para uma arte contemporânea capaz reclamar uma ideia de "alterpolitics", comprometida com o não-humano, ou o "inhumano". O que te peço, finda esta longa introdução, é que comentes a potencial relação entre a tua produção artística – à falta de melhor termo – e transformação cultural, como é que elas podem andar a par e passo.

RN: Um dia acreditas, no outro dia, não acreditas [risos]. Mas eu sou crente. Foi interessante trazeres esse pedaço do *Antropocenas*. O que eu estava a tentar trazer nesse contexto, que se prendia com as ideias de representação, era uma crítica ao processo da visão, à ideia de visualidade. Nós supomos que é através do olho, e dos processos de construção da visão – que em si já estão minados por todo este contexto ontológico de separação, de objectificação, de modelação e domesticação do mundo natural –; ou seja, que através dos mesmos princípios e dos ideais de representação que eles construíram, vamos conseguir mudá-los. Na peça eu digo que tudo isto é uma natureza morta, ou seja, nós estamos ainda a construir modelos de natureza morta. Como na pintura tradicional, em que a natureza é representada como algo fora de nós, posta ali para ser vista, modulada. Só que nós fazemo-lo com coisas mais imateriais, através da objectificação dos discursos. A minha questão era: se nós objectificamos, como um pacote, as alterações climáticas e o Antropoceno, vamos construir uma idealização estética desses processos e nunca vamos, de facto, conseguir transformar nada. Quando eu penso em transformação, penso em kombucha, em kefir [risos], ou seja, são coisas que ganham vida própria, que são alterações de vida. Eu não sei o que é que a arte pode, se a arte transforma ou não transforma, o que é que realmente acontece. Mas para mim tem sido um ponto importante tentar atravessar um processo de criação artística como um processo de metamorfose, tanto das pessoas que estão a fazer, como das pessoas que estão a ver, e sobretudo não ficar só focado na visão, abrir para outras percepções que me parece que estão em falta, menos discursivas, menos visuais, imagéticas, objectuais. Percepções mais físicas, mais distribuídas no corpo, ou percepções da linguagem, por exemplo. Eu trabalho muito com a escrita, com percepções da linguagem que não estejam canonizadas na lógica racional do seu entendimento, apesar de elas serem hiper-racionais. Proponho um questionamento sobre como é que nós construímos as frases, como é que os géneros aparecem tão automaticamente de cada vez que abrimos a boca. Portanto, não vejo uma contradição nessas duas abordagens que referes. O que me interessa mais no potencial de activismo que a arte pode ter, é que as transformações sejam reais, isto é, que não se trate de

um potencial de transformação enunciado a partir dos mesmos princípios de visão. É suposto que a arte também se transforme ao tentar transformar as coisas, não é?

CA: Exacto. Esta transcendência domínio da visão enquanto modo de percepção leva-nos a uma outra pergunta, sobre o uso particular que tu fazes da voz. É interessante perceber como a voz – ou o som que com ela produzes – vai ganhando mais expressão no teu trabalho. Ela não é somente a voz do pensamento, mas funciona como uma espécie de guia-oráculo que viaja entre terrenos próximos da ciência – seja ela natural ou social – e paisagens poéticas, perdendo, por vezes, o sentido racional. Se no *Antropocenas* enunciavas a possibilidade de abandonar o sentido estrito da palavra com interferências de músicas no intertexto, em *Fóssil*[510] isto é assumido, e gera momentos de imersão quasi-meditativa, de tom repetitivo, a evocar, para mim, Philip Glass. É também muito curioso que na dimensão da percepção sensitiva da palavra, através do som, uma coisa pode ser outra coisa – lembrei-me muitas vezes do trabalho da Sofia Dias e Vítor Roriz, com as suas transformações quase imperceptíveis da linguagem n'*Um gesto que não passa de uma ameaça*.[511] Pode a voz ser uma forma de aproximação sensível, porque íntima, ao domínio da experiência, ou da imaginação colectiva? Ou, posto de forma mais aberta: que papel cumpre a voz no teu trabalho?

RN: Acho que, de facto, acontecem algumas das coisas que estás a enumerar. Também reconheço que tenho vindo fazer um caminho mais claro, relativamente ao que me entusiasma no trabalho performativo. Eu trabalhei muito com pessoas ligadas à dança, com coreógrafos, e sentia-me um bocado fora desse contexto – a minha formação como bailarine é muito limitada, e tenho um percurso sobretudo ligado à teoria. Acho que o meu *medium* sempre foi a escrita e o pensamento, e de alguma forma isso começou a revelar-se a partir do momento em que me fui embrenhando nestes processos de trabalho. Para além dessas questões da visualidade, e isto também se prende com a pergunta da transformação, é possível constatar que a língua portuguesa está cheia de problemas insolúveis. Já falei várias vezes desta ideia do género, que está continuamente dentro da língua, mas também a relação sujeito/objecto: nós estamos o tempo todo a operar cortes, identidades, normas. À medida que eu tentava mergulhar em certos assuntos e perguntas, percebia que através da

[510] Natálio, Rita. 2020. "Fossil – Rita Natálio." Full-length video, 48:34, accessed on *YouTube* [unlisted], courtesy of the artist. [Last accessed January 2, 2021.]

[511] Cf. "Panorama 2013 | Um gesto que não passa de uma ameaça [A gesture that is nothing but a threat] :: Sofia Dias e Vítor Roriz", *Festival Panorama* on *YouTube*, November 8, 2013. Video, 3:36. https://www.youtube.com/watch?v=yVcl07kfCW0. [Last accessed August 26, 2022.]

linguagem podemos tocar nessas questões, mas estamos sempre ao lado delas, não se consegue, de facto, esburacar a língua, transformá-la numa outra língua. Eu tenho estado ocupade com isso: como é que se consegue instigar um processo de transformação da língua. É aqui que aparece a música, ou a sonoridade, porque ela faz um bocadinho esse processo de auto-hipnose dos sentidos que a própria língua convoca, coloca as normas em fluxo. Uma das brincadeiras que eu fazia no *Fóssil* era escrever, ou dizer, "luxo fluxo" que seria lusco-fusco, o lugar entre o dia e a noite, entre as coisas, mas também o luxo de estar no fluxo, de permitir falar em fluxo sem embater com os limites que a língua constrói para a identidade. É por isso que estamos o tempo todo a formular identidades, porque estamos apertados dentro de um regime de identificações, que a própria construção linguística promove. Se calhar falei de uma forma meio abstracta, mas tenho pensado em pessoas e coisas, sujeitos e objectos, masculino e feminino, ou seja, coisas que criam as formas binárias de pensamento. Esse trabalho sobre a voz foi surgindo como meio de criar uma prática de transformação da língua a partir da sua activação, ao falar. E foi assim que fui encontrando esses espaços mais musicais. No *Fóssil*, eu vou escrevendo algo que desaparece, é a inscrição humana sobre a geologia que constata a sua própria limitação, a língua vai-se erradicando à medida que tu tentas fazer um trabalho que saia daquele contexto. Nada se fixa… é como escrever na areia.

CA: É engraçado, eu tive uma leitura diferente, embora a que me contas seja absolutamente clara. Entendi essa escrita que desaparece enquanto uma proposta tua de transcendência da era do fóssil, ou como tudo acaba e se transforma.

RN: Também! O *Fóssil* é talvez trans-histórico, é uma espécie de pensamento transicional aplicado às relações entre os tempos: o que vem de trás, o que está à frente, e o que é o presente – os tempos estão todos em ebulição. O fóssil, que seria o que fica do tempo, vai mudando, e isto faz-te pensar o que será da humanidade neste processo de adoecimento do planeta e das relações. Depois, claro, a época geológica do Antropoceno é sobre os registos sedimentares que o humano, o Antropos, deixa sobre as camadas geológicas da Terra. Existem geólogos a estudar isto, há enormes polémicas sobre que tipo de registos são esses. O que acontece é eles são cada vez mais temporários e cumulativos, e criam uma série de problemas sobre o que é que é o tempo, o que é a história, o que é uma época. À medida que se tenta fazer uma arqueologia, uma história do extrativismo, nada se fixa, tampouco se sabe quando é que tudo isto começou. O *Fóssil* era de facto uma tentativa de experimentar estas

coincidências entre os processos de inscrição de sedimentos na geologia e os processos de inscrição da linguagem.

CA: Fizeste-me pensar nesta ambiguidade do fóssil que, como dizias, é um registo do tempo, ou o que fica do que passa, o pós-morte sedimentado num extrato terrestre, mas ao mesmo tempo é o fóssil de combustível fóssil, cuja queima desenfreada mata, mas mais do que isso, cuja extracção apaga até o sinal de uma vida – a possibilidade de que esta se torne fóssil. É interessante a relação com a linguagem e a multiplicidade de sentidos que ela gera neste entendimento do tempo.

RN: Sim. O fóssil é um registo da história, e o combustível fóssil, o petróleo, não é perceptível como fóssil do ponto de vista estético. O que me motivou a fazer o *Fóssil* foi a necessidade de veicular a percepção de que o petróleo é um fóssil, são vidas que estão ali, vidas numa escala gigantesca, condensadas e transformadas, naquela matéria a que depois nós chamamos energia. É uma sedimentação de vida que ali está, dentro da Terra. Neste processo de a sugar para fazer uma lata de Coca-Cola, ou um champô, nós estamos a consumir essa vida. Então, uma coisa que nós vemos como morta, acaba por animar processos de vida, está em contacto com a nossa vida. Sentir este paradoxo era muito importante para mim. O *Fóssil* tentava trazer esta escala enorme e longuíssima, além do humano, para uma percepção mais fina, mais próxima do corpo.

CA: De uma maneira completamente diferente, mas continuando a debater estas questões de escala: a relação com a "deep history" [Chakrabarty 2009], ou a macro-escala global, e correspondências com aquilo que se vive no agora, localmente – porque uma e outra são indissociáveis –, é de alguma forma o que experimentam com o "Terra Batida", parece-me. Na conversa moderada pela Raquel Lima [Natálio e Lança 2020], dizia a Marta Lança que se propõem "acompanhar de perto conflitos ambientais no território português, o impacto das alterações climáticas no território – uma percepção mais emaranhada, entre diferentes escalas e vidas humanas e não humanas, multiespecífica, do nosso posicionamento relativamente ao território. Acompanhar algo que acontece numa escala muito local para uma percepção global, […] mapear os conflitos para fazer eco com problemas de outra escala". A Marta coloca – assim como tu, num outro momento da conversa –, a produção artística num lugar de dar a ver e problematizar percepções, com o intuito de mediar conflitos. Há diversos aspectos muito interessantes deste projecto, sobre os quais poderíamos falar longamente – desde o entrosamento real do processo de criação no território, através

de visitas de campo, à curadoria dos locais a escutar, à convocatória de diferentes intervenientes/participantes. Gostaria, no entanto, de me focar sobre estas duas intenções: problematizar percepções e operar sobre o local. Esta pergunta é sobretudo um pedido de comentário: porquê estas duas prioridades, e de que forma, em concreto, pode esta rede actuar nestes domínios?

RN: Retomando a conversa que estávamos a ter há pouco, este projecto surge muito dessa sensação de ausência, de ter poucos aliades com quem trabalhar. Quando cheguei aqui, eu sentia-me um pouco isolado nas coisas que fazia, não conhecia propriamente pessoas próximas que trabalhassem da mesma forma, ou com questões semelhantes. Ao falar com a Marta, que conheço há muitos anos – e o seu projecto da "BUALA",[512] que é fundamental –, senti que essa era a aliança certa, porque o que queríamos não era falar abstractamente de alterações climáticas, mas adereçar esses processos que vão além, a questão interseccional de que te falei, criar uma rede e construir uma plataforma que vai continuar activa nos próximos dez anos, uma espécie de "BUALA" versão conflitos sócio-ambientais. Por isso era tão importante esta interdisciplinaridade, ter artistas, pensadores, grupos activistas, entre outros; criar relações. Uma primeira ideia era ligar agentes que já estão a fazer trabalho localmente e conectá-los com outros, desenhar uma percepção de rede e de território a partir deste prisma dos conflitos sócio-ambientais. Ao mesmo tempo, queríamos gerar diálogos e troca de ferramentas também com essa outra esfera mais macropolítica de outras iniciativas que se fazem internacionalmente, noutros contextos culturais. A proposta é simplesmente escutar problemas que se podem observar, que estão perto, consegue-se fazer uma caminhada e ir até lá, ter um vínculo com uma população, com um certo lugar. Acho que o "Terra Batida" distingue-se por ser um projecto artístico que procura envolver-se com determinados problemas no sentido estético e na dimensão sensível, construindo vínculos de afecto com pessoas e com territórios. Parece-me que os laços são fundamentais para se conseguir defender os territórios.

CA: Pois é. O "Terra Batida" é absolutamente coerente com a forma como tu vês a criação e a experiência artística, este acesso ao domínio do sensível e do afectivo que ultrapassa a racionalidade.

[512] Cf. *BUALA* website, n.d. https://www.buala.org.