

An aerial photograph of a coastal wetland, likely a salt marsh or mangrove system. The image shows a dense network of winding waterways in shades of blue and green, interspersed with areas of brown and tan land, possibly mudflats or marsh vegetation. The water appears to be shallow and reflects the sky. The overall pattern is intricate and organic.

L&DCC

THE LOSS AND DAMAGE COLLABORATION

ART AND CULTURE PROGRAM CONCEPT NOTE 2022



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Executive Summary

The [Loss and Damage Collaboration](#) (L&DC) is proposing to develop an Art and Culture Program that would bring together cultural and creative practitioners and Loss and Damage¹ actors to explore the role that the former can play in addressing Loss and Damage from climate change. The program will involve the following activities:

1. An Artist in Residence Program (L&DC + AiR) that would deliver three transdisciplinary workshops and the creation of three new artist projects addressing and/or exploring the need to address loss and damage that would be showcased in an online exhibition.
2. An online transdisciplinary symposium, the findings of which would be captured in a PDF publication, exploring the role that cultural and creative practitioners can play in addressing Loss and Damage.
3. A brief, presenting what was learnt from delivering the program about the role that cultural and creative practitioners can play in addressing Loss and Damage.

The proposed program would run from May 2022 to June 2023 with key moments happening during the UNFCCC intersessional in Bonn in June of 2022, COP27 in November 2022 and the UNFCCC intersessional in June 2023. The program's outputs would highlight the issue of, and needs relating to, loss and damage to cultural heritage and practices as well as the urgent need for additional finance to address loss and damage.

Who Will This Loss and Damage Art and Culture Program Engage?

The program aims to engage the following groups from both the global North and South:

Cultural and creative practitioners: Including but not limited to cultural theorists, art historians and curators, artists, fiction film makers, artist film makers, and documentary film makers, digital directors and practitioners working with emergent technologies such as VR, AR and 360 film, photographers, authors, performers and dancers, composers and musicians, playwrights, archivists and museologists.

Loss and Damage actors: Including but not limited to policymakers, academics, researchers, negotiators, legal advisors, and activists within the Loss and Damage Collaboration (L&DC) and beyond.

What Problem Does The Program Tackle?

Although cultural and creative practitioners are playing a [vital role](#) in [raising awareness](#) and driving [critical](#) engagement in the climate crisis as an intersectional problem, they have largely been unable to meaningfully engage in the UNFCCC process on the issue of Loss and Damage, and therefore very few have knowingly engaged with the critical issues of non-economic loss and damage (NELD) and Loss and Damage finance.

In order to encourage greater engagement with these important issues, cultural and creative practitioners need to be given the opportunity to participate in interdisciplinary dialogues, which introduce, translate, explore and examine the

¹ The term “[loss and damage](#)” (small “l” and “d”) is used to describe the manifestation of adverse climate change impacts which were not, are not, or cannot be avoided, either by adaptation or mitigation efforts. Whereas “Loss and Damage” (big “L” and “D”) is used to describe the policies and plans that are used to avert, minimize, and address loss and damage, such as those that are negotiated at the United Nations Framework Convention on Climate Change (UNFCCC).



concepts and technical language that make up the Loss and Damage discourse under, and outside of the UNFCCC. They need to be supplied with entry points and a mandate to engage with the issue of Loss and Damage by critical theory relating to their disciplines authored by renowned practitioners from their field. And they need to be given financial, critical and technical support to create innovative new projects that address, and explore the need to address Loss and Damage.

In doing so, cultural and creative practitioners and the Loss and Damage actors that they engage with, will quickly be able to find transdisciplinary links between the ethical and political issues surrounding Loss and Damage finance and the key issues currently being widely explored within the arts and humanities in relation to the combined climate, human rights and environmental crisis and the drive towards decolonization. Such issues already being explored by cultural and creative practitioners include thematic areas of study such as: political ecology, intersectionality, postcolonial and decolonial studies, posthumanism, post-nature, hyperobjects and the cultural criticism of the Anthropocene.

How have, or how could, cultural and creative practitioners addressed, and/or explored the need to address Loss and Damage?

While few cultural and creative practitioners have knowingly engaged with Loss and Damage, there are many examples that suggest ways that they could address, and/or explore the need to address Loss and Damage in the following ways:

1. By addressing, or by considering speculative solutions to address, a specific insistence of loss and damage through restoration, reconstruction or re-enactment. For example by creating a digital facsimile of a heritage site lost to sea level rise from archival photographs or by developing a performance that reenacts a lost ritual from oral histories and embodied knowledge in collaboration with a relocated community. Examples that suggest this is possible include:

- Songbird, a 360 video project that reconstructs the call of the extinct 'Ō'Ō black bird from the Kauai Island of Hawaii from the accounts of scientists Dr Jim Jacobi who was last to observe the bird in 1984:
<https://docubase.mit.edu/project/songbird-vr/>
- Pure Land, an experimental museology and cultural heritage project by Sarah Kenderine in collaboration with the University of Dunhuang in Gansu, China. The project created digital scans of the insides of the Mogao Caves - the most significant site of Buddhist cultural heritage in China- which have been forced to permanently close to the public to limit damage to the Buddhist frescos in response to an increase in humidity inside of the caves due to climate change causing a shift in rainfall patterns in the Gobi Desert. The project makes the spatial exploration of the caves accessible once again through a variety of interfaces including ipad and headset using the immersive technologies of Virtual Reality and Augmented Reality:
<https://sarahkenderine.info/installations-and-curated-exhibitions/pure-land-inside-the-mogao-grottoes-at-dunghuang>

2. By gathering examples and evidence of loss and damage and its associated impacts and presenting them in a way that is tangible, experiential and empathetic. For example by documenting the short, medium and long term impacts of a cyclone through photography and the collection of testimonies or by creating a docu-drama/documentary film in collaboration with a community impacted by flooding that shows the challenges that they face. Examples that suggest this is possible include:

- “Last Days of Shishmaref” a project by photographer Dana Lixenberg, documented the impact of rising sea levels and the prospect of displacement on the community of Shishmaref, a small island on the west coast of



Alaska slightly south of the polar circle, home to 600 Inupiaq people. The project was presented as a website, a documentary film, a book, a touring exhibition and an educational project for secondary schools:

<https://www.paradox.nl/project/lastdaysofshishmaref/#work>

- Forensic Architecture’s “Ecocide in Indonesia” investigation of remote sensing data, data from the field and satellite images, contributed to the understanding of the cause of 2015’s extensive Sumatran fires and to evidence that further fires would contribute significantly to pushing global heating beyond 2°C of warming. The analysis established that one of the direct causes of the fires was the drainage and “monocropping” practices of agricultural corporations. The projects findings supported the call for the recognition of the new crime of “ecocide” which was proposed as an addition to the Rome Statute by Polly Higgins in 2016:
<https://forensic-architecture.org/investigation/ecocide-in-indonesia>
- The documentary film “Thank You for the Rain” by Julia Dahr, follows the personal story of Kenyan farmer, Kisilu Musya, on a journey from hardship to empowerment in the rapidly changing climate of his home as he mobilises his community through small group conversations and training sessions on climate-smart agriculture. The film became a springboard for action, both on policy advocacy and grassroots initiatives:
<https://www.youtube.com/watch?v=PO1-Z7kEyz0>

3. By exploring the ethical and / or philosophical questions at the heart of the Loss and Damage discourse. For example, by highlighting the [Annex I - Annex II](#) country power dynamic at the centre of the lack of progress on Loss and Damage under the UNFCCC in a fictional drama exploring Loss and Damage negotiations and the struggle to secure Loss and Damage finance by developing countries. Or by staging a participatory performance that explores the [polluter pays principle](#) by placing participants into a courtroom setting where compensation is being sort by a Small Island Developing State from a country responsible for large scale historic emissions for violating the [rights of present and future generations](#) who are already, and will continue to be, impacted by loss and damage from climate change. Examples that suggest this is possible include:

- Abderrahmane Sissako film “Bamako”, depicts a trial in which African civil society spokesmen have taken proceedings against the World Bank and the IMF. Through the film the two opposing sides argue whether the World Bank and International Monetary Fund are guided by the special interest of developed nations, or whether it is corruption and the individual nations' mismanagement, that is guilty of the current financial state of many poverty-stricken African countries as well as the rest of the poor undeveloped world.
<https://www.youtube.com/watch?v=hgRlcBIJZI>
- The “Court for Intergenerational Climate Crimes (CICC)” a collaboration between Indian academic, writer, lawyer and activist Radha D’Souza and Dutch artist Jonas Staal, held public hearings against various transnational corporations and the complicity of the Dutch State in perpetrating intergenerational climate crimes.
<https://framerframed.nl/en/projecten/publiekshoorzittingen-court-for-intergenerational-climate-crimes/>

With all of this in mind, our activities are intended to provide all that is needed to foster the meaningful engagement of cultural and creative practitioners with Loss and Damage. By doing so we aim to explore, and work towards defining for Loss and Damage actors wishing to follow on from our work how future programs could be developed.



Program Components

The ways in which this Loss and Damage Arts and Culture program's three components would operate and the aims that we wish to achieve through doing each activity are detailed below:

Artist in Residence Programme (L&DC + AiR)

The L&DC's Artist in Residence Program (L&DC + AiR), which in its inaugural year would explore the theme of "addressing Loss and Damage through storytelling and emergent digital technologies", would support three artists, selected via an open call, from the World's Most Affected People and Areas (MAPA), to produce a new project in response to the theme. These three individuals will engage with Loss and Damage over the course of a one year residency. During their residency the artists will benefit from being embedded in the L&DC's working groups and from three public facing transdisciplinary online workshops with Loss and Damage actors and renowned cultural and creative practitioners. The residency will culminate in an online exhibition and launch event during the UNFCCC intersessionals in Bonn in June 2023, timed to coincide with the second session of the [Glasgow Dialogue](#).

Key features of the L&DC's Artist in Residence Program (L&DC + AiR):

- 1 x Open call for artists from both the global North and South to participate in the residency, widely circulated on social media and via cultural and creative open call platforms such as [Arts Jobs](#) with 300+ applications expected. Applicant to be selected by a selection panel made up of the program's facilitators, L&DC members, and two renowned curators.
- 3 x Selected artists from the World's Most Affected People and Areas (MAPA), from both the global South and North, (two artists from the Global South and one artist from the global North) supported remotely to work on projects exploring how to address loss and damage in their communities.
- 1 x L&DC + AiR online launch event to announce the selected residents (tied with the first workshop) held during the UNFCCC intersessionals in Bonn in June 2023.
- 1 x One year long thematic networked online residency, during which the artists in residence will be embedded within the working groups of the L&DC, thereby allowing organic transdisciplinary collaborations to develop between the artists in residence and other members of the L&DC, including researchers and policymakers.
- 3 x Public transdisciplinary virtual/online workshops, that will be archived on both Youtube and the L&DC website, exploring:
 1. An introduction to Loss and Damage for cultural and creative practitioners (during the UNFCCC intersessional in Bonn 2022),
 2. How to cultivate a policy oriented cultural and/or creative practice: Art & Culture + Loss and Damage in the context of the UNFCCC (During COP27),
 3. The role of cultural and creative practitioners in mapping and understanding non-economic loss and damage (NELD), (to take place during the meeting of the UNFCCC's Executive Committee (Excom) of the [Warsaw International Mechanism for Loss and Damage](#) (WIM) in the spring of 2023)



- 3 x Mentoring sessions for each artist in residence with an award winning artist or curator working in their discipline.
- 12 x Monthly support and capacity building calls with the program's coordinators.
- 3 x Stipends of £10,000 to secure time for the artists to work throughout the year (42.5 days of work @ £235.37 per day [based upon [Artist Union England Rates of Pay](#)])
- 12 x Communications updates across the year on the progress of the work of the artist in residence via an L&DC + AiR monthly newsletter, the L&DC + AiR webpage and via L&DC's social media channels and outreach to platforms such as [Climate Home News](#) to encourage coverage of the program and it's outputs.
- 1 x Online exhibition hosted on the L&DC's website and an online launch event during the UNFCCC intersessionals in Bonn in June 2023 to coincide with the second session of the Glasgow Dialogue, showcasing the work produced by the artists during the residency period. Additional partnerships to facilitate in person exhibitions will also be pursued over the course of the residency by the coordination team with the intention of securing exhibitions beyond the residency period.

Aims of the L&DC's Artist in Residence Program (L&DC + AiR):

- To build the capacity of three artists, with pioneering artists' practices that explore methodologies for addressing loss and damage, with a focus on fostering enhanced storytelling and digital technology skills that will enable them to address, and highlight the need to address loss and damage in their frontline communities. Additionally, the three artists will gain a better understanding of the need for Loss and Damage finance under the UNFCCC and how they can engage in / undertake advocacy action on Loss and Damage including under the UNFCCC.
- To support the development of three creative projects that explore and amplify developing countries' demands on Loss and Damage finance that can be exhibited or deployed as interventions at the UNFCCC intersessionals and/or COP28 in 2023 by the L&DC and/or cultural and CSO partners established over the course of the program.
- To translate Loss and Damage from the UNFCCC policy-making forum into the realm of cultural theory.
- To convene cultural and creative practitioners already working on, and those interested in engaging with, the issue of Loss and Damage alongside Loss and Damage actors with the intention of fostering collaborations, alliances and partnerships that will lead to further work and broader engagement.



Symposium

The online transdisciplinary symposium (working title: “Cultural and creative methodologies to address loss and damage from climate change”) and accompanying PDF publication will explore the role that cultural and creative practitioners can play in addressing loss and damage from climate change. Streamed live over Zoom and via YouTube, the symposium will centre upon three deep dive presentations based upon commissioned pieces of original critical writing from renowned cultural theorist and a transdisciplinary panel discussion between Loss and Damage actors and cultural and creative practitioners. Post symposium, a PDF publication containing the commissions pieces of critical writing, takeaways and quotes from the Q&A sessions and a summary of the panel discussion will be produced and launched at a hybrid COP27 Blue Zone side event.

Key features of the symposium:

1 x Opening address introducing Loss and Damage, the need for finance to address loss and damage, and the symposium's key question: what role can cultural and creative practitioners play in addressing loss and damage from climate change?

3 x Deep dive presentations and Q&A sessions based upon commissioned pieces of original critical writing by renowned cultural theorists. Potential candidates include: [TJ Demos](#), [Theo Reeves-Evison](#), [Amitav Ghosh](#), [Rob Nixon](#), [Arundhati Roy](#), [Jonathan Crary](#), [Kathryn Yusoff](#), [Amanda Boetzkes](#), [Jeff Diamanti](#), [Ayesha Vemuri](#), [Darin Barney](#), [Anna Santomauro](#), [Donna Haraway](#), [Robin Walkimere](#), [Radha D’Souza](#), [Gene Ray](#), [Ursula Biemann](#), [Chus Martínez](#).

1 x Transdisciplinary panel discussion between Loss and Damage policy makers and researchers and cultural and creative practitioners exploring: “Why we need to translate Loss and Damage from the policy-making forum of the UNFCCC into the realm of cultural theory and practice.”, followed by a Q&A session.

1 x Closing address and summary culminating in the proposing of next steps, further discussions and additional ways to engage.

1 x PDF publication of the symposium’s findings and three commissioned pieces of original critical writing. Published under a creative commons licence and hosted on the L&DC’s website, the publication would be widely distributed to cultural and creative platforms, organisations, universities, renowned cultural and creative practitioners, and to all who took part in the symposium.

Aims of the symposium:

1. To explore how and why cultural and creative practitioners should translate Loss and Damage from the policy-making forum of the UNFCCC into the realm of cultural theory and practice.
2. To explore how cultural and creative practitioners can address loss and damage from climate change through practices that approach such things as:



- Revealing the causality and inherent inequality of loss and damage and its relationship to intersectionality, colonialism and extractivism,
- Creating archives - especially for things that are not economically quantifiable such as Indigenous knowledge - that can help map how identity, culture, and sense of place are impacted by NELD and therefore how these things could be recovered, reenacted, restored and/or relocated,
- Proposing speculative (justice-based) solutions to Loss and Damage that are not constrained by limitations to things like finance, political will, or mandates,
- Convening and/or creating diplomatic spaces that could help overcome the deadlock on Loss and Damage, particularly finance for addressing loss and damage,
- Revealing the lived experience of loss and damage,
- Working with speculative storytelling methodologies to create scenarios of Loss and Damage solutions and challenges,
- Gathering or curating evidence of loss and damage,

3. To highlight the need to develop and deploy on a large scale innovative cultural and creative practices and the methodologies they employ across disciplines to build the capacity, and provide the resources, to address loss and damage to material culture and heritage and non-material culture and practices in climate vulnerable communities.

4. To increase understanding/awareness amongst cultural and creative practitioners of what Loss and Damage (and loss and damage) is, why it is important, and how and why loss and damage needs to be addressed. This will include what provisions and challenges to addressing loss and damage under the UNFCCC (WIM) and the role that litigation is playing in seeking reparations for climate damages as meaningful progress under the UNFCCC continues to be blocked, for example via the [Commission of Small Island States on Climate Change and International Law](#).

5. To highlight how Loss and Damage actors can meaningfully collaborate with cultural and creative practitioners to collect, identify, map and measure qualitative data relating to loss and damage and NELD.

6. To convene cultural and creative practitioners already, or interested in engaging, with Loss and Damage alongside Loss and Damage actors to foster collaborations, alliances and partnerships that will lead to further work and broader engagement whilst identifying the needs required for such work to continue.

Brief

In order to foster the meaningful engagement of cultural and creative practitioners with Loss and Damage well beyond the program's duration, we will produce a brief in the form of a tool kit for Loss and Damage actors wishing to follow on from our work. The brief will be distributed under a creative commons licence, hosted on the L&DC website, and distributed widely within and beyond our network. The tool kit will detail the following:



- The role that cultural and creative practitioners can play in addressing loss and damage from climate change;
- The cultural and creative practices and methodologies best suited to this task and the financial support, and capacity building required to facilitate such cultural and creative work by members of climate vulnerable communities;
- How cultural and creative practitioners can make meaningful contributions to advocacy on Loss and Damage, including under the UNFCCC,
- How cultural and creative practitioners can form and sustain meaningful collaborations with Loss and Damage actors,
- Any measurable impact that have resulted from the program,

This brief would build upon the work of others, including the Open University and the Platform on Disaster Displacement who have assessed the benefits of engaging with cultural and creative practitioners on the [1.5°C goal of the Paris Agreement](#) in the case of the former, and [climate-induced displacement](#) in the case of the latter.

Time Frame

The time frame for the project is one year and one month from May 2022 to June 2023 with key moments during the the UNFCCC intersessionals in Bonn in 2022, COP27 in November 2022 and the UNFCCC intersessionals in June 2023.

2022	May	June	July	August	September	October	November	December	2023	January	February	March	April	May	June
AiR	OC	W1	R	R	R	R	W2	R		R	R	R	W3	BR	EX
Symposium	P	P	P	P	P	S	PL	PD		PD	PD	PD	PD	PD	PD
Engaging with the UNFCCC		SB's					COP27						WIM		SB's

KEY	
OC	Residency Open call
W	Workshop 1-3
R	Residents work ongoing
EX	Exhibition
P	Preparation
S	Symposium
PL	Publication Launch
PD	Publication Distribution
BR	Brief Writing / Distribution



Budget

In this budget we present a case for a funding scenario that would see adequate outputs from every component of the proposed program. Please also see additional funding scenarios that illustrate the potential to increase or decrease the program's outputs in the annex. Please note that the program's individual components can be funded as stand alone projects if desirable.

Activity	Amount	Quantity	Total (£)	Total (\$)	Notes
L&DC + AiR					
Artist Fees	£ 10,000 = 42.5 days of work @ £235.37 per day based upon Artist Union England Rates of Pay	3	30000	39123.38	<i>This fee can be scaled up or down the benefit of scaling up is that the quantity and quality of work produced will increase because a budget would be provisioned for expenses relating to the work. We can also reduce the number of artists or the residency period. However it is important to have a dialogue between multiple artists & geographies</i>
Fee for curators on selection panel	£ 250	2	500	650.34	
Mentoring fee	£ 300 per day	9	2700	3521.10	
Project Coordination	£ 250 per day	48	12000	15649.35	<i>This amount would be scaled down if the residency period was shortened.</i>
Workshop speakers fee	£ 400 per speaker	6	2400	3129.87	
Kunst Matrix digital exhibition	£110.42	1	110.42	144.00	<i>12 month subscription</i>
L&D + AiR Cost			£47710.42	\$62218.04	
Symposium					
Commissioned pieces of original critical writing from key cultural amplifiers	£5,000 for 10 days work per person at £500 per day.	3	15000	19561.69	<i>This amount can be scaled up or down (minimum £5,000 to secure 10 days work), the benefit of scaling up is that the quantity and quality of work produced will increase. If needed the number of pieces can be reduced.</i>
Facilitators Fee	£300	1	300	391.23	
Speakers Fees	£ 400 per speaker	3	1200	1564.94	



Project Coordination	£ 250 per day	24	6000	7824.68	
Publication editor	£ 250 per day	5	1250	1625.86	
Graphic Designer for PDF	£ 250 per day	5	1250	1630.14	
Symposium Costs			£25000	\$32598.54	
Brief					
Brief writer	£250 per day	10	2500	3267.35	
			£2500	\$3267.35	
TOTAL COST			£75210.42	\$98083.93	

Contact Details

Name of the Organisation	The Loss and Damage Collaboration (L&DC)
Program	Art and Culture program
Address	13 Leander Court, Lovelace Gardens, KT6 6RY, Surbiton, United Kingdom
Tel.	+44 02082519322
Email	teo.skeaping@gmail.com & studio.dobrowolska@gmail.com
Website	https://www.lossanddamagecollaboration.org/artist-in-residence
Contact Person(s)	Lena Dobrowolska & Teo Ormond- Skeaping



ANNEX

1. Who Are We?

The Loss and Damage Collaboration (L&DC) is a group of practitioners, researchers, academics, activists, decision-makers and cultural and creative practitioners, from both the global North and South, working together to ensure that vulnerable developing countries, and the vulnerable people and communities within them, have the support they need to address climate change-related loss and damage.

We undertake research, do advocacy work and develop papers, briefs and other outputs that support our aim of ensuring that vulnerable countries, and the vulnerable households and communities within them, have support - including finance, capacity and technology - to address loss and damage from the impacts of climate change. Our work already includes working groups and proposed projects and programs on the Santiago Network on Loss and Damage, Finance for Loss and Damage and Advocacy and Outreach. And in 2022 we plan to launch our “Arts and Cultural Program” which will include an artists in residence program (L&DC + AiR) and a symposium bringing together Loss and Damage actors and cultural and creative practitioners.

Additionally the L&DC also hosts the Loss and Damage Youth Coalition (LDYC), the New Generation (a group of young negotiators from vulnerable developing countries), and we also plan to create a Support Centre consisting of experts on Loss and Damage that can provide on-demand support to and respond to requests from vulnerable developing country negotiators in 2022.

2. Who Are the Programs Facilitators?

The program will be facilitated by Lena Dobrowolska and Teo Ormond-Skeaping, an award winning Polish- British artist collaboration, working across the mediums of film, photography, installation and virtual reality simulation. Since 2012 they have worked on extensive, interdisciplinary projects relating to Loss and Damage, political ecology, the slow violence of environmental degradation, and the cultural and political critique of the Anthropocene which they prefer to call the Capitalocene.

They have done extensive work on projects that have explored the various dimensions of Loss and Damage and loss and damage including but not limited to:

- “[Future Scenarios](#)” an extensive multi-platform project that explores the intersectionality inherent to climate change induced loss and damage across five countries.
- “[Imperfect Meshes](#)” a Virtual Reality project and immersive documentary experience that presents five stories of Loss and Damage from Category 5 Hurricane Michael that made landfall in the United States in Florida on the 10 October, 2018.
- “[You Never Know, One Day, You Too Might Become A Refugee](#)” (work in progress) a feature length drama film developed with the [Platform on Disaster Displacement](#) and [Displacement Uncertain Journeys](#), that portrays the displacement and subsequent migration of a family from the fictional “Island of Grain”, which is a low lying small Island developing state located off the coast of England, to an asylum centre in the United Kingdom.

They are currently developing a script for a pseudo docudrama film portraying Loss and Damage negotiations that will highlight the [Annex I - Annex II](#) country power dynamic at the centre of the lack of progress on Loss and Damage under the UNFCCC and the struggle to secure Loss and Damage finance by developing countries.



They are the L&DC's current artists in residence, which they have been since 2020. During their residency period they have engaged with all of the L&DC's working groups and worked towards securing support to facilitate a next round of residents from the World's Most Affected People and Areas (MAPA).

In 2016 they were selected for the innovative [Culture and Climate Change: Future Scenarios](#) Networked Residency programme which challenge artists to take on the role of a climate researcher to test where and how artists could meaningfully contribute to knowledge production related to climate change. The program did so by facilitating interdisciplinary dialogues with climate change researchers and policymakers from organisations and institutions including the Open University, Sheffield University, The British Antarctic Survey, The Scott Polar Research Centre, the Tyndall Centre and the International Centre For Climate Change and Development (IPCCAD).

During the residency Lena Dobrowolska and Teo Ormond-Skeaping, produced the extensive multi-platform project [Future Scenarios](#), were [visiting researchers](#) at the International Centre For Climate Change and Development (IPCCAD). But more importantly, the residencies model changed their practice and the way they think about how cultural and creative practitioners can contribute to climate action, and therefore how they can work towards creating similar opportunities for other artists, and specifically those on the frontlines of the climate crisis, whose voices need to be amplified.

Since the residency, they have continued to develop strong collaborative networks with climate change policymakers and researchers which has led them to become members, and then core team members, of the Loss and Damage Collaboration (L&DC), where they coordinate the L&DC's Arts and Cultural and the Advocacy and Outreach programs.

Additionally, this collaborative network lead them to work with the [Platform on Disaster Displacement](#) (PDD) and [Displacement Uncertain Journeys](#) (DUJ), with which they have presented work to policy makers and negotiators during a review of the WIM's Task Force On Displacement during COP25 and with whom they are developing a film for policymakers that highlights the need to provision safe and orderly migration for those displaced or forced to migrate due to the impacts of climate change .

Between 2019 and 2021 they have delivered multiple workshops for interdisciplinary audiences relating to the use of speculative storytelling in relation to imaging future scenarios of climate change at major art universities and cultural events including: Piet Zwart Institute, Cop Etudiant University of Grenoble and at COP25 in Madrid.

In addition to being practising artists, Lena Dobrowolska and Teo Ormond-Skeaping are educators working in the higher education sector (Lena Dobrowolska currently has appointments at the Royal College of Arts, University of the Arts London and Central St Martins University) and artist-researchers that produce regular research outputs, recent outputs include: Anthropocenes 2020 European Society for Literature, Science and the Arts, The Anticipation's Conference, and at the i-doc's Symposium.

3. Additional Budget Scenarios

Here we present a number of budget scenarios that have been drawn up to illustrate the potential to increase the or decrease the proposed programs outputs.

A reduced output scenario:

This scenario decreases the time that the three artists, critical theorist and brief writer have to engage with the program.

Activity	Amount	Quantity	Total (£)	Total (\$)	Notes
L&DC + AiR					



Artist Fees	£ 10,000 = 42.5 days of work @ £235.37 per day based upon Artist Union England Rates of Pay	3	15000	19587.49	<i>This amount has been scaled back to the minimum number of days required to engage with the program.</i>
Fee for curators on selection panel	£ 250	2	500	650.34	
Mentoring fee	£ 300 per day	9	2700	3521.10	
Project Coordination	£ 250 per day	48	12000	15649.35	
Workshop speakers fee	£ 400 per speaker	6	2400	3129.87	
Kunst Matrix digital exhibition	£110.42	1	110.42	144.00	<i>12 month subscription</i>
L&D + AiR Cost			£32710.42	\$42682.15	
Symposium					
Commissioned pieces of original critical writing from key cultural amplifiers	£2,500 for 5 days work per person at £500 per day.	3	7500	9793.74	<i>This amount has been scaled down.</i>
Facilitators Fee	£300	1	300	391.23	
Speakers Fees	£ 400 per speaker	3	1200	1564.94	
Project Coordination	£ 250 per day	24	6000	7824.68	
Publication editor	£ 250 per day	5	1250	1625.86	
Graphic Designer for PDF	£ 250 per day	5	1250	1630.14	
Symposium Costs			£17500	\$22830.59	
Brief					
Brief writer	£250 per day	5	1250	1632.29	<i>This amount has been scaled down.</i>
			£1250	\$1632.29	
TOTAL COST			£61432.15	\$57173.3	



An increased output scenario:

This scenario increases the time that the artists have to engage with the program and provides them with a budget for production of their work. It also includes an additional output by securing funding for the program's coordinators to produce a film.

Activity	Amount	Quantity	Total (£)	Total (\$)	Notes
L&DC + AiR					
Artist Fees	£ 20000 = 85 days of work @ £235.37 per day based upon Artist Union England Rates of Pay	3	60000	78349.95	<i>This increased fee would provision more time to engage with the program.</i>
Artist production budget	£ 10000	3	30000	39174.98	<i>This would provide the three artists with a budget to develop their projects.</i>
Fee for curators on selection panel	£ 250	2	500	650.34	
Mentoring fee	£ 300 per day	9	2700	3521.10	
Project Coordination	£ 250 per day	48	12000	15649.35	
Workshop speakers fee	£ 400 per speaker	6	2400	3129.87	
Kunst Matrix digital exhibition	£110.42	1	110.42	144.00	<i>12 month subscription</i>
L&D + AiR Cost			£107710	\$140619.59	
Symposium					
Commissioned pieces of original critical writing from key cultural amplifiers	£7500 for 15 days work per person at £500 per day.	3	22500	29381.23	<i>This increased fee would provision more time to engage with the program.</i>
Facilitators Fee	£300	1	300	391.23	
Speakers Fees	£ 400 per speaker	3	1200	1564.94	



Project Coordination	£ 250 per day	24	6000	7824.68	
Publication editor	£ 250 per day	5	1250	1625.86	
Graphic Designer for PDF	£ 250 per day	5	1250	1630.14	
Symposium Costs			£32500	\$42418.08	
Brief					
Brief writer	£250 per day	10	2500	3267.35	
			£2500	\$3267.35	
Film					
Production budget	£30000	1	30000	39174.98	Provisions for an additional output by the program coordinators: the development of a pseudo docudrama film poraying Loss and Damage negotiations that will highlight the Annex I - Annex II country power dynamic at the centre of the lack of progress on Loss and Damage under the UNFCCC and the struggle to secure Loss and Damage finance by developing countries.
			£30000	\$39174.98	
TOTAL COST			£172710	\$225480	

4. Further Supporting Evidence

In addition to the linked references the following supporting evidence has been considered whilst developing this proposal:

African heritage sites threatened as sea-level rise accelerates, Michalis I. Vousdoukas et al., 2022.:

<https://www.nature.com/articles/s41558-022-01280-1.pdf>

Recent publication "African heritage sites threatened as sea-level rise accelerates" via Carbon Brief:

<https://www.carbonbrief.org/mapped-african-world-heritage-sites-threatened-by-sea-level-rise-to-triple-by-2050>

"One of the challenges that we face as scientists, particularly in relation to quantitative data, is that this data appeals to the mind and takes too long to internalise. Whereas stories move people from the heart. The challenge we face is how do we make storytelling an evidentiary valid form of conveying information? Can these stories make a difference? How do we overcome the



challenge that stories are not seen as valid forms of knowledge? Can we fit the narrative of stories into the formal decision-making process? How can we use storytelling as a scientific methodology to influence scientists and policymakers?"

Prof Salemul Huq OBE, International Centre for Climate Change and Development during the Second Gobeshona Global Conference on Locally Led Adaptation, 30/03/22

Culture and climate change scenarios: the role and potential of the arts and humanities in responding to the '1.5 degrees target' :

<https://oro.open.ac.uk/54399/1/Culture%20and%20climate%20change%20scenarios%20Tysczuk%20%26%20Smith%202018.pdf>

Culture & Climate Change: Scenarios, Edited by Renata Tysczuk, Joe Smith and Robert Butler, Shed, Cambridge, 2019:

http://www.cultureandclimatechange.co.uk/site/assets/files/1028/ccc_scenarios_compiled.pdf

When Art Meets Politics: Art, Climate, Disasters and Displacement at COP25:

https://docs.google.com/viewerng/viewer?hl=en&url=https%3A%2F%2Fdisasterdisplacement.org%2Fwp-content%2Fuploads%2F2019%2F12%2F2019-12-06_press_release_COP25-final_compressed.pdf

Addressing the Climate Change-Migration Nexus Through Policy and Art:

<https://soundcloud.com/user-916865595/policy-and-practice-addressing-the-climate-change-migration-nexus-through-policy-and-art>

The Art of Disciplined Imagination: Prediction, Scenarios, and Other Speculative Infrastructures, Theo Reeves-Everson, Critical Inquiry, Volume 47, Number 4, Summer 2021: 719-748:

<https://www.journals.uchicago.edu/doi/abs/10.1086/714536?journalCode=ci>

Peace Talks: Recovering better for an equitable & sustainable world, Palais des Nations, Geneva

<https://www.peacetalks.net/pt/teo-ormond-skeaping/#story>

Decolonizing Nature: Contemporary Art and the Politics of Ecology, TJ Demos, Sternberg Press, 2016

Against the Anthropocene: Visual Culture and Environment Today, TJ Demos, Sternberg Press, 2017

Beyond the World's End: Arts of Living at the Crossing, TJ Demos, Duke Press, 2020

"Thank You For The Rain", film by Julia Dahr and resultant actions:

<https://www.climatechangenews.com/2020/06/02/kenyan-climate-change-documentary-inspired-world/>

END