Ways of Repair: Loss and Damage is an online artistic research residency, a series of public events, and a set of commissioned texts, aimed at facilitating a transdisciplinary exchange around the issue of loss and damage caused by the climate crisis.

By building connections across different knowledge-making practices, Ways of Repair: Loss and Damage sets out to create a symbiotic network of trans-local collaborators, recognising that climate research, activism, and advocacy, is an entangled and inter-relational practice involving many actors.

Climate change-induced loss and damage is experienced in myriad ways, some economic, but many of which are unquantifiable and intangible. This can include loss and damage to infrastructure, culture, sense of place and identity, livelihoods, biodiversity, Indigenous and local knowledge, health, and much more. Only by addressing the root causes of the combined climate, environmental, inequality, and human rights crisis, through rapid and radical system-wide change, can we end our dependence on an extractive system that prioritises violent and destructive activities, such as the burning of fossil fuels, over bodily, planetary, social, and ecological health.

Cultural and creative practitioners have a significant role to play in the paradigm shift required to move beyond this era of polycrisis. By facilitating exchange and exploration of different perspectives, knowledges and lived experiences of the climate crisis, Ways of Repair: Loss and Damage hopes to provide a platform through which cultural practitioners, critical thinkers, and Loss and Damage actors can collectively contribute to a greater understanding of how loss and damage is impacting communities and ecosystems around the world, and what can and needs to be done about it.

The public online program of Ways of Repair: Loss and Damage will consist of three thematic workshops and a symposium. Throughout the four events, participants will gain insights into the contentious history of Loss and Damage negotiations, the ethical and political questions surrounding the issue, and where Loss and Damage fits into the struggle for climate justice. By putting cultural practitioners and Loss and Damage actors into conversation, Ways of Repair: Loss and Damage aims to diversify audiences and add nuance and depth to public and policy-oriented discussions on Loss and Damage.
Three artists and/or curators, selected via open call, will be supported in their engagement with the issue of Loss and Damage during the year-long *Ways of Repair: Loss and Damage* research residency. They will be encouraged to spend time exploring and developing their artistic and/or curatorial practice in dialogue with other like-minded cultural practitioners as well as a global community of climate change researchers, policymakers, advocates, activists and negotiators working on Loss and Damage. In this way, the residency aims to empower artists to contribute to the paradigm shift that is required to move beyond this era of polycrisis. By doing so, *Ways of Repair: Loss and Damage* hopes that alternative narratives and representations will emerge that can influence thinking and decision making on how to address loss and damage beyond the technical and scientific solutions currently offered.

*Ways of Repair: Loss and Damage* will commission critical thinkers from the arts and humanities to explore different perspectives, aesthetic explorations, knowledges and lived experiences of the climate crisis in relation to Loss and Damage. The commissioned texts are intended to provide conceptual frameworks and critical links between the Loss and Damage discourse and themes already being widely explored within the arts and humanities in response to the combined climate, human rights, and environmental crisis, and the drive towards decolonization.

**WHAT IS “loss and damage”?**

With global heating passing 1.1°C the impacts of the climate crisis are being felt around the world. In 2022 alone, major climate disasters included heatwaves in India, Pakistan and Europe, the ongoing drought in Somalia, Ethiopia and Kenya, the Pakistan Floods, and Hurricane Ian in the Caribbean and the USA.

The technical term used by climate scientists, researchers and policymakers to describe the devastation that is being caused by the climate crisis is “loss and damage” (lower case “l” and “d”). “Loss” refers to things that are permanently lost, such as human lives, territory, heritage sites and languages, while “damage” applies to things that have been affected but can be restored, such as homes, livelihoods and ecosystems. Whilst some losses and damages can be assigned a monetary value (e.g. buildings, crops or livestock), many are intangible and unquantifiable (e.g. sense of place, culture, identity and heritage).
Although climate disasters like extreme weather events (e.g. hurricanes and floods) and slow onset changes (e.g. sea level rise and droughts) are unfolding across the global North and South, it is countries in the global South, particularly small island developing states and the least developed countries, which are being impacted first and hardest. Vulnerability to the burden of loss and damage is due to a range of historical, geographic, structural, and socio-political factors. Uneven development, colonial exploitation, increasing inequality, sovereign debt, as well as delayed climate action and climate finance have left many countries and communities, be they in the South or North, without the means to prepare for a warmer world or to deal with loss and damage.

Those who experience loss and damage are not a singular homogeneous group of people and recognising who is disproportionately affected requires transdisciplinary research that is sensitive to the multiplicity of worldviews, ethical systems and values people hold. It demands an understanding of the intersectional factors (e.g. race, class, gender) and structures (e.g. laws, institutions, government) that create uneven vulnerability to the impacts of the climate crisis. However, some of the groups recognised as being most impacted include Indigenous peoples, economically, socially, and politically marginalised people, women, as well as children and future generations. To help articulate the intersectional experiences of the climate crisis, the concept of Most Affected Peoples and Areas (MAPA) has been proposed by the youth-led, global climate strike movement Fridays For Futures.

**WHAT IS “Loss and Damage”?**

The technical term used to describe the policies and plans that are implemented to address loss and damage, such as those that are negotiated at the United Nations Framework Convention on Climate Change (UNFCCC), is “Loss and Damage” (uppercase “L” and “D”).

Addressing loss and damage requires a vast range of activities including rebuilding, relocating, reinvigorating livelihoods, culture, and heritage, restoring ecosystems and rewilding, healing and remembering, all of which must be shaped by the communities impacted and centred on upholding human rights. Done correctly, following the principles of climate justice, the Polluter Pays, equity, and Common but Differentiated Responsibilities and Respective Capabilities (CBD&R-C), addressing loss and damage is an opportunity for transformation that should see issues such as inequality and uneven development addressed in parallel.

With projected economic costs of addressing loss and damage at USD $447–894 billion a year expected in the 2030s, the global South’s fight for climate justice and the delivery of Loss and Damage finance within
UNFCCC negotiations centres on getting countries from the global North to recognise their historic responsibility for the climate crisis and to pay their fair share for loss and damage they have and continue to cause.

Although after much delay a Loss and Damage Fund is finally being set up to provide support to communities impacted by loss and damage, due to a lack of political will from countries of the global North, it remains unclear whether enough money will be provided to cover the ongoing and projected costs of loss and damage in countries in the Global South.

For some, Loss and Damage is an avenue to redress historical and contemporary harms linked to colonialism and capitalism. However, given the current geopolitical systems of rule in the UNFCCC — which is dominated by the Northern countries’ narrative that loss and damage is a problem which can be addressed by existing and inadequate mechanisms such as humanitarian aid — many peoples, groups, and states cannot always say what Loss and Damage truly means to them.

In this way, Loss and Damage speaks to the injustice and inequality that is at the heart of the climate crisis perhaps more than any other issue being negotiated.

**WHAT WE ARE LOOKING FOR**

*Ways of Repair : Loss and Damage* seeks three artists and/or curators, (applying as individuals or as collectives) working within any medium to embark on new or ongoing artistic research projects engaging with Loss and Damage. *Ways of Repair : Loss and Damage* are especially interested in artistic research proposals exploring the intangible loss and damage that the climate crisis is causing to culture and heritage, identity and health (physical, mental, spiritual), as well as reparative acts, modes of healing, community building and kinship-making, that emerge in response to loss and damage. Applications from practitioners representing the Most Affected Peoples and Areas (MAPA) — those at the forefront of intersectional experiences of the climate crisis in the global South and North — are particularly welcome.

Some ways in which artists might engage with *Ways of Repair : Loss and Damage* include documenting lived experiences of loss and damage in tangible, experiential and empathetic ways; responding to specific instances of loss and damage, through practices of healing, restoration, reconstruction; participatory approaches to Loss and Damage advocacy/activism; exploring the ethical and/or philosophical questions at the heart of the Loss and Damage discourse, or by challenging the Loss and Damage framing itself, and exploring its relationship to the injustice and inequalities at the heart of the climate crisis.
Each participant will receive a stipend of £10,000 (approximately $12,600), paid in 3 equal instalments, at the beginning of the program, at an interim point, and at the end of the program. The participants will benefit from three tailored mentorship sessions with a practitioner relevant to the focus of their research, and will be supported by the Ways of Repair: Loss and Damage team throughout their research process.

Each participant will also be invited to become a member of the Loss and Damage Collaboration (L&D), and receive matchmaking support to establish connections and collaborations with Loss and Damage researchers, policymakers, advocates, activists and negotiators from around the world.

*Please note that the stipend provided is intended to provide 42.5 days of work at a daily rate of $296.87 / £235.37 a rate based upon Artist Union England Rates of Pay. These 42.5 days of work are intended to enable the participant to engage with the program's activities and undertake their own research. Proposed research projects may be already in progress or developed specifically for the open call. However, it is important to recognise that the stipend provided is intended to cover the artist's time to engage with the Acts of Repair: Loss and Damage program and not the production costs associated with the proposed research project.

Selected artists and/or curators will be expected to:
- Participate in four online events — three workshops and one symposium;
- Participate in monthly online calls with the Ways of Repair: Loss and Damage team and other selected artists;
- Participate in three online mentorship sessions with mentor(s);
- Contribute research in progress to a digital restitution on the Ways of Repair: Loss and Damage website.

The key (provisory) dates of the program are:
- **December 2023**: Selected artists announced during UNFCCC COP28
- **January 2024**: First online workshop
- **May 2024**: Second online workshop
- **October 2024**: Third online workshop
- **November 2024**: Digital restitution by selected artists on Ways of Repair: Loss and Damage website & COP29 presentation / intervention (TBC)
- **January 2025**: Transdisciplinary Symposium
Applications for this opportunity are made by filling in this form. To submit the form you will be required to answer the following questions as written text:

• A short bio; (max 300 words)
• Details of any commitments that you will have during the research period (max 300 words);

And provide the following three items in one PDF, Word, or Google document (max 30 MB), titled SURNAME_Firstname.

1. **A short summary of your proposed project (max 500 words)** that could include:
   • Brief description of your proposed research project’s focus, including specific fields of interest, and potential activities and outcomes;
   • Details of how your proposed research project will be undertaken, what methodologies it will use and any ethical, power dynamic, representational, and ownership considerations you have taken into account;
   • Details of how you have previously explored, or intend to explore, issues relating to social or environmental justice, human rights, political ecology, intersectionality etc.;
   • 1-2 illustrative visualisations, sketches, images or other supporting elements (optional).

*In the interest of accessibility, research proposals can be submitted as written text, as a voice note, or a video not longer than 3 minutes. If submitting a voice note or video, clearly indicate the link in the top of your submitted PDF, Word or Google file.*

2. **A portfolio (max 12 pages).** Please make sure that descriptive texts are available for each work, as well as necessary links (e.g. YouTube, Vimeo, Soundcloud) and passwords if relevant.

3. **A Curriculum Vitae (max 2 pages).** Including your education and relevant experience, awards, exhibitions and/or publications.
While we recognise the trap of using hegemonic and colonial languages as our lingua franca, for practical reasons the working language of the Ways of Repair: Loss and Damage will be English. However, the organisers will reflect on ways to enable cross-linguistic exchange in the event that selected participants need translation assistance and seek to broaden the accessibility of the program in future iterations.

Ways of Repair: Loss and Damage is supported by the Open Society Foundation (OSF) and is a part of the Loss and Damage Collaboration’s Art and Culture program.

The Open Society Foundations (OSF) are the world’s largest private funder of independent groups working for justice, democratic governance, and human rights. They approach this mission through the illuminating principles of justice, equity, and expression—defining characteristics of any truly open society.

The Loss and Damage Collaboration (L&DC) is a network of climate policy and cultural and creative practitioners, researchers, activists, lawyers, advocates and decision-makers, from both the global North and South working together to ensure that countries and communities impacted by the climate crisis have the support they need to address climate change-related loss and damage.

Lena Dobrowolska (she/her): is an artist-researcher, filmmaker and educator who has been working on issues relating to political ecology and climate change for over a decade. Her current research focuses on co-creative documentation and inclusive digitalisation of intangible losses due to the climate crisis in the context of planned relocation. She has interests in decolonial and ecofeminist perspectives on climate and anticolonial research methodologies. Lena is a PhD Researcher at the Digital Cultures Research Centre, UWE Bristol, a Research Associate with Culture and Climate Change at the School of Architecture, University of Sheffield and lectures in MA Digital Direction at the Royal College of Art.
Phoebe-Lin Elnan *(she/her)*: is a writer and performer who sometimes makes work with and/or about food. She holds a master’s in Visual Art from the CCC Research Program at the HEAD, Geneva and has worked as a creative producer at arts and environmental non-profit organisation COAL - Coalition for a Cultural Ecology, Paris. Phoebe is part of the collective *as slow as possible* that curates exhibitions in *Espace 3353* in Geneva.

Teo Ormond-Skeaping *(he/him)*: is an award-winning artist, filmmaker and photographer working on projects relating to, amongst other things, non-economic loss and damage, the governmentality of Loss and Damage and climate-induced migration. Teo also works to coordinate the Loss and Damage Collaboration’s Advocacy and Outreach, Communications, Human Mobility and Displacement, and Art and Culture programs.

For any additional information please write to *info@waysofrepair.com*