



## II International Environmental Film Festivals Forum

CISE- Auditorium – Interpretation Centre of Serra da Estrela – Seia – 12<sup>th</sup> October 2019 (Included in the 25<sup>th</sup> edition of CineEco Seia – International Environmental Film Festival of Serra da Estrela)

The second International Environmental Film Festivals Forum took place on the 12<sup>th</sup> of October 2019, as part of the 25<sup>th</sup> Edition of CineEco Seia – International Environmental Film Festival of Serra da Estrela, included two debate panels dedicated respectively to “Environmental Education and Territory Education through films and The Role of the New Generations in Climate Change and Climate Emergency”.

Panel I - Environmental Education through films / Educate towards the Territory

Participants - Eleonora Isunza – Member and founder the board of directors of (GFN) Green Film Network and Co-Director of Cinema Planeta.

– Festival Internacional de Cine e Medio Ambiente de México. (International Environmental Film Festival of Mexico).

Bruno Manique – President of Centre Film Commission (Portugal).

Norberto Santos – Coordinator of the Tourism Group, Patrimony and CEGOT – Territory Study Centre for Geography and Territory Management of the University of Coimbra (Portugal).

Moderator - Francisco Teixeira – APA – Portuguese Agency for Environmental Affairs.

## Panel II - The Role of the new generations in Climate Change / Climate Emergency.

Participants - Bárbara Veiga – Photographer, Filmmaker, Activist, author of the book called "7 years in 7 seas" (Brazil).

Paula Sobral – MARE-NOVA – Investigator, specialist in micro plastics and President of the Portuguese Association of Sea Waste (Portugal).

Francisco Ferreira – FCT-NOVA – Professor, Investigator and President of ZERO - Association (Portugal).

Timothy Bouldry – Photographer who has documented the life of local communities that live on landfills or dumpsites in Nicaragua and other countries and who has developed youth support programs (USA).

Moderator - Helena Freitas – Functional Ecological Centre Investigator from the Science and Technology Faculty of The University of Coimbra (Portugal).

The detailed Forum Program can be found here:

[www.cineeco.pt/2019-forum-programa](http://www.cineeco.pt/2019-forum-programa)

## Panel I - Environmental Education through Films / Education towards the Territory

Moderator:



**2º FÓRUM INTERNACIONAL DE FESTIVAIS DE CINEMA DE AMBIENTE**

**FRANCISCO TEIXEIRA**  
*Director of the Department of Communication and Environmental Citizenship of the Portuguese Environment Agency*

Francisco Teixeira is part of the Environmental Education for Sustainability Working Group (WG), which monitors the cooperation between the Education and Environment tutelage. Graduated in Philosophy, with the teaching component, Master in Philosophy of Nature and Environment, he has accumulated extensive professional experience as a teacher of Ethics, Awareness and Environmental Interpretation at ISLA Postgraduate Eco-Tourism, in institutions such as the National Protection Authority, Civil Institute, the Youth Institute, the IPAMB / Environment Institute, and was also coordinator of the ENEA2020 Development and Deputy Director of the Environmental Education Notebooks. He is co-founder of the Society for Environmental Ethics, has been a member of the National Directorate of the League for the Protection of Nature and since 1999 he has published books in the fields of awareness, education, training and environmental ethics, highlighting the most recent: "Environmental Sustainability Education Expert" (2018)

**Colaboração:** FUNDO AMBIENTAL, ENEA 2020, REPÚBLICA PORTUGUESA

**Agência:** TURISMO DE PORTUGAL

**Membros de:** GFN, apa, ICA

**Patrocínios Institucionais:** Ministério da República, UN @ environment


**Alto Patrocínio:** tipor

**Patrocínios:** ZERO, AGÊNCIA PARA O AMBIENTE, ORGANIZAÇÃO: CINE ECO, PROMOTOR: scia

**2<sup>nd</sup> INTERNATIONAL FORUM OF ENVIRONMENTAL FILM FESTIVALS**

**ELEONORA IZUNSA DE PECH**  
*GFN Board Member - Green Film Network and Co-Director of the Cinema Planeta Environmental Film Festival, Mexico*

She has worked on Morelense's radio and television system since 1988 as a writer, producer and host of various radio and television programs. In 2009, she co-founded Cinema Planeta, Mexico's International Film and Environment Festival, which she has co-directed ever since. From 2011 to 2013, she was responsible for the cinema section of the TVC Ambiental newspaper. She is a founder and since 2015, a board member of the Green Film Network (World Network of Film Festivals and the Environment) and belongs to the Mexican Culture Seminar, Cuernavaca delegation. Since 2010, she has been a juror of film and environmental festivals in France, Italy, Brazil, Croatia and Portugal. In 2016, she co-produced her first feature film, "Nahui Ollin, Sun on the Move" and the short film "Burning Sea." It is part of the Alliance for a Plastic-Free Mexico, groups with which it has been possible to ban plastic, unicef, straw and bags in 24 states to date.



**Co-financiers:** FUNDOMBIENTAL, ENEA 2020, REPUBLICA PORTUGUESA AMBIENTE

**Support:** TURISMO DE PORTUGAL, GFN

**Member of:** Institutional partners: apa, ICA

**High Patron:** UN environment

**Sponsors:** lipor, ZERO

**Organization partners:** CENTRE FOR FUNCTIONAL ECOLOGY

**Promoter:** seia

Eleonora Isunza – Began the panel talk defending the fundamental role that environmental film festivals have in informing the people and making them aware off the environmental emergency that we live in, but she also stated that a festival can and must do much more than just head towards civic action and direct environmental intervention.

“We all need to take action and stop talking about it” she said.

“The environmental film festivals must be used as platforms for the sake of environmental action. A platform that can enable us to move forward towards action taking, that may build a bridge linking knowledge and action but never missing the main point of scientific accuracy.

Eleonora Isunza says that the people after watching the documentaries that are shown in the Cinema Planeta Festival and after taking part in the debates that follow the screenings, “they get worried, sometimes frightened and at other times they get angry and they want to know what they can do” and we cannot throw away that opportunity.

“We need to supply them with solutions for them to take action, or, at least places where they can voice their concerns and cooperate with other people in order to build solutions”.

She continues, ”Through Cinema Planeta we have realized that the virtual world is a very easy way of reaching lots of people, the masses. The



Cinema makes us feel emotional, it moves us inside using images, text, music and action.

The “Greta effect” (Thunberg) is the best example of how one can go from virtual reality, social network and screens, to direct, creative and tangible action and how small actions can effectively bring about great changes. Today we have manifestations all over the world and Greta started her protest alone, with a protest sign in front of the Swedish Parliament.

How do we, in practice, cross from this virtual world into reality? How do we go from worry and indignation on behalf of the people, to civic action and effectively to society transformation?

Cinema Planeta, that gathers In its educational sessions, during the festival’s mornings Cinema Planeta brings together an average of 25,000 students every year, has organised environmental action and activités, in which the main aim is not to transform people into activists and environmental leaders (“although that wouldn’t be altogether bad” says Eleonora Isunza) but to overcome the feeling of helplessness that many feel as well as anguish and fear, giving them tools to take action. One of the activities carried out this year was a protest sign workshop for use in street manifestations. “The young people were easily able to put forward in one or two sentences thoughts that we sometimes carry in our minds but are unable to express”.

“Amazing protest signs were shown with great statements and they felt supported and listened to, which is something extremely important”. Another initiative that was launched on behalf of Cinema Planeta to help jump from the virtual into the real world was the creation of the Luciérnagas (Fireflies) program. The Luciérnagas are the volunteers who work at the festival, but these volunteers do a little more than just give information to spectators and visitors.

“When the number of volunteers went over 100, it almost looked like an army” says Eleonora Isunza. “But the number continued to grow. Last year we received more than 350 applications. The volunteers were used during the festival for the different chores that are needed, but, as you know, it is quite difficult to handle and organise volunteers, and we had hundreds of them!

What we then did was to create this Luciérnagas program, where volunteers are dedicated to several different environmental projects throughout the year (and not only during festival time) partnering with environmental NGO's working on reforestation or activities against the consumption / sale of plastic, river or other actions carried out. The Luciérnagas program has become ever more well-known and has become a network of volunteers working with environmental activists.

Two years ago, for example, when there was a huge earthquake in Mexico, Luciérnagas were there cleaning houses and giving aid and assistance to the stricken population" In conjunction with these actions, Cinema Planeta is building a permanent location, combining a museum, cinema and exhibit space where the general public is looking to have a permanent location, combining a museum, cinema and exhibit space where the general public, the artists and the activists can meet and get together to discuss and create cooperation programmes as well as an online educational platform where all the festival films are made available through streaming, explaining the local impact of each environmental problem ("We call it "tropicalization" because the main idea is to reveal or explain the effects of any given problem in Mexico or Latin America").

The Greta effect is a moment that will never repeat itself again. We don't know if it's a fashion trend (I hope not) but we need to grasp it, Eleonora Izunsa points out. "And the key word is "to stand by them", to stand by the young people but not to direct them. They know very well where they want to go. We need to stand by them and stand with them. And we need to take the word "catastrophe" out of our vocabulary and replace it with "emergency". The word "catastrophe" scares, and if people get scared, they feel blocked and "emergency" invites towards action. Pessimism is demobilizing but optimism becomes mobilizing." In a given debate situation, an element of the public said that environmental films are excessively focussed on problems and very little on feasible solutions, which may also not mobilize towards action.

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**BRUNO MANIQUE**  
*President of the Center Portugal Film Commission, Portugal*

Degree in Occupational Safety and Health engineering. Certified by the End Commissioner International University Association of the USA as Film Commissioner. He had his first contact with the world of seventh art at the now defunct Figueira da Foz International Film Festival (Portugal) in the 1980s. From 2014 to 2018 he was director of the Figueira Film Art Film Festival, producer and actor in the film "Where the words escape". He is a member of the jury of 3 film festivals, Shortcutz, Mobile Film Festival and Art & Tur and, since late 2017, and is President of the Portugal Film Commission Center.



Co-financiers:

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High Patronage:

Sponsors:

Organization partners:

Promoter:

Bruno Manique – The President of The Portugal Film Commission Centre This mission is to promote the Centre Region as a natural setting for the shooting of audio-visual productions (cinema, television) and believes that his work can contribute significantly towards spreading landscape preservation values as well as biodiversity protection. “The film commissions are entities that promote the use of natural locations as film settings, in order to promote territories and to attract financing into the regions” he explains...”For the industry, the attractiveness is based on cost reduction of productions avoiding the construction of artificial sceneries and turning to greater realism that can be given to films. As far as the regions are concerned, besides the economic benefits that are generated, these filmings are great opportunities in the promotion of local natural richness.

Film Commissions was born in the 40’s in the United States and emerged in Europe in the 80’s having Centre Portugal Film Commission been created in 2017 and Portugal Film Commission been created only in May of 2019.

“The regions soon realized that cinema represents incredible power when it comes to touristic promotion” says Bruno Manique. “Austria, still to date, is collecting benefits as far as tourism is concerned from the film “The sound of music” in 1965. In Dubrovnik, tourism rose 10% after the

launching of the film "War of Thrones", Scotland's tourism numbers went up 300% after the film "Braveheart" was shown." The Da Vinci Code" contributed to the increase in number of yearly visitors to the Rosslyn Chapel in Scotland from 9.000 to 139.000. After the T.V. series "Chernobyl", the number of visitors to Chernobyl went up 35%. These are just a few examples"

It is essential to understand that the promotion of these regions and the attraction of film production must always be done without inflicting harm to natural patrimony. Municipalities must also put down strict environmental rules that film production must abide to. "A municipality may, for example decide to promote a film in an area with low population density" says Bruno Manique, or demand that the film productions that they take in, specifically have environmentally accountable policies or even zero emissions, as it was suggested in the debate phase by Eleonora Izunsa.

Digital production has also exponentially increased the power of cinema, through easy copying, broadcast and commercialization of films and this convenience according to Bruno Manique, has become a powerful tool in environmental and mind-set change. We all defend the environmental cause but we need to involve others and for that, the digital streaming platforms are quite significant" he says. "Tourism is exploring that ability very well and generating new types of revenue. People want to visit what they saw in the cinema.

Cinema can be used not only to entice tourists but also to convey the message of environmental protection. Cinema can unveil in the dichotomy between "coastline and inland", the inland is an environmental luxury. Our job as Film Commission is to help maintain that luxury, to preserve this patrimony and to help acknowledge it to the rest of the world".

The tourism pressure can stand as a problem (as is already seen in the main cities of the country), but Bruno Manique feels that one of the virtues of Film Commissions dedicated to the inland is precisely the fact that it can move tourist activity away from centred locations and spread it more evenly throughout the whole country. An idea mentioned by Eleonora Izunsa during the debate was something put forward by



Catherine Beltrandi, spokesperson in charge of the UN Environmental Programme (UNEP): defying film productions to carry out “issue placement” to call upon the environmental cause in the same way that “product placement” is done for product publicity. “Imagine the impact it would convey” says Eleonora Izunsa “if, in a movie someone gave Tom Cruise a glass with a straw in it and Tom Cruise said, “No Thanks, I don’t use straws”.

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**NORBERTO SANTOS**  
*Tourism, Heritage and Territory Group Coordinator - CEGOT, University of Coimbra, Portugal*

Professor of Geography and Professor at the University of Coimbra. He is coordinator of the research group of CEGOT Tourism, Heritage and Territory. Manager of the Unesco Chair Unitwin (Paris 1 Sorbonne Phantéon) of Cultural Tourism and Development. Director of the Doctorate in Tourism, Heritage and Territory of the University of Coimbra. He has published 50 articles in specialized journals and 30 papers in event minutes, has 42 book chapters and 10 published books. He has supervised 14 doctoral theses and 50 master's dissertations in the areas of Economic and Social Geography, Tourism and Urban Geography. In its scientific and technological production it focuses on Tourism, Development, Heritage, Spatial Planning, Local Development, Gastronomy, Leisure and Cities.

**Cofinanciers:** FUNDO-AMBIENTAL, INEA 2020, REPÚBLICA PORTUGUESA

**Support:** TURISMO DE PORTUGAL, GEFN

**Member of:** GEFN

**Institutional partners:** apa, ICA

**High Patronage:** UN @ environment

**Sponsors:** lipor, ZERO

**Organization partners:** CENTER FOR FUNCTIONAL ECOLOGY

**Organization:** UNEP

**Promoter:** seia

The Geographer Norberto Santos tried to convey the message that, although physical space is a reference element to all of us and a ground base in everything we do, space is something that cannot be taken for granted and is something that we can be left without. “The great change we have to put into motion is to think of space as something that is never taken for granted. We are used to thinking that time flies and that space is always there, but it isn’t. This understanding is fundamental”

“It is important to bear in mind that geographical reasoning and space positioning imply a learning process”, says Norberto Santos. “We need to know how to look at and understand geographical space before we can think about sustainable development or climate change prevention or promotion of adequate behaviour, because all that, happens in a specific, given location. And that learning process must be acquired at a very early childhood.



But that doesn't mean that only the young need to be educated. It extends to everyone. Education towards territory means knowing and feeling the places. If we do not bear these feelings amongst us it will be very unlikely that we will be able to have an active part taking in territory protection".

According to Norberto Santos, the understanding of geographical space is not limited to our current time, although it is equally important. "We must learn from the past to decide what to do about the future, to then take action on physical space" he refers." To think about space, is also to think about others, there are millions of people around me. The presence of others helps us to keep within our limits when we take action in physical space. Education towards the territory and towards sustainable development means to know and to acknowledge the territory ,to act in a responsible way , to value culture and general knowledge, to respect the right to physical space , to be tolerant and accountable, to put into practice methodologies from different domains, to have critical thinking, as well as consider traditional thinking and to learn taking part... cinema and documentary in particular can help us in this path because they lead us towards reflexion, communication and ultimately towards active participation.

During the debate, Eleonora Izunsa also referred that the incorrect use of a territorial reference can end up conveying the wrong message:" The idea that the problem isn't happening in one's territory but in a far away land can sometimes lead to inactivity. The polar bear drifting about on a plaque of ice seems like something which is very far away. It doesn't call for any action."

On the other hand, Norberto Santos spoke about the importance of tourism as a form of appropriation of far away territories: "Tourism can sometimes lead people into believing that other locations may belong to them. People assume that their back yard isn't enough and they also want to benefit from these other territories".

## Panel II

# The Role of the New Generations in Climate Change/Climate Emergency

Moderator:

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### HELENA FREITAS

UNESCO Chair in Biodiversity and Sustainable Development.

Graduated in biology, she has a doctorate in Ecology, specializing in Taxonomy and Plant Ecology from the Faculty of Sciences and Technology of the University of Coimbra. As a Professor, she taught in the departments of botany of the University of Coimbra and ecology in the Department of Life Sciences of the Faculty of Sciences and Technologies of the same university, where she took the direction of the Center for Functional Ecology and she holds a Chair from the Unesco for the Biodiversity and Development Sustainable. Between 99 and 02 he assumed the presidency of the League for the Protection of Nature, which was followed by the presidency of the Portuguese Society of Ecology and Vice-Presidency of the European Ecology Federation. Author of several works on the subject of botany and ecology, is a assiduous presence in the newspaper "O Público" with opinion articles. In the XXI Constitutional Government of Portugal, integrated the coordination of the Mission Unit for the Valorization of the Within, with a status equivalent to the Under-Secretary of State.



Co-financiers: FUNDOMBIENTAL, ENEA 2020, REPÚBLICA PORTUGUESA AMBIENTE

Support: TURISMO DE PORTUGAL, Y&Y, GfN

Member of: GfN

Institutional partners: apa, ICA

High Patronage: UN@environment

Sponsors: lipor, ZERO

Organization partners: CENTRE FOR FUNCTIONAL ECOLOGY

Organization: ONE EGO MIA

Promoter: seia

Participants :

Bárbara Veiga, photographer, documentary maker and Brazilian Activist, spoke about her 7 year journey through the oceans around the globe, that lead to the writing of the book entitled “7 anos em 7 mares” (7 years in the 7 seas). A trip that started on a Greenpeace ship on its way to the Amazon. “When I got on board, and we set out, I never thought I would spend seven years at sea” she said. “I ended up taking part in several Greenpeace Campaigns, with Sea Shepherd and many

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**BÁRBARA VEIGA**  
*Photographer, Filmmaker activist, author of the book "7 years on 7 seas", Brazil.*

Bárbara Veiga is a photographer, documentary filmmaker and performer with experience in more than 80 countries. Passionate about the environment and the arts, she joined journalism with photography and later audiovisual in partnership with world organizations such as Greenpeace, Sea Shepherd, Amazon Watch and Avaaz. She has made a series of video reports on Rede Globo, and has his records published in vehicles such as the BBC website, articles by The Guardian, The Los Angeles Times, The Australian and Vanity Fair. Through photography she was awarded by National Geographic for the work "By Man, For Nature", exhibited in Paris at the Jardin des Plantes (2011), and Cannes that same year during the Film Festival. She is the author of the book "Seven Years in Seven Seas", co-founder of the Women's League for the Oceans Movement and performs artistic performances to give voice to the oceans.

**Co-financiers:** FUNDO+AMBIENTAL, ENEA 2020, REPÚBLICA PORTUGUESA AMBIENTE

**Support:** TURISMO DE PORTUGAL, APOIO

**Member of:** GFN

**Institutional partners:** apa, ICA

**High Patron:** O Presidente da República

**Sponsors:** UN environment, tipor

**Organization partners:** ZERO, CENTRE FOR FUNCTIONAL ECOLOGY

**Organization:** ONA 2020

**Promoter:** scia

other organizations that took me to many places where I got involved in forest preservation campaigns, anti-whale killing campaigns and anti-illegal tuna-fishing etc...

“An adventurous life in which Bárbara Veiga had to get by without comfort, and get used to harsh conditions on board the ship, managing scarce essential resources and even getting arrested and deported for her activism. “I learnt that nothing in life can be done without passion, but that it is possible to mobilize people towards the environmental cause” says Bárbara who was born in Rio de Janeiro and has always been very close to the sea.

“When I was 14 years old I started cleaning beaches with 4 or 5 friends and after a little while our group had grown to 200 people”. Bárbara Veiga expresses great concern regarding the ongoing moment in Brazil and throughout the world as far as the environment is concerned which she regards as “Chaotic”.



“It’s not about securing our future, it’s about our present. If the oceans die, we will die”. She says. “We must act now. Currently, on the north eastern beaches of Brazil, there has been an oil spill. No one knows who it was, no one is held accountable. These things cannot continue to happen, everything that we throw into nature will end up in the sea. All of it goes to the sea, even if it is on earth, and will continue to bring about serious problems, like the acidification of the ocean and the loss of marine biodiversity. Most of the oxygen that we breathe comes from the ocean and we are destroying that patrimony.

There are seas covered in rubbish and there are fishing communities that depend on the seas for their livelihood and that cannot go fishing anymore because the fish has disappeared due to high pollution levels” Bárbara Veiga makes use of cinema, film, photography and artistic performance to look into these topics and help people reflect on the right tracks to follow in order to preserve and maintain air quality, natural habitats, biodiversity and the environment as a whole. “Only a radical habitat change will be able to save the world” she says. Besides her cooperation with several environmental organizations, Bárbara Veiga founded the (Women for the Oceans League) together with the Chilean environmental journalist Paulina Chamorro and the Oceanographer Leandra Gonçalves, whose main aim is to involve women in particular and to provide a womanly insight towards seas and environment.



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**PAULA SOBRAL**

MARE-NOVA, Founder and President of the Portuguese Association of Marine Litter, Portugal

Paula Sobral is a Biologist, Professor at the New University of Lisbon and researcher at MARE. She has been researching microplastics and marine litter since 2008, studying its distribution, abundance, and impacts on marine organisms. She has participated in several national and international projects. Founder and President of APLM - Portuguese Association of Marine Litter develops activities of dissemination and communication of science to society.



Co-financiers: FUNDO AMBIENTAL, INEA 2020, REPUBLICA PORTUGUESA, TURISMO DE PORTUGAL, GFN, apa, ICA, High Patronage: UN environment, lipor, Organization partners: ZERO, CENTRE FOR FUNCTIONAL ECOLOGY, Organization: UNEP, Promoter: scia

Paula Sobral dedicated her intervention to the problem of plastic in the seas, one of the greatest environmental problems in the world and put forward very impressive and worrying figures. “In the last 50 years, the production of plastic has increased 20 times and this trend will continue” she says. “There are no signs that this trend will be reversed and that it can even be done. The production of plastic has not stopped increasing and it will not stop. In 2017, 348 million tons of plastic were produced globally and in 2025 it is estimated that probably 390 million tons will be produced. Europe produces 20% of this amount. We are in the midst of a global problem”.

What happens to this plastic? Most of it is thrown into the sea after being used for a short period of time, and often, even after being used only once. “Once it is in the water, the plastic starts to sink”. On the ocean beds, we can find 94% of all the plastic that has been produced in the history of mankind. On the beaches there is an estimated 5% and on the ocean surface there is an estimated 1%. The small percentage that is floating on the ocean surface does not avoid the existence of huge plastic rubbish “islands” (that are in fact big areas with great concentrations of plastic floating around) constantly fed by tons of plastic that are dumped into the rivers specially from countries still in a development process such as Asia, Africa and South America, where there is currently no waste management system.

There are five of these “rubbish islands” throughout the globe, convergence areas in the midst of the oceans called “giros”, gyrating

waters. “It is possible to remove the plastic at the surface and on the beaches but it is not possible to remove the plastic at the bottom of the seas”. Says Paula Sobral. “But the problem isn’t solved with cleaning. We are dumping a truck of plastic into the oceans every minute. This is more than 12 million tons a year. We will never be able to clean it all up. Cleaning is good for population awareness and it should be done, but it is not the solution. When we get home and we find our houses flooded we don’t just clean the water from the floor, we close the tap. This is what we need to do in this case, close the tap. Spend less, spend better. We are all involved in this issue, and little steps in our daily lives that make our behaviour more sustainable are important.

But I would also like to say that the main issue is not only with the consumer, Industries, The Government, the Legislator and the Retailer must come together and join forces so that better packaging is created”. Plastic stays in the water for decades or even centuries. We are not quite sure. They start degrading, breaking and creating tiny fragments less than 5 millimetres in size that we call “micro plastics” that we can sometimes see nowadays on the beach sand and that can end up entering the food chain.

Out of all the plastics that are drifting about in the sea, about 78% come from land activity and 14% come from marine activity; fishing as well as oil exploration, etc. There are also never ending nets that travel through the oceans creating traps that capture animals that in turn attract other animals that also get caught, creating huge cemeteries with extremely negative impacts on biodiversity.

“When plastic degrades, it breaks down into millions of tiny bits that we find everywhere” says Paula Sobral. “We can see them everywhere and all over the planet. The synthetic fibres of our clothes, very tiny, thin, and difficult to detect are another big problem. Just like the microspheres from personal hygiene products (currently being discontinued) that ends up going directly to the oceans because they are not filtered by any kind of water treatment system. Micro plastics currently account for 8% of all the existing plastic. There are a million tons of micro plastics that enter the oceans every year and there is no way of stopping it “We need to recycle plastics but recycling is not enough. Plastic recycling is complicated, expensive and in some cases impossible. “Europe recycles 30% of its plastics and China 25%. The



global average is 9%. Portugal recycles 44% of its packages and the European average is 40%.

Recycling is important because it reduces the need to extract and refine more petroleum to manufacture plastic, but it is not enough. The solution is to spend less so as to produce less". According to Paula Sobral. "One of the problems of recycling is that the packages were not designed to be recycled. The packages have different types of material, different plastics that cannot be recycled the same way. There are 5 million types of different composites that the plastic industry uses as additives".

Another supplementary reason for reducing the use of plastic is that it greatly contributes to the production of greenhouse gases, both during the production process and also after being dumped into a landfill when it starts releasing methane while it is decomposing.

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**FRANCISCO FERREIRA**  
*Professor at FCT-NOVA and President of Zero Environmental Association, Portugal*

Francisco Ferreira is an associate professor in the Department of Environmental Science and Engineering at the Faculty of Science and Technology of the New University of Lisbon (FCT-NOVA) and a researcher at CENSE (Center for Research on Environment and Sustainability). He has a degree in Environmental Engineering from FCT-NOVA, a master's degree from Virginia Tech in the USA and a doctorate from Universidade Nova de Lisboa. He has a significant set of publications in the areas of air quality, climate change and sustainable development. Was President of Quercus from 1996 to 2001 and Vice President between 2007 and 2011 and member of the National Water Council and the National Council for Environment and Sustainable Development. He is currently the President of "ZERO - Sustainable Earth System Association", a national non-governmental environmental organization.

**Co-Sponsors:** FUNDO AMBIENTAL, INEA 2020, REPÚBLICA PORTUGUESA, TURISMO DE PORTUGAL, GFN, apa, ICA, UN environment, lipor, ZERO, CENSE, INIA, SCIA

Francisco Ferreira has outlined a huge overview of the environmental problems that affect the globe, starting with a reference to extreme weather events which are currently more violent and more frequent and which put down very clear proof of climate change and of mankind's part in the issue. "There is no way of telling if any given extreme event like the Hurricane Lourenço that hit the Azores Islands a few days ago, or Hurricane Leslie, or the wild fires that erupted two years ago were due to climate change or not...but when we analyse a series of events and look into their magnitude difference, this reinforces the idea that

nowadays, without doubt, climate change really exists and is a direct consequence of human activity; 90% of climate change happens as a result of human activity which produces greenhouse gases that get stored in the atmosphere” says Francisco Ferreira. The warning signs of climate change are everywhere, with new temperature records, droughts, ice- melting and extreme phenomena situations overcoming themselves constantly.

“We have ever more extreme occurrences “says Francisco Ferreira. “More frequent and severe droughts and more violent wildfires. Hurricanes are moving slower and the amount of water they release is higher, causing greater damage. And in the more freezing areas, ice is not only receding but there is also more new ice being created. But there is nothing better than the data we have from insurance companies to verify the impact of climate phenomena. The data from recent years clearly shows that the destructiveness of these occurrences is getting bigger and bigger”

A message that Francisco Ferreira put his finger on was that “climate change is not something that is happening somewhere far off” it has become a global problem that is already reaching everyone’s life on the planet. “The last report from the IPCC – Intergovernmental Panel for Climate Change that has included over 3200 scientists from all over the world, refers that the temperature increase could go up to 7 degrees until 2100 and the rise in sea-level could go up to 1,10 metres until 2080. These predictions are far more concerning than previous ones”. This means less rain, less water, poorer water quality and an increase in the number of floods.

What can we do?...We can do our part. “A quarter of CO<sub>2</sub> emissions in Portugal are related to the production of electricity and another quarter related to transportation. We also have two coal plants (Sines and Pego) that need to be shut down in the short term in 2021 and 2023, after the workers have been transferred to other activities. We got some good news regarding this issue a few days ago” says Francisco Ferreira. “Currently we are only taking advantage of 1,5% of the electricity potential coming from renewable sources. But even here we are treading in the right direction. In May 2016, we had 4,5 days of energy solely harnessed from renewable sources. In 30 years’ time, we will need to have a lot less cars and should only have zero

emission cars. In the cities, we will have mobility services from renewable sources instead of using personal vehicles. Aviation and Maritime transportation likewise, but with electrical mechanization still underway.

What we cannot do is say that we want to reduce emissions and then say that we want to double the number of flights from Lisbon in the next 20 years, we need coherent policies". Food is another problem that we will have to face. The environmental weight of a kilo of beef is extremely high... (bovine livestock produces 5,2% of greenhouse gases) and we need to change the way we produce and consume it. And we also need to eat less fish, of whom we are the greatest consumers in Europe, having 63 kilos of fish to each person per year.

So how can we change all these policies? Having all the population get involved in climate fighting, the young people and the others. "Jane Fonda who is now 81 years old has been arrested 3 times this year for protesting in front of the Capitol in favour of environmental protection". During the debate session with the public, a question regarding Lithium mining in Portugal enabled the counter argument of different visions on behalf of Francisco Ferreira and the panel moderator, Helena Freitas.

"Lithium is fundamental when it comes to battery manufacturing and these are crucial for electricity storage and for electrical mobility", said Francisco Ferreira. Portugal has significant lithium reserves and I think that mining cannot be totally disregarded. Certainly there are classified and protected areas such as Rede Natura (Nature Network) and Parque Natural (Natural Park) and those must be safeguarded, they are untouchable locations. I believe that some parts of the territory can be mined, but with caution and it seems like that caution has not been considered. The procurement procedure for Lithium Mining seems a little shadowy and ought to be clarified.

The local population has not received any kind of information, which is unacceptable. There should have been strategic environmental assessment regarding lithium mining in Portugal, because this may have serious environmental implications, namely regarding the utilization of water. It is quite sad that it has not been done.

Eventually, the mining will have to be done, but on a smaller scale than the companies would like to be doing. It is also hypocritical on our



behalf to say that we would love to enjoy our mobile phones and our electric cars and use solar energy, but then we rather the lithium mining be done in Bolívia. We must reach a consensus that meets environmental values”.

Helena Freitas stepped out of her moderating position to take on a different standpoint; “The Intermunicipal Community of Alto Tâmega includes the municipalities of Chaves, Valpaços, Vila Pouca de Aguiar, Ribeira de Pena, Boticas and Montalegre...these last two where lithium mining is intended to be carried out. They had 94.000 inhabitants in the last census and they have already lost 5.000” Helena Freitas defended. “These people have been seriously jeopardized by repeated interventions aimed at destroying their natural resources; hydroelectric projects and others. A strategic environmental assessment and clearness are needed but they are not enough.


These populations are in their right to deserve that the government officials find means of development that are compatible with their way of life. I fear that lithium mining will end up prevailing and we will eventually forget about the population but we cannot continue to do things this way. We need to find alternatives. These territories are of extraordinary environmental value.

We are talking about a territory that was the first to be classified by the FAO (Food and Agriculture Organization) because of its agro-ecological quality, it has indigenous breeds and distinguished characteristics of significant value. Reducing the mining impact is not enough. These territories can teach us and lead us towards better solutions with greater harmony, specifically in the agro-food industry and in the traditional agriculture industry.

**2<sup>nd</sup> INTERNATIONAL FORUM OF ENVIRONMENTAL FILM FESTIVALS**

**TIMOTHY BOULDRY**  
 Photographer, USA

Timothy Bouldry photographs, explores and educates people about open dumpsite activity and the communities living from them. He works with activists, scientists, environmentalists and humanitarians to help create cases for governmental powers to understand the changes these places need. He currently resides between the USA and Nicaragua where he is photographing and running scholarship programs for kids living at these dumpsites.  
 Learn more at: [www.TimothyBouldry.com](http://www.TimothyBouldry.com) and [www.ISWAKids.com](http://www.ISWAKids.com)



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Photographer and Documentary maker Timothy Bouldry, last speaker of the second panel, presented a project that he carried out in some landfills in Managua in Nicaragua, seeing children who get their livelihood from the trash, pointing out how sordid our consumer society can be.

With the support of an Austrian Association, the ISWA, International Solid Waste Association, and thanks to the auctioning of his pictures, Timothy Bouldry was able to create a schooling programme that currently involves 70 children and adults (from 4 to 43 years of age) three of which in Uganda. Timothy Bouldry started this work at the Landfill of Chureca, (the biggest in Nicaragua) where 1800 people are living and where government officials have been sending populations to on account of natural disasters that have occurred.

The videos that are shown by Timothy Bouldry, that carry a huge impact, make us aware of the violence that goes about at the landfills on a daily basis, in which many children have developed health problems because of their daily contact with toxic products. It also shows some level of hope that this project represents in the second poorest country in the Occidental Hemisphere. A girl who has already been supported by Timothy Bouldry's project has just been admitted to University to pursue a degree in Medicine.

In the report produced by **José Vitor Malheiros**



José Vitor Malheiros is a science communication consultant. He has been a journalist for most of his professional life, having devoted himself to science, technology, the internet, education, health and the environment. He is co-author, with António Granado, of the book *How to speak with Journalists Without Being on the Verge of a Nervous breakdown* (Gradiva, 2001) and the Study *Scientific Culture in Portugal* (Francisco Manuel dos Santos Foundation, 2015).

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