

What do we tell the children? Craig Santos Perez

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SPEAKERS

Nicole Diroff, Ben Yosua-Davis, Craig Santos Perez

N Nicole Diroff 00:01

You are listening to Climate Changed, a podcast about pursuing faith, life, and love in a climate changed world. Hosted by me, Nicole Diroff with my colleague at The BTS Center, Ben Yosua-Davis, Climate Changed features guests who deepen the conversation while also stirring the waters. The Climate Changed podcast is a project of The BTS Center.

B Ben Yosua-Davis 00:29

It's so great to be with you again, Nicole, in conversation today. So I just wanted to start by asking, we're both parents. What is the most amazing or amusing thing your child has done recently?

N Nicole Diroff 00:42

Hmm. Thanks for that question, Ben. I am thinking about actually a moment of my eight year old, we have been going to the same spot in the forest for the past couple of weeks to watch the seasons change in that place. There was a new flower we hadn't seen before. So we pulled out my handy dandy app and discovered that it is a red Trillium. When I was reading about the red Trillium discovered that it smells like rotting meat in order to have flies pollinate it.

B Ben Yosua-Davis 01:21

Wonderful.

N Nicole Diroff 01:22

So if I had been in the woods on my own, I probably would have just accepted that information from the app and been like, Wow, that's fascinating. But because I was with my eight year old,

of course, both of us got down on our hands and knees because we needed to actually smell this thing and confirm that this fun fact was a true thing. And I will tell you, Yes, it was quite foul smelling. And I would guess, flies rather enjoy it and help to pollinate that flower. But it made me think about how I just engage the world differently when I'm with an eight year old. I'm much more likely to get on my hands and knees and really stick my nose into a flower. How about you? What have you been up to with your kids?

B

Ben Yosua-Davis 02:10

Well, so our daughter Genevieve watched "Singing in the Rain" for the first time the other day, which if you haven't seen it, this became one of our go to pandemic movies because it's just this old fashioned ray of pure sunshine, setting a time when the movie industry transitioned from silent films to quote talkies. So at any rate, there is a point when there's a technological mishap during the moment when the melodramatic silent movie tries to add audio, and the No no, no, the bereft female lead gets swapped in the audio with the Yes, yes, yes, of the evil male villain. Well, Genevieve picked up on this. So for a while, whenever I change her diapers, especially if she was feeling defiant, she'd look at me and she'd say, no, no, no, very dramatically, to which I learned to follow with: Yes, yes, yes. To which she'd respond. No, no, no, and so on, until I realised if I responded to her No, no, no. We have no no, no, she'd respond with Yes, yes, yes, the argument would be over. So this is one of our fun games we do to make diaper changes about 15% more enjoyable.

N

Nicole Diroff 03:17

I love that. What a wise response, Ben, you just have to try on something new and see what happens. A good way to get a yes out of a kid. I hope everyone who's a parent is listening well to that. Ben, I'm excited about the conversation that we're gonna get to listen to and talk about today. And it's with a fellow parent of young children. Dr. Craig Santos Perez.

B

Ben Yosua-Davis 03:43

Yes, Craig and I had just an amazing conversation. He's such a thoughtful human being. And both of us are parents of young children, which means that we were able to go to some really personal places. Craig comes to us from academia in the world of creative writing. He is a professor in the English department at the University of Hawaii, where he teaches creative writing, eco poetry, and Pacific literature. And you will hear how much his own indigenous identity informs his work and is central to his life as well as to his identity as a parent. He also writes powerfully about the climate crisis in ways that I'm really excited to have everyone hear.

N

Nicole Diroff 04:23

This sounds so good. But before we dive in, let's do some centering. In every episode of Climate Changed, we provide you our listeners with a short time to center. Since our guest today is poet Craig Santos Perez, we have a recording to share with you of his poem.

 B

Ben Yosua-Davis 04:43

This poem is called Thanksgiving in the Plantationocene, and this poem really knocked me off my feet the first time I heard it. As he reads, you'll hear how Craig pulls back the curtain on this American holiday. And in doing so, he allows us to see the violence that is carefully hidden from our sight. So he invites us to see traditional Thanksgiving foods through new lens, one that reveals hidden people and difficult reality. However, there's also something incredibly playful about the poem in the reading. I think this is a perfect way to prepare ourselves for an engaging conversation about the conundrums we face in a climate changed world. His reading is accompanied by Hymn for the Brave by Miles Aveda.

 C

Craig Santos Perez 05:29

Thanksgiving in the Plantationocene Thank you instant mashed potatoes. Your bland tastes makes me feel like an average Thank you incarcerated Americans for filling the labour shortage and packing potatoes in Idaho. Thank you canned cranberry sauce for your gelatinous curves. Thank you native tribe in Wisconsin. Your Lake is now polluted with phosphate discharged from nearby cranberry bogs. Thank you crisp green beans. You are my excuse for eating dessert alamode later. Thank you indigenous migrant workers for picking the beans in Mexico's farm belts. May your bodies survive the season. Thank you NAFTA, for making life so cheap. Thank you Butterball turkey for the word, butterball, which I repeat all day. Say it with me. butterball? butterball? butterball, because it helps me swallow the bones of genocide. Thank you dark meat for being so juicy. No offence dry and fragile white meat, you matter too. Thank you 90 million factory farm turkeys for giving your lives during the holidays. Thank you factory farm workers for clipping Turkey toes and beaks so they don't scratch and peck each other in overcrowded dark sheds. Thank you stunning tank for immobilising most of the turkeys. Hanging upside down by crippled legs. Thank you stainless steel knives. Thank you scalding hot de-feathering tank for finally killing the last still conscious turkeys. Thank you, Turkey tails for feeding Pacific Islanders all year round. Thank you empire of slaughter for your fatty leftovers. Thank you tryptophan for the promise of an afternoon nap. Thank you, dear readers, for joining me at the table of this poll. Please join hands, bow your heads and repeat after me. Let us bless the hands that harvest and butcher our food. Bless the hands that drive delivery trucks and stock grocery shelves. Bless the hands that cooked and paid for this meal. Bless the hands that bind our hands and force feed our endless mouth. May we forgive each other and be forgiven.

 B


Ben Yosua-Davis 08:59

Craig and I actually talked for nearly an hour or so. I've chosen a few key moments to share with you and the listeners. And a link to the entire conversation is available in the show notes for anyone who's interested. What are the identities that are important to you?

 C

Craig Santos Perez 09:16

For me being an indigenous Chamoru from the island of Guam and also, of course being a Pacific Islander.



B**Ben Yosua-Davis 09:24**

I remember Peterson Toscano, a mutual friend, introducing Thanksgiving in the Plantationocene to us last November. And I don't think I've ever laughed in winced so much in three minutes before. And I actually shared it with my whole family but after Thanksgiving because I didn't want to morally complicate the mashed potatoes. And I've had this similar experience with several pieces in your book, *Habitat Threshold*.

C**Craig Santos Perez 09:49**

My book *Habitat Threshold*, opens with a quote from Donna Haraway where she talks about staying with the trouble. And I've always been struck by that idea of, you know, finding ways to live in this very complicated world, not to, you know, be utopian or dystopian, but to try to remain, you know, entangled within all these complexities, the horror and the beauty of the planet and of course, the human systems that we have built in. So that's what I tried to do in the poetry even if it does bring into question things like mashed potatoes and canned cranberry sauce.

B**Ben Yosua-Davis 10:30**

It was one of the things I loved, I was actually going around muttering butterball, butterball to myself, after listening to your poem. So for you, is this, this part of an ethic or do any of these poems come from, from a story?

C**Craig Santos Perez 10:44**

One of the major themes I write about is food, as well as agriculture, food supply systems. And one of my signature courses here, the University of Hawaii is actually food writing, I think food is such a wonderful way for us to think about these larger issues and think about diet and the ethics of eating the use of plastic and other packaging materials, the routes that the food takes to get to our plate, the animals that are slaughtered, as well as the workers who are often exploited. And so for me, as a poet, I tried to use those themes that everyone is knows, you know, the supermarket frozen foods, and then to create a space in the poem where we can ask these larger and deeper ethical, political, and ecological issues.

B**Ben Yosua-Davis 11:38**

I know for you, the ethical impetus behind your writing isn't just about some abstract good that you're calling people to, but it's about relationship, calling people into a different kinship, especially with the more than human world in which I think it's pretty safe to say, Western society's relationship with has been profoundly abusive. So I'm curious, then how does kinship weave itself in to your work, but also just the way you understand the world as you carry yourself in your day to day life.

C**Craig Santos Perez 12:07**

In my indigenous culture, we are taught that we are kin to all things in the world, and everything is interconnected. In that sense. Everything is our relative as well. And we should treat the lands, the waters, animals with the amount of reverence and respect and care that we would give to our own elders. With that kind of ethics that I grew up with, I tried to then explore that through my poems by addressing these everyday issues, as you mentioned, and thinking about our relationship to the more than human world, thinking about how ideas of kinship can provide us with a new way of being with others that highlights our interconnections and our interdependencies so that hopefully, we can treat other beings with the same respect that we would want to be treated to create more sustainable relationships. And so that's really what I hope to explore in the in the poems, but also to show how entangled we are in these problematic relationships and how you know, whether it's our capitalist system or our food systems kind of put us in these very exploitative relationships that we need to find ways to get out of and transform.

B Ben Yosua-Davis 13:27

I'm wondering if you might have a poem you could share with us that speaks to some of what we've just been talking about?

C Craig Santos Perez 13:34

Yes, so I have this poem called Blood Ivory. It was written after I took my daughter to the Honolulu Zoo. She loves elephants, so took her to see these majestic animals. And at the time, they were doing an exhibit about the illegal ivory trade in Hawaii and of course around the world and learning about how elephants are treated just to retrieve their ivory. Blood Ivory. When we approach the elephant enclosure at the Honolulu Zoo, I lift my daughter up so she can see them playing in the shallow pond. "Look," I say to her, "They love the water, like you." Today, 96 elephants are being slaughtered across Africa's wounded savanna. Poachers, armed with assault rifles, surround the herds. The adults stomp and trumpet, encircling their calves. Bullets, those small human tusks, bite through thick, wrinkled skin. The men stand above the dead but don't feel awe or majesty" they only feel their own awful poverty" so they hack, saw, and sever the incisor, once used to split bark, dig, and forage. Flies swarm, vultures hover, and warlords sell the "white gold" to fund conflict and terror. Carvers shape the raw tusks into religious objects, art, and jewelry"then smuggled across the planet, which has become a man-made elephant graveyard. Why do we worship the things that cause others the most pain, like ivory and gods? This year, 35,000 elephants will be slain. My daughter waves goodbye to the animals as we walk towards the exit. Do we build zoos to save what we've sacrificed, to display what we dominate, or to cage our own wild urge to kill any breathing thing? My daughter plays with a stuffed elephant doll in the gift shop. Without a state ban, the ivory market in Hawaii will soon become the largest in the US.* "Look," I say to her. "It has ears, and a mouth, and eyes, just like you." She touches its tusks, smiles, then touches her own teeth.

B Ben Yosua-Davis 15:44

Thank you for that. One of the other reasons I resonate a lot with your work is because both of us are fathers. I'm a parent to two young children, Michael, who's six and Genevieve who's two and a half, I find that this in this moment being a parent is it's a really emotionally challenging

and complex sort of thing. I often find as I think about climate, that I feel much less climate anxiety on my own behalf than I do on my children's behalf. And that's something I noticed a lot with parents now is they is this question of like, what, what world are we giving our children, it's okay, if things are rough for me, but we look at these beautiful, these beautiful creatures that are so open to the world in ways that I know for me are constantly bringing me back to the fundamental goodness of reality and go, "What am I supposed to do with this damaged future that I'm giving them?"

C

Craig Santos Perez 16:44

I also have two kids now age seven, and four. And I can totally relate to struggling, feeling anxiety and worry as they are, you know, still pretty young and vulnerable in many ways. I have two girls too. So you know, as we know, you know, girls and native girls are often more vulnerable, in a lot of different and unfortunate ways. You know, that deep concern that you're expressing is something I've been feeling as well. Not only, you know, during the time of climate change, but also the past couple of years with a pandemic, you know, feeling guilt and shame and not trying to, you know, look away or ignore what's happening, as well, but trying to, you know, reckon with, with all of those emotions. Poetry has really helped me deal with those, those emotions and to, to give me a place to process. You know, being a parent, in a time of climate change and the pandemic.

B

Ben Yosua-Davis 17:49

You use the word entangled to describe what you're trying to do with your work. And I think in some ways, being a parent is one of the places where I find that entanglement is really, it's really visible and really manifest, because there is all the fear and the anxiety. But there's also the beauty and the hope. And there are times I know, my son, Michael has taught me some incredible things about what it means to be a human in in this moment, and how my children growing up as they do in a cultural context that teaches them to kind of be very disconnected from the more than human world where at an intuitive level, he has these relationships with other beings that are not human in ways that are just utterly natural. And call me back to something that you know, as I've grown into my own life, it's harder for me to access. So I'm curious for you, where you also access the joy with being a parent in this moment, which oftentimes does provoke so much anxiety because we know what is in our children's future.

C

Craig Santos Perez 18:53

That does remind me of how much my you know my kids, they love watching cartoons that have you know, animal characters, they love going to the zoo, the books they they enjoy the most are often about about nature, and, you know, fantasy, kind of imaginary worlds. And to me, their their sense of childlike wonder, and awe and joy for you know, this, this beautiful planet that they're they're discovering, and, you know, the place that I live in Hawaii, despite, you know, all the environmental injustice issues going on there still parts that are so beautiful. And, you know, introducing our daughters for the first time to the ocean, for example, is one memory of joy that comes to mind. And, you know, thinking about how, how their sense of wonder, you know, does kind of, you know, inspire me in many ways, and does bring me

moment. It's a joy that, you know allows me to kind of keep fighting for for environmental climate justice and to give kind of buoys my hope that, you know, we still, we have to keep fighting for the next generation.

B

Ben Yosua-Davis 20:15

I wonder if you have another poem you might be able to offer us?

C

Craig Santos Perez 20:20

Yes, well, this conversation is making me think of a poem from my book titled A Sonnet at the Edge of the Reef. And I wrote this after taking my daughter to the aquarium here, A Sonnet at the Edge of the Reef. We dip our hands into the outdoor reef exhibit and touch sea cucumber and red urchin as butterflyfish swim by. A docent explains: once a year, after the full moon, when tides swell to a certain height, and saltwater reaches the perfect temperature, only then will the ocean cue coral polyps to spawn, in synchrony, a galaxy of gametes, which dances to the surface, fertilizes, opens, forms larvae, roots to seafloor, and grows, generation upon generation. At home, we read a children's book, The Great Barrier Reef, to our daughter snuggling between us in bed. We don't mention corals bleaching, reared in labs, or frozen. And isn't our silence, too, a kind of shelter? So I wrote that poem. You know, as we were talking about, you know, kind of introducing our daughter to the wonder of coral reefs and reading this book with her looking at all the colourful pictures and the vibrant underwater ecosystem. And, you know, in the back of my mind, I'm like, I know, coral bleaching is happening right now. I know the oceans are acidifying. You know, I know that, you know, our islands are more vulnerable because of the loss of our reefs. But I didn't want to tell her that, you know, I didn't want to kind of break that in the sense just yet. And so I was thinking about, you know, sometimes our parental silence, you know, protects our kids gives some shelter, at least for a little while longer, until they do have to confront the harsh realities, as well. And so that made me think about, you know, another kind of trouble that we have to live with, you know, as parents thinking about when to tell our children about, you know, what is what is happening in the environment, and the changes that they will be confronting soon.

B

Ben Yosua-Davis 22:55

Have you had moments yet with your daughters, where you decided to disclose rather than to provide that shelter?

C

Craig Santos Perez 23:05

You know, I haven't yet. My oldest is seven. And, you know, she is still very much in that, you know, she loves swimming, she loves going for walks in the park, or in the forest, and I just still struggle, I don't have the heart to, you know, kind of tell her the full story of what's happening here in the Pacific. And so, I'm, I'm dreading when that day comes and really thankful for a lot of educators and and folks who develop, you know, climate change curriculum for K through 12.

And, you know, so that she can also have a place in school where, you know, she can learn about it, you know, with teachers, with her classmates her age, so that, you know, I'm not alone as a parent, trying to tell her about those realities.

B

Ben Yosua-Davis 24:05

I think that we're not alone part is really important. I think about this a lot, because I think sometimes there is this, there is this myth that we have to keep reinventing the wheel. When we're facing these challenges. I wonder if you might share more with us about the role of poetry in the movement and in your own life as well.

C

Craig Santos Perez 24:28

You know, poetry has always been that space for me to, to wrestle with, with my emotions, to reshape my anxieties and concerns into a piece of art to be creative amidst all this destruction around us. And, you know, but beyond that, when I teach poetry, I see how it also, you know, educates and transforms my students. When I have my students write their own poetry, you know, I could then see how it gives them a space for creative expression and for healing. And then I've also noticed how, you know, once students learn about these issues, once they write their own poetry about what is happening, they're much more inclined to actually, you know, go to a beach cleanup, or to march in the climate change rally or to attend other environmental events. And at these events, what's exciting is that the arts and the humanities are always woven into them. So there are always poets and musicians playing music, performers, here in Hawaii, they're often like hula dancers and chanters as well. And so it really is not only a political space, but also a very creative space. And I feel like that's important. Because, you know, as everyone listening knows, is like, environmental activism and politics can be very draining, and lead to burnout quite quickly. And so I've noticed how the arts, music, and literature can actually like refuel us, and reignite that passion and give us the energy and inspiration to keep fighting and to keep going to the legislature or to attend the next rally, and so on. And so I'm really grateful that the movements have really brought together both politics and art.

B

Ben Yosua-Davis 26:28

So I first just want to say thank you so much, for taking some time to talk to us today, I really appreciate the authentic witness of your poetry to both the beauty and the horror that underlie life. And I know it's certainly, as I've read your poetry, it's something that's really woken me up to some of those, those complexities in ways that I'm very grateful for.

C

Craig Santos Perez 26:53

I don't know, I feel kind of emotional now. So I was just, I just want to say thank you for for bringing us to a deep place and really, you know, tying in, you know, both the poetry and environmental concerns, but also just these really, really human and vulnerable, honest questions. So thank you, Ben.

B**Ben Yosua-Davis 27:13**

Well, thank you, Craig. And I appreciate that you showed up for this in a really real way as well. I think about interviews, they are in some ways, a contemplative exercise where like, I have a list of questions and stuff like that. But then part of it is feeling out like what conversation needs to emerge right now. And paying attention to that. I had a great question about like the artifice of Western civilization in the ways that breaking down freaks white people like myself out but that was the conversation we had about poetry was far better and far cheaper or to the thing that wanted to to emerge.

N**Nicole Diroff 28:05**

Ben, I'm so grateful for that conversation that you had with Craig and shared with us. I think the role of arts and culture in this moment is just so critically important. I was in conversation with a friend recently who was reflecting on a niece or nephew who was starting college, and she was saying, Oh, we just need more scientists. And I was thinking, maybe, but I also feel like we need so many more artists, so many authors in these times. And it makes me think of one of the essays in the book *All We Can Save*, which is a book that we have done quite a bit with at The BTS Center. The essay is called "Harnessing Cultural Power." And it's written by Fabiana Rodriguez. And she says, "Culture is in a constant battle for our imagination. It is our most powerful tool to inspire the social change these times demand, as the old narrative of capitalism reveals its devastating failures. We urgently need more compelling and relatable stories that show us what a just, sustainable, and healthy world can look like. We need our storytellers, a mighty force to help us shift our mythology and imagine a future where together we thrive with nature." I think we keep turning to artists, at least in our work with The BTS Center, because we are so hungry for the stories and for the ways to hold the paradox of what is our current moment. And wow, Craig and his poems do that so well,

B**Ben Yosua-Davis 30:01**

I agree. And one of the things I've been thinking about is, if this really is a spiritual crisis manifest in the form of an ecological one, and I use that word spiritual very broadly, that it's so important for arts and for poetry to be a part of how we engage with that, because it's important for us to have a language that can mean more than one thing at the same time. To also have ways of describing experience that push at the edges of our perception, because so much of the climate crisis is about the things we don't see because we've been normed not to see them. And that's the thing that is so amazing, and so powerful, for me, at least about Craig's poetry, is that you take something as prosaic as Halloween, or Thanksgiving. And then he says, Okay, this is what you see. Now, let me push out your perception. So you can see kind of all these other things that you, for instance, me as a white western male, had been trained not to see. And so much of this crisis is not about active malice, it's about, trained inattention about the things that are most important. And incidentally, I would say as part of that, we need poets and musicians and authors who don't just speak to privileged college educated folk like you and me, but can speak to everyone because we all have a stake to play in this crisis. And that's one of the things I love about Craig's poetry. Many people have that cultural reference point of butterball butterball butterball, which was just one of the moments I really, really, really, really loved. And that gives them an in to introduce this other conversation as well.

N

Nicole Diroff 31:35

I like what you said about poetry pushing at the edges of our perception. And that certainly happened for me in Craig's poem, taking the context of a zoo, or an aquarium with his young child. And I have absolutely stood in those places with my young child. And the way in which he weaves in complexity into that moment. It's so powerful. I have been thinking a little about the idea that we need to invest in, in responding to climate change. And what does that investment look like? Which could very literally be government dollars going in particular places? But what if some of that funding not only went towards solar panel installation, but also went towards education, and poetry, and expanding our ability to perceive? What if educators and artists were actually understood to be climate change professionals in an expanded definition of that concept?

B

Ben Yosua-Davis 32:51

Right, that's creating a lot of trouble. That's creating a lot of trouble. I mean, I think people get like the scientific frame for engaging with climate because it doesn't weave in the sorts of complexities. It's kind of here we have a technical issue like this widget isn't working. And now we're going to hire the experts that are going to help us fix the widget. So it works again, and I think that's a frame that a lot, a lot of folks kind of take into the climate crisis. And that is not the frame, the artists and poets and writers of all stripes, bring into that. Instead, they actually step back and say, Is this a widget? Can it be fixed? Are these people actually the experts? What do we also not notice that is working or is broken? But I think for me, that's one of the places where, where the conversation really, really starts to hit home, as I think about both how I carry myself in my own life, but but also like, how do I parent in this moment where our kids still are living in this very tight kind of bubble that is created by our society and created by us as parents. And I think Craig talks about that really wonderfully when I asked him, so how do you talk about the climate crisis with your daughters? And he admits: I don't. For me, that was a really powerful moment. And I think there's actually a really good impulse there. So I'm just I'm really curious then like for you, Nicole. How do you share about these moments with Elliot, and where do the arts and poetry and some of this stuff play into that for you?

N

Nicole Diroff 34:17

That I thought was a really important moment in your conversation, this desire to protect our children and not having the heart to reveal something really challenging. I just listened to a recent podcast on the On Being podcast with Krista Tippett, and she was talking to Kate DiCamillo, which she is a very tenured and well known children's author. Kate was talking about exactly this. When is it our role to protect the innocence of our children? When do we shift out of that posture, she said, "My role as a storyteller with children is to tell the truth and to make it bearable." That just struck me really powerfully. I've thought about it a lot within the context of raising a white child. This sense sometimes out there about, well, when they're old enough, we'll introduce them to racism and the reality of that in our world, I've made a real commitment to finding the right language, because my child may be five, or six, or eight, or 12, to find the right language to have the conversation, but making sure that that my son knows that I'm the sort of person to talk about these topics with that I'm desiring to learn and live in this world at the same time that he is. It's really important with our children, and I say with our children, but I kind of mean just with other people to allow the space for authentic expression of emotion.

When my child was maybe two or three, his favourite book was an animal encyclopaedia, it was a children's animal encyclopaedia, so lots of pictures in different pages. And he asked what the different coloured dots meant next to each animal. And I told him, Oh, that tells us whether that animal is doing well, and there's lots of them in the world, or whether that animal is threatened, or whether that animal is endangered. He accepted that information. And we were looking through and talking about it a little bit, and we turned to the page of the apes. Every one had a red dot, which meant endangered; my child just started weeping. I mean, he just couldn't control himself with the emotion of receiving that information. For me, also to create the space for that sort of response, and back to arts and poetry and the possibility for evoking emotion, that then we actually can, we can sit with because our grief is a reflection of what we love. And knowing how to grieve teaches us how to love. I want to thank you for the conversation that you had with a poet with a parent, that definitely left me thinking and feeling. In this podcast, we want to make sure we create space for talking about next steps. So let's do that. Ben, what could we do next?

B

Ben Yosua-Davis 37:51

I actually asked Craig this very question. What is something that someone can do after hearing this conversation? If you remember, he spoke about his students who write poems about climate change the ecological crisis or the natural world, it helps them process their feelings. In some cases, it even opens the door to practical and meaningful actions. So even if we are not poets like Craig, it's really helpful and often very important to do creative work around these topics. And I imagine that there are some of you who are listening who would benefit from writing a poem about one of the topics that came up in this podcast, that I'd like to encourage you as a next step to follow Craig's advice and do that.

N

Nicole Diroff 38:33

And if any of you end up writing a poem, please do share it with us and other listeners on social media, or, of course with your family and friends. If poetry isn't exactly your thing, I also invite you to engage in other forms of artistic practice. For any of you who are interested in playing with painting as compared to poetry, I invite you to go to <https://thebtscenter.org/earthbound-practices/> And you can look for a couple of creativity practices, led by our friend Bronwen Mayer Henry, where she invites you to take out some coloured pencils, or chalk, or pens and play with a notebook.

B

Ben Yosua-Davis 39:19

Craig actually added another possible next step as well.

C

Craig Santos Perez 39:24

That was actually something that you said that really inspired me was how, you know, during the pandemic, you would spend time on your porch or in your yard during sunrise and sunset. I was inspired to do that. So maybe that'll be the stuff I will recommend is just to spend

spend some time in those dawn and dusk hours outside with loved ones, with a favourite beverage to really just be in that moment and to connect to the deeper spirit of things. And so thank you for sharing that.

B

Ben Yosua-Davis 40:00

You can also check out more of Craig Santos Perez work, you can visit his website CraigSantosPerez.com. You will find links to his books including *Habitat Threshold*, which was published in 2020. You can also see videos read essays and learn more about his research

N

Nicole Diroff 40:25

Thank you so much to each of our listeners for joining us today for this episode of the Climate Changed Podcast.

B

Ben Yosua-Davis 40:33

We would love to hear your thoughts and responses to our conversation. We also welcome any suggestions you have for this new show.

N

Nicole Diroff 40:40

Feel free to email us podcast@thebtscenter.org. That's podcast@thebtscenter.org .

B

Ben Yosua-Davis 40:49

Our podcast is produced by the wonderful Peterson Toscano and is a project of The BTS Center in beautiful Portland, Maine.

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Nicole Diroff 40:56

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