

Thesis Documentation

**QUANDO O DINHEIRO CHEGA**  
**WHEN THE MONEY ARRIVES**

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mentor: Christina Zimmermann

Master in Documentary and Experimental Film  
FS 2026

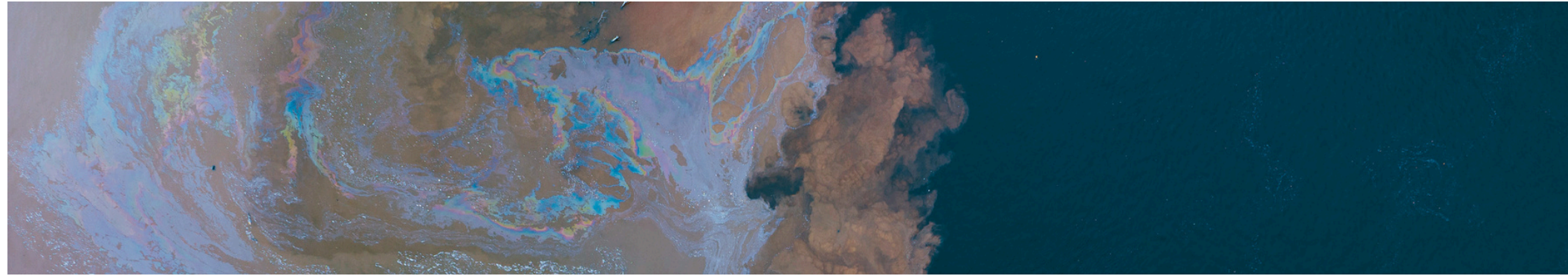


A mining barge sucking gold from beneath the skin of the Kako River.  
Territory of Kapohn people, Amazonian rainforest, Guyana July 2024. Research trip.

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CLARISSA DE OLIVEIRA LEVY



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## Project Facts

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### WHEN THE MONEY ARRIVES

documentary | 17min.

DCP | 16:9 | 2K

original language: Portuguese, English

subtitles: Portuguese, English

#### logline

What is the price of a forest? Between the Amazon rainforest and the Swiss mountains, a clash of worlds over the idea of turning nature into currency.

#### short synopsis

As night falls over the Amazon, conflicting interests and good intentions meet in an unlikely encounter. Forest community leaders sit face to face with carbon market executives, entangled in a system that turns forests into carbon offset credits. A dialog unfolds, yet one question persists: how to calculate the price of a tree's breath?

#### long synopsis

What can happen when those who value the forest financially meet those who live in it?

From Zurich, Franziska Heidenreich calculates the future in tons of CO<sub>2</sub>. In financial spreadsheets, trees become numbers, and the Amazon rainforest is given a price. A pioneer in the carbon credit market, she works turning forests into financial assets, convinced that the green economy can rescue the planet.

Across the ocean, Auricélia Arapium carries in her body the memory of rivers and landscapes swallowed by so-called “development.” Used to confrontation, she has been saying: “we must challenge this very green economy if we truly want to postpone the end of the world.”

When the Money Arrives drifts between the power corridors of Switzerland and the winding rivers of the Amazon to create an unlikely encounter. Behind the scenes of COP30 in Belém, Brazil, the film crew brings together four people who had never met—but whose worlds are tightly bound by the same issue: carbon credits.

Carbon credits—financial instruments that turn carbon stored in trees into tradable assets—claim to protect nature by making it profitable. When the Money Arrives questions what happens when preservation depends on the same economic principles that drive destruction. Can a forest truly be saved by turning it into a product?

To confront these questions, the executive who sells carbon certificates sits beside the Indigenous leader who fights to protect her territory. Joining them are Steve Zwick, carbon market advocate who believes in bridges, and Alex Maciel, an Amazonian activist and who desires alliances while demanding reparations.

Surrounded by the camera and provoked by the filmmaker’s questions, a symbolic confrontation unfolds. Who has the right to buy clean air? How can the work of the trees—and the lifeways rooted in them—be traded?

Arriving at a rare moment of confrontation, the film reveals a clash between worlds usually separated by oceans, power structures, and irreconcilable ideas of value and future. Not to find common sense, but to invite us to sit with the discomfort of not having answers for a planet in crisis.

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## director's statement

When the Money Arrives was born out of my experience witnessing radically different worlds inhabiting the same planet.

I grew up in Brazil, where we experience very early what it means to live in a society built on inequalities. It was in this context that I became an investigative journalist, and it was also there, conducting fieldwork for the last five years in the Amazon, that I got close to the complexities of the disputes surrounding the world's largest tropical forest. A place that forces its diverse people to navigate the tension of being seen simultaneously as guardians of a planetary future and as obstacles to development.

During this work in the Amazon, I met Alessandra Munduruku. At different moments and periods, I listened to her stories and the way she thinks aloud—always connecting lived experience to broader philosophical and political questions. What stayed with me were her reflections on how to collectively imagine and create conditions that make life in the forest viable today, without needing to become a version of what others expect. She speaks with precision about contradictions, not needing to reduce them to slogans. Her thought opened a space in me.

Later, living and working in Switzerland—a country at the forefront of green finance—I set out to understand how the forest is imagined from within this system. I wanted to get closer to the economic and mindset frameworks shaping the promises of market solutions. That's how I met Renat Heuberger. Our first conversations were long, as we found in common a genuine curiosity for complex questions, even in different ways. Renat is comfortable discussing dilemmas and does not pretend to have simple answers. He sees climate finance not only as a tool but as a necessity, and I was struck by the power he also holds in his beliefs and faiths.

This film emerges from a desire to share with an audience the collision of worlds I've witnessed throughout my personal and professional journey. These two voices— What drew me wasn't the idea of a dialogue to find common ground or consensus, but the possibility of creating a space where their incompatibilities could exist side by side. It's in these irreconcilable aspects that I find meaning. It is this encounter—real yet arranged, asymmetrical yet transparent—that I felt compelled to film. A moment that we can sit with the inconvenience and ambivalence,

without the documentary attempting to resolve the tension.

To do this, I worked to bring together a constellation of voices, guided not by the search for consensus but by a deep interest in the singularity of each identity. Together, the protagonists explore questions that resist easy answers. In documenting this process, When the Money Arrives (wt) is an attempt to experiment with the edges of individual perception, the words we choose, and the things we are (or aren't) able to name or dream of.

The carbon market appears not as a central theme, but as a symbolic device—an entry point into a broader narrative that claims to save the forest. Less interested in explaining how this market works, I'm fascinated with what it represents: the belief that the forest must be monetized in order to remain standing. What prophecy does it whisper when it suggests that only what has a price can survive?

The film is my invitation to witness what can emerge from the confrontation between views on nature, money, and value. I believe that the absence of definitive conclusions holds creative power—a space where friction generates narrative tension, where thoughts move, and questions dare to go further. Through this approach, I aim to deepen the audience's awareness of the subtle inequalities and power structures embedded in the language of sustainability, making visible and audible aspects of market-based climate solutions that often remain abstract, even if they have become naturalized as a pop-up offering to offset carbon when purchasing a flight.

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The surreal forest. An image that did not make it into the film, yet remained in memory and guided the color grading.

View from a riverside window on the Tocantins River. Pará, Brazil. November 2025. *Shooting trip.*

## A Brief Introduction for Context

### from where all came from

This project began long before I applied for the Master's program at HSLU. Working as an investigative journalist based in São Paulo, while traveling frequently to the Amazon, I first encountered the controversy surrounding the carbon credit market in 2023.

Looking for ways to fund and pursue investigative work in the Amazon, I pitched a project to my former editors about the impacts of the arrival of the carbon market in the territories of traditional communities and Indigenous peoples across the Amazon region—not only in Brazil, but throughout the broader Amazon rainforest that spans multiple countries.

My editors, to whom I remain deeply grateful for their support and openness, listened to my pitch and said: “But Clari, this sounds more like a documentary project than a journalistic investigation.”

They were right. At the time, however, the agency where I worked did not produce audiovisual content. So we developed the idea as a series of investigative reports and applied for funding from the Nia Tero Foundation. Once we secured that first grant, I began nurturing the seed that, three years later, would become this completed documentary.

As part of this journalistic project, I visited Indigenous communities in southern Amazonas (Brazil) that were interested in entering the carbon market, as well as communities in Guyana that had been forcibly incorporated into a carbon project and claimed they had lost autonomy over their own territory.

These trips provided both an initial visual research process and the foundation for the film's content. I returned with footage that later supported my application to the Master's program, but also with an important realization: it made little sense to document the impacts of the carbon market's arrival because, in most places, those impacts simply did not exist.

In most territories, the carbon market existed only as discourse—as a form of storytelling promoting the possibility of receiving financial compensation for preserving the forest. It generated many unanswered questions, but very little tangible reality.

In short, the market arrived as a narrative, as a discourse. Materially speaking, the money never arrived. And it still had not arrived by the time I completed the film.

This realization led me to understand that, more than any concrete action or outcome that could be captured through images or testimony, the carbon market manifested primarily as a discourse sustained by a regime of belief. A narrative grounded in the belief that, in order to avoid destruction, the forest must have a recognized value—which, under the dominant belief system of the capitalist world we inhabit, means a value expressed in dollars.

It would not be possible to show what happens when carbon credits are issued or sold, how the price of the CO<sub>2</sub> stored in the forest is calculated, or what people actually do when this market arrives with its proposals for the financialization of territories and ways of life.

Because this market exists in concrete reality—in the territories—in much the same way that it exists inside the offices of companies that sell environmental offset certificates: as an abstract product, something that can be bought and sold like stocks on a financial exchange, yet does not truly exist beyond computer screens. And beyond the sales pitches—or moral absolution narratives—used by those who commercialize it.

Gradually, I realized that if the basis of my practice is documenting realities, then in this case what remained to be documented was the performance of a discourse.

That is when I understood that my film, more than a film of action, would become a film about narratives and the systems of belief that sustain them.

In this sense, the performance I wanted to document was the performance of a set of words, of statements and enunciations—discourses whose power extends far beyond the subject of carbon credits themselves.

By speaking about value, money, and humanity's relationship with nature, I hoped that my protagonists—and through them, myself—would reveal their cosmologies.

Worldviews that, by touching on climate emergency and attempts to postpone the end of the world, inevitably begin to resemble forms of prophecy.



Inexactness and natural blur. My favorite representation of the forest.  
An aninga leaf on the banks of the Tocantins River. November 2025. *Shooting trip.*

## Early morning thoughts

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Here I share a collection of notes that were important throughout the process.

**to invite the audience to sit with the discomfort.**

**Always write first in Portuguese.**

**to be present with the disturbance.**

### *A Rather Pretentious List of What I Want This Project to Do*

- *Question the destructive practices of (neo)colonial modernity.*
- *Give myself permission to learn and play with moving images.*
- *Work with a team that has more experience than I do.*
- *Learn a new discursive choreography: not to convince, but to suggest.*
- *Create discomfort.*

**só aos poucos é que o escuro é claro  
is only little by little that the dark gets bright  
we all need an ethnography of the elites!**

Life-work reference



important reference for everything  
since long a work that stays with me and guide thoughts



**PARANGOLES (1979)**  
Hélio Oiticica. Brazil. Sculpture

Parangolés are wearable sculptures or capes created by Brazilian artist Hélio Oiticica between 1964 and 1979. Made of vibrant fabrics, plastics, and found materials, they transform static viewers into active participants. The artwork only fully exists when worn and danced in, celebrating rhythm, freedom, and the revolt within the body.

## Early morning decisions

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### On Defining the Format

I love interviews. With Brazilian documentary filmmakers Maria Augusta Ramos and Eduardo Coutinho as constant references in the way I think and work, I have a deep appreciation for the space that dialogue can occupy within a film.

I also come from a social context where oral history is deeply valued, and it has been my primary source of material throughout my works. Once I understood that this would be a discursive film, I began asking myself what kind of format could make the film's discourses dance.

While reading extensively Patricio Guzmán's book *A Way of Making Documentaries*, I came to understand that I needed to create a dispositif—a structuring device—for the film. As Guzmán writes, a riverbed through which the elements of the narrative can flow. Following that advice, I arrived at the idea of the Encounter as the film's central device. Once this idea emerged, everything became clearer. It became much easier to explain my intentions, both to the team I was gradually assembling and to the protagonists I was inviting into the project.

### On the Subject and the Conceptual Approach

Today, I can see that my interest in this subject goes beyond a curiosity about contemporary dilemmas such as ecology or climate emergency. What truly interests me are liminal spaces. The in-between places.

I feel that I inhabit a kind of in-between place myself. I grew up in a rural region of Brazil as the daughter of farmers, yet I also gained access to higher education institutions and hold a citizenship that grants me rights—and, in this world, privileges—as a Swiss citizen. I live between two worlds.

I also see the historical moment we are living through as an in-between moment. To summarize it through Antonio Gramsci's now almost clichéd formulation: a historical moment in which the old is dying, but the new has not yet been born. This understanding resonates deeply with me and ultimately guides my practice.

My interest in these liminal spaces gradually materialized in the decision to make the film a collision between two worlds: the forest and the financial center of capitalism. Understanding both as producers, in their own ways, of systems of belief, I became interested in what happens when we reduce the distance between them. This is why I quite literally worked to place these two worlds face-to-face at the same table, under our cameras and microphones.

### Reverse Ethnography

Colonialism was also sustained by a set of visual discourses, by a gaze directed toward the Other—always non-white, non-Western, non-European. Pointing our lenses toward the exotic lives of the Other is one of the gestures that reinforces the distance between us and the represented subject—or object.

The long tradition of frontier films, the exoticizing gaze cast upon the Amazon rainforest, and decades of ethnographic studies focused on Indigenous peoples have produced representations that distance us from them. Representations that ultimately serve as structures for the affirmation of Western power. Part of my work emerges from a desire to reject this tradition.

Not by rejecting ethnographic aesthetics themselves, but by shifting their target. In some way, I sought to create a reverse ethnography, placing the European “normal” at the center of the lens as the Other, and attempting to reproduce the same sense of distance and defamiliarization that has so often been imposed upon people from the Global South.

### Staying with the Trouble

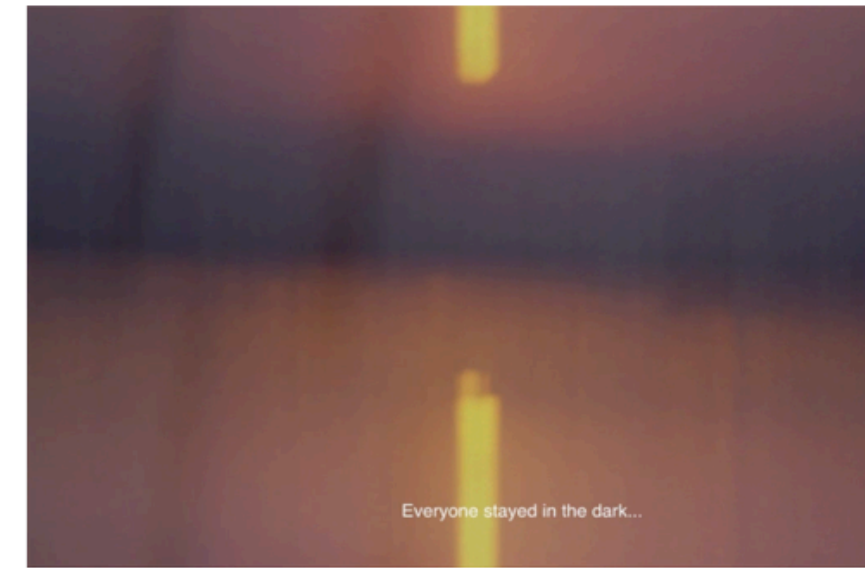
The anxiety to find answers and formulate solutions stems from a utilitarian mindset and from the demands of productivity under capitalism. What becomes possible when we refuse to seek answers? When we refuse to sketch solutions?

Strongly inspired by the theoretical work of Donna Haraway, I gradually understood that the gesture I wanted my film to make was an invitation to stay with the trouble.

Haraway's feminist thinking, alongside the writings of Truduá Odorico and Ursula Le Guin, helped me recognize the possibility of making discomfort itself the intended destination for the audience. And nothing more. No redemption. No resolution. A challenge—fortunately not an unprecedented one—to classical narrative structure.

## Project references

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**QUEBRANTE (2024).** Janaína Wagner.  
Brazil. Documentary. 23'

QUEBRANTE, by Janaina Wagner, is an important reference in the way it interlaces landscape, memory, and sensory lens to create a piece that rejects direct realism in favor of excavation and fabulation.

**Look Closely at the Mountains (2018).** Ana Vaz. Brazil, France.  
Documentary. 30'

By drawing unexpected parallels between Brazil's Minas Gerais and France's Nord-Pas-de-Calais, the film shows how two distant geographies, both scarred by centuries of extractivism, can mirror each other.

# Pre-production

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First moodboards with images from research trip and internet.

## Preparation: making a rehearsal

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The encounter between forest leaders and representatives of the carbon market was established as the central device of the film. For this reason, throughout the semester I devoted significant time to preparing and thinking through the details of how this encounter would be constructed. As part of the preparation for this crucial moment, I organized a rehearsal—a kind of pre-enactment of the real encounter.

I invited four actors—two Brazilian and two European—to study the profiles of my real protagonists and take part in a filmed improvisation, effectively rehearsing the real encounter. For me, this was an experiential opportunity to understand three main elements: my own position as the “mediator/initiator” of the conversation; the physical arrangement of the participants and the resulting dynamics of their interaction as seen by the camera; and our framing, camera movements, and lighting.

We held the rehearsal on a Saturday morning in September, at the HSLU studio. Over the course of approximately three hours, we recorded two takes of a conversation that simulated a dialogue initiated by me, based on the questions structured in the film’s pre-script. It was a fascinating experience. I had never worked with actors before, and it was invaluable to have four dedicated and generous people helping us—especially me and Janosch, the colleague I invited to work as the project’s cinematographer—to visualize the challenges of making the encounter both engaging and visually compelling in an audiovisual form.

As a result of this exercise, several fundamental decisions became clear to me: the table would need to be round; the encounter should take place in a dark environment, fostering a sense of solemnity and visual drama; static cameras pointed at each protagonist would not serve my intention—what I needed were cameras in constant motion, reacting to the conversation; and we would need to work with light very carefully to avoid a flat, television-like aesthetic, embracing instead the challenge of creating subtle and nuanced lighting.



Rehearsal set up: we worked with two people operating three cameras, one sound recordist, and a simultaneous interpreter providing Portuguese–English translations.

stills from the rehearsal



# Defining the protagonists constellation

## Changing protagonists

From the outset of organizing the encounter, I always worked with the possibility of including additional characters. The core objective was for the meeting—and consequently the film—to present, with a certain degree of depth, four protagonists: two forest-based leaders from Indigenous peoples or other traditional communities inhabiting the Amazon rainforest, and two representatives of companies operating in the carbon credit market, preferably based in Switzerland.

Although my initial intention was to have four people seated at the table, throughout the entire process I remained in continuous dialogue with a broader group of potential participants. In this sense, there was a pool of approximately six to seven individuals with whom I maintained regular contact. This openness ultimately proved to be a crucial strategy for making the encounter possible, as several people ended up canceling their participation—not necessarily in the film as a whole, but at key moments in the process. One such case was Renat Heuberger from Switzerland, who canceled his trip to the COP in Belém do Pará, Brazil, requiring last-minute adjustments to the composition of the participants.

Fortunately, it was possible to realize the constellation I considered ideal: two women and two men, coming from both the Amazon and Europe, establishing a balance not only of gender but also of worlds and perspectives. Updating the previously submitted documentation, below are the profiles of the real-life protagonists who took part in the actual encounter, filmed on the night of November 14, in a primary Amazon rainforest area located within the city of Belém do Pará, in northern Brazil.

### Alex Maciel

Alex is 29 years old and carries within him the ancestry of the quilombola peoples of the Amazon. He grew up in an archipelago of islands where life is profoundly collective — a place where people don't say "I" but "we." Despite his youth, he is a widely recognized political and community leader, guided by the living memory of his enslaved ancestors, whose voices he seeks to honor in everything he says.

In his community, he faced the arrival of a carbon-credit company that, without consultation or dialogue, attempted to turn the air of their trees into a commodity. This experience deeply shaped his understanding of the green market, not as a technical abstraction, but as a force capable of altering the life currents of a territory.

Alex speaks with a sweetness that is crossed by depth. His worldview approaches philosophy: for him, plants, animals, and rivers hold the same right to speak as human beings. He does not recognize a separation between nature and people — to Alex, his river is an extension of his body, a mirror of his history, a witness to his lineage.

In the film, he is the one who guides us through his land, revealing how his river extends from his body in a cosmology where everything speaks, everything listens, everything responds. Participating in the cinematic encounter was, for him, a moment to ask: "We are here talking, but has anyone asked the forest what it thinks? Has anyone listened to its spirit?"

### Auricélia Arapium

Auricélia moves between the tropical forests of her childhood and the asphalt of cities that have swallowed parts of her people's land. As a teenager, she had to witness tractors and excavators taking over the rivers where she once spent entire afternoons fishing with her cousins. The sight of this violent transformation of her landscape led her to study the language and the laws of white society. She chose law and activism as tools to strengthen the presence of the Arapium beyond the forest. Today, she is one of the most prominent Indigenous leaders in Brazil, and her words often carry the weight of absence — the spirits displaced by mining, the future constrained by deforestation, and the withered trees. She transforms pain into strategy and does not shy away from confrontation. With her rapid speech and firm voice, she seems to take pleasure in surprising people with a rationality that does not avoid emotion.

In her body, she carries the tension of a woman moving within a space traditionally reserved for male chiefs. Her leadership appears to stem from an inner anger — a kind of resentment that does not apologize. Accustomed to representing others, Alessandra often speaks in the plural, referring to herself as the voice of many. The city invaded her village, and she, in turn, re-entered the city through words, memories, and confrontation. She does not seek to persuade anyone, but to assert the perspective of her people. In her cosmology, the river is a relative, the forest's most precious gifts are spirits, and time does not unfold linearly, but in spirals. For Auricélia, participating in the documentary seems to be a way of claiming her place at the center — and of further intensifying the tension. She has no interest in relieving the pressure she has carried within her for so long.

## Protagonists

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CLARISSA DE OLIVEIRA LEVY



**Alex Maciel** at the filmed encounter



**Auricélia Arapium** at the filmed encounter

## Defining the protagonists constellation

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### **Franziska Heidenreich**

Franziska grew up in the flatlands of northern Germany, but says she always felt her body and spirit were seeking another geography. She moved to the Alps to live her relationship with nature more intensely — a presence that, for her, has always been less of a landscape and more of a dialog partner.

For years, she worked at the German development bank, being, as she often says, “a small force for change swallowed by a very large machine.” At some point, she realized her drive for transformation needed another scale, perhaps even another texture. She then decided to join a small Swiss foundation dedicated to environmental and carbon-credit projects, where she became, in her words, “a powerful force for change in a small machine.”

At MyClimate, Franziska is responsible for developing carbon offset projects with communities in the Global South. Yet she had never personally met the people whose lives and territories appeared only in spreadsheets and reports. She felt deeply honored to participate in the cinematic encounter: for the first time, she could stand face to face with representatives of projects that, until then, she had known only as abstractions.

Franziska lives in a state of searching: she oscillates between believing in the solutions proposed by the green market and recognizing the urgent need to learn ancestral solutions from Indigenous peoples. Her presence in the film is marked by this internal movement — a sincere attempt to understand what lies beyond metrics and the quantifiable impact measured in dollars.

### **Steve Zwick**

Steve is a journalist and entrepreneur in the carbon market, and for decades has dedicated his life to seeking solutions to protect threatened ecosystems. Driven by an intense passion for green finance, he believes that money can help save distant worlds — places that have moved him long before he ever saw them up close.

Alongside Swiss entrepreneur Renat Heuberger, he recently co-authored a book about the paradoxes of the carbon market — an attempt to reshape the public narrative and argue that carbon credits can indeed be effective as a form of financial support. Steve works at the frontline of this ideological battle: he does the work of persuasion, communication, and advocacy — words he does not hesitate to use.

For Steve, participating in this documentary is an opportunity to share his vision with the world, to spread his message, and perhaps find a more honest way of dealing with the criticism directed at the sector and at the companies he works with. His presence in the film brings the perspective of someone who believes the forest must be saved urgently — insisting that we cannot wait for capitalism to produce a perfect solution, but must keep trying with the tools the financial market provides.

## Protagonists

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CLARISSA DE OLIVEIRA LEVY



**Franziska Heidenreich** at the filmed encounter



**Steve Zwick** at the filmed encounter



**The encounter.** *For me, "the encounter of the impossible"*

# Editing

I edited the film together with editor Christian Büttiker. We worked side by side for six weeks, with a carefully planned break after the fourth week, once we had reached a solid rough cut. Throughout the process, we were accompanied by editing consultant Tania Stöcklin, whose guidance helped us navigate important structural and narrative decisions.

Following my initial intention of making the encounter the structural center of the film, we began by editing the meeting itself. The conversation lasted three and a half hours, and our first task was to condense it into a twelve-minute sequence. This process quickly showed us that the core concept worked: the encounter generated enough tension, complexity, and meaning to sustain the film's central movement. We then spent considerable time exploring how to introduce the protagonists. We experimented creating more personal sequences filmed in their homes and private environments, but gradually realized that these sequences did not belong in the film and distracted from its central dynamic.

The greatest challenge of the editing process was understanding how much, and in what way, the carbon credit market needed to be explained. From the outset, I was reluctant to make the film dependent on explanatory information or introductory context. At the same time, we tested different versions with varying degrees of explanation in order to understand what the audience truly needed. The central question became whether or not to use voice-over.

We explored several possibilities, ranging from more informative narration to more subjective reflections. Ultimately, these experiments helped clarify the film's direction, even when certain approaches were later abandoned. For the sake of transparency and curiosity, I share below one of the voice-over versions that we developed during the editing process.

## Voice Over dilemma

The demand for a voice-over emerged during the editing process in the cutting room. I was initially quite resistant, but I decided to explore different approaches. In the end, this became an important step in realizing that my own personal path into this subject—and into the film itself—was not inherently cinematic when exposed in a straightforward way. My engagement with the topic stems from a highly conceptual and reflective process, which does not easily translate into compelling images.

A brief conversation with my mentor Christina helped me understand that, for me, a voice-over did not feel like the right gesture. I personally believe that a voice needs to carry an intimate and personal dimension, and I could not find a way to achieve that while simultaneously presenting the contextual framework of the film. In the end, we tried to resolve the need to honestly position myself in relation to the film through the images that introduce the encounter, as well as through my own presence on screen. I remain curious to see whether this approach works and how it will resonate with audiences.



# Trying voice-overs

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## one draft to illustrate

there are people and places without fences.  
from one of those places, from one of those people,  
one day I read a warning:

*"I fear that the whites' excitement with merchandise will never end,  
and that they will get trapped in it until chaos."*

this sentence appears in the book where the Yanomami shaman Davi Kopenawa warns of the imminent Falling of the Sky.

today, year after year, perhaps in an attempt to prevent that very falling of the sky,  
thousands of people gather at international conferences to discuss, number by number, target by target, some way to rid ourselves of the hot breath of the next heatwave.

at these conferences, alongside the targets, is discussed, of course, how to reach them.  
and so, the debate often bends toward new business models.

it was in one of these conferences that a new merchandise was legitimized.

a product based on calculating the amount of air embodied by the forest's trees.

this product was born from the belief that it is possible to offset the smoke you emit in one part of the world with a quantity of clean air stored somewhere else

like when you buy a plane ticket and see the offer that, by paying a small extra fee,  
you could offset the carbon emitted by your flight.

as if, by paying someone to take care of nature here,  
you could compensate for the environmental impact you cause there—  
a credit of absolution.

the sale of this credit, this new merchandise, is made possible by a market.  
called the carbon credit market.

a new business model for nature, now hovering over the Amazon. (-- now hovering over the amazon as a new business model for nature.)



Still from the shooting in Switzerland

## Finishing a film

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### **a big thank you: OBRIGADA!**

Making this film has been a demanding and deeply formative experience, both creatively and personally. It was shaped by constant negotiation between intuition and structure, between what could be shown and what had to remain unresolved. Much of the process involved working through uncertainty—about form, about narration, and about how to approach a subject that resists simple explanation. In that sense, the film is not the result of a linear vision, but of a long collective process of trial, error, and discovery in the editing room and beyond.

This film would not have been possible without the support, trust, and generosity of many people who accompanied it at different stages. From production and fieldwork to editing, guidance, and critical dialogue, I was constantly sustained by collaborators who helped transform a fragile idea into a finished work. For this reason, I want to properly acknowledge and credit everyone who contributed their time, expertise, and care—this film exists because of them, and it belongs to this shared effort as much as to any individual authorship.

directed by **CLARISSA DE OLIVEIRA LEVY**  
produced by **NEFELI CHRYSA AVGERIS**  
Lucerne School of Design, Film and Art (HSLU) **FRED TRUNIGER**

cinematography by **VALENTINA DENUZZO** and **JANOSCH PERLER**

edit by **CHRISTIAN BÜTTIKER**  
sound-design by **OSCAR VAN HOOGEVEST**  
director's assistance by **JÉSSICA ANTUNES**

line producer **JÉSSICA ANTUNES**  
producer assistant **FLOR DE LIS PINHEIRO**  
second camera **FERNANDA BRITO GAIA**  
camera assistant **GIULI ALVES**

sound on set in Brazil **VICTOR KATO, DENIZE RAMOS**  
sound on set in Switzerland **OSCAR VAN HOOGEVEST**

gaffer **CLAUDIO VEIGA**  
grip **MARCOS DOS SANTOS, ANDRÉ FIGUEIREDO**  
electrician **ELINALDO SANTOS**  
set support **MARISA ABSURDA**

interpreters on set **ÉRIKA LESSA, ALEXANDRA DEVRIES**  
catering **JU AGROECOLOGIA**

boat driver **NONATO**  
rental **AUSLEIHE HSLU, LAMPARINA FILMES**

project mentor **CHRISTINA ZIMMERMANN**  
editing mentor **TANIA STÖKLIN**  
Line producer **SONJA KILBERTUS**  
Production Support **MANUEL WEBER**

post production **ESTÚDIO ARCO**  
colorist **BRUNNO SCHIAVON**  
finishing **SANTIAGO OBEJERO PAZ**  
soundmix **OSCAR VAN HOOGEVEST**

subtitles **RAFAELLA COURY, SAM MCCRACKER**  
music **OSCAR VAN HOOGEVEST** and **MARIANNA ANGEL**

rehearsal actors **CLÓVIS INOCENCIO, LIV-MARLEN MÜCKENHEIM,**  
**MICHA KÜHLER, PATRÍCIA FLORES**  
rehearsal interpreter **MARTINA INOCENCIO**  
support and consulting **OSCAR VAN HOOGEVEST**

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design **ESTÚDIO M-CAU, MARIA CAU LEVY** and **BEATRIZ FIEL**

thanks to

SAMUEL PANTOJA LIMA  
NICOLE VÖGELE  
AGATA HÖRTTRICH  
AGÊNCIA PÚBLICA  
ANDRESSA SANTA CRUZ  
ANOUEK MUGGLI  
ARIENE SUSUI  
BERNARDO GUERREIRO  
BOSQUE RODRIGUES ALVES  
CARLOS IZABEL  
CHRIS LANG  
ELLEN EGUCHI  
GABRIELA SAD  
GIACOMO ROSSI  
JOÃO TELÉSFORO  
JONATHAN LIECHTI  
JUAN ANGEL

ELEONORA CAMIZZI  
ERLEN WG  
LINUS HÄGLER  
LUANE QUEIROZ E FAMÍLIA  
MAE MEYER  
MALIA ELMER  
MANUELA TECCHIO  
SVEN FRIEDLI  
SIMY CORREIA  
VERENA ARRUDA  
PHILIPP RITLER  
RAFAEL VILELA  
RENAT HEUBERGER  
ROLF HELLAT  
SELINA PFEIFFER  
SONJA KILBERTUS  
THAÏS ODERMATT

QUANDO O DINHEIRO CHEGA  
WHEN THE MONEY ARRIVES



QUANDO O DINHEIRO CHEGA  
WHEN THE MONEY ARRIVES

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*The* End

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