

# BUILDING RESILIENCE THROUGH ARTS-BASED TRANSFORMATIVE LEARNING AND YOUTH EMPOWERMENT IN A CHANGING CLIMATE



## CHEC-CTT FINAL PROJECT REPORT 2022

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# ABSTRACT

The City of Cape Town (CoCT) envisions being an “opportunity city” that contributes actively to the development of its environmental, human and social capital in order to build resilient communities (CoCT IDP 2017-2022). To achieve this vision, there is a need for new methodologies that can create opportunities for greater understanding of the underlying factors and root causes for systems being trapped in undesirable situations, but also where ‘seeds’ or pockets of potential future transformation might exist in the present. The youth represent a critical and powerful force for social change and have an important role to play in developing and implementing responses to many of the current and future challenges associated with climate and other drivers of change. Nevertheless, empowering the youth, especially those in already marginalised communities to be “change agents” is not straightforward. It is especially challenging in countries like South Africa where many young people do not have access to adequate education, healthcare, nutrition and current or future employment opportunities. Research looking at the role of education for sustainability undertaken during the first phase of this project has shown that many formal education systems highlighting climate and other environmental change linked to land, water and air pollution are often insufficient and inadequate to the challenges at hand and need to be grounded in local contexts and realities. Further, owing to the complexities and uncertainties of climate science, as well as the diversity in worldviews and understanding, communicating climate and environmental change to the public is challenging. Initial research undertaken through a literature review for this project suggests that education surrounding climate and environmental change should become responsive to the existing beliefs, attitudes and situational contexts of specific audiences and move towards participatory and arts-based modes of engagement, especially with youth. Creating novel and imaginative spaces for reflexivity, learning and experimentation with arts can play a critical role in shifting mindsets, providing inclusive and safe spaces for opening new political horizons and visions of the future. Art-based and embodied methodologies are an effective way to develop passion and emotional connection with environmental issues and can help surface future imaginaries of what options exist for change. Providing safe spaces for these transformative learning experiences to occur is important for instilling agency and purpose in future generations and building resilience capacities in people and communities, as well as the ecosystems that sustain important ecological processes important for human wellbeing. Leveraging work and networks already established through The Beach Co-Operative (TBCO) and work implemented by the artist CareCreative and other stakeholders, this project provided opportunities to advance and synergise important on-going work. TBCO is an NPO that engages with citizens to build good relationships between coastal communities and the ocean, thereby ensuring individual and community investment in protecting and regenerating ocean health. One particular focus of TBCO is on plastic pollution, and its role as a major threat to ecosystem and human health and thus, by and large, to urban resilience. TBCO have developed an approach to nurturing active citizenship through building community around beach clean ups, cultural and arts-based events and citizen science. Together with creative arts-based methods co-developed by Claire Homewood from CareCreative and resilience thinking and methods from researchers at SU and UCT, this project has begun to engage key stakeholders involved in urban resilience initiatives. We surfaced many learnings that we hope can be leveraged and built on in future projects. Some of these learnings include: the need to co-develop material for enhancing climate literacy that is based on local realities; that multiple capacities and hives of activity already exist in communities and need to be mobilised and elevated and not built; that creative visioning and futuring can help identify options for change; and that many youth are seeking creative, immersive and safe spaces for co-learning and connection.

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## PROJECT AIMS AND RESEARCH QUESTIONS



The aim of this project focuses on better understanding opportunities for building social-ecological resilience through innovative methodologies and engagement with youth from diverse backgrounds. As such, this project aligns with several CoCT strategies including the City Development Strategy, the Climate Change strategy, the Resilience Strategy, the Human Settlements Strategy, the Social Development Strategy, Environmental strategy, Coastal Policy and Integrated Coastal Management Programme. Importantly, work on this project will look for strategic alignment to demonstrate how art-based methods focusing on building resilience can facilitate cross-cutting engagement and knowledge co-production around important issues related to climate change and water pollution.

The objective of this project is to co-design, and explore the benefits of using participatory, arts-based engagement process for understanding how to build more resilient, sustainable, safe and inclusive futures in a changing climate within one of the most inequitable cities in the world.

### **Our research questions included:**

- What kinds of critical thinking and awareness of drivers of change (including climate and land-use change, and pollution) can be generated through transformative and experiential learning and art?
- Among the youth in coastal and urban communities, what are the diverse narratives of i) connection to the ocean and ii) visions of human-nature futures?
- How might climate science be communicated most effectively that connects diverse narratives and visions of human-nature futures?
- How can an innovative, resilience-based approach assist with finding synergies and alignment of city strategies and policies to further integrated development that can foster more inclusive and sustainable futures?

# PROJECT PROGRESS AND FINDINGS

Below we summarise our project process, progress and outline some of the key findings that emerged during this work.

## PROJECT TEAM



## CENTRE FOR SUSTAINABILITY TRANSITIONS

The [Centre for Sustainability Transitions](#) (CST) at Stellenbosch University is a world class research and teaching hub ideally positioned to combine cutting edge research with transformative, place-based learning that seeks to catalyse just transitions for a more sustainable and equitable world. The project includes two researchers from the CST: [Dr Odirilwe Selomane](#) is a researcher interested in interactions between social and ecological systems, particularly how to quantify and monitor how these change overtime. His work on ecosystem services or nature's contributions to people uses census and other publicly available data to quantify how the direct use of local ecosystems are changing in South Africa. His other recent interests include thinking about how inequity fits into and is addressed within the development and sustainability narrative. [Dr Nadia Sitas](#) has over a decade of experience working at the interface between research and practice and collaboratively developing innovative methodologies to co-produce knowledge and co-design responses that are grounded in local realities. Her work seeks to address issues linked to structural inequalities and power asymmetries, and identify where policy windows of opportunity exist for shifting systems towards more resilient development trajectories.

## AFRICAN CLIMATE AND DEVELOPMENT INITIATIVE, UNIVERSITY OF CAPE TOWN

### AND THE BEACH COOP

[Dr Ffion Atkins](#) is an early career researcher working at the intersection between urban systems and marine science, in both research and practice, with a particular focus on the flows of resources such as water, nitrogen and plastic through the urban environment into the coastal ocean. She is based at the African Climate and Development Initiative (ACDI) at the University of Cape Town. Ffion is also affiliated

with The Beach Co-Operative (TBCO) as Researcher and Data Scientist. Her focus here is on citizen science and how to align TBCO efforts to answer locally relevant questions. [The Beach Co-Op](#) works collaboratively and creatively within ocean communities and with government and business to urgently protect, restore and regenerate the integrity of ocean ecosystems. Their mission is to effectively connect people, institutions and organisations through evidence-based education and experiential learning to keep South Africa's beaches clean and healthy and to protect and enhance ocean health.

## AMAVA OLUNTU

[Amava Oluntu](#) is, alongside the community around them, responding to social and environmental issues and share networks and resources that enable us to become strong change agents. They develop community-based solutions with an asset-based approach, working from the inside out using existing life wisdom and skills that benefit the broader community. Through reconnecting people and networks, they respond to societal issues, unlock opportunities, increase social connectedness and contribute to just futures. Entrepreneurial learning, skills development and exchange of knowledge are core cross-cutting components as they catalyze socioeconomic development and community resilience. Claire Homewood is the creative force behind CareCreative who works with Amava Oluntu seeks to facilitate creative, diverse and participatory spaces underpinned by an ethic of care for both people and planet.

## HANDCONTROL360

CareCreative, alongside Mak1one, internationally acclaimed graffiti artist, are part of the Handcontrol360 Crew, a public art collective in Cape Town. Over the last decade CareCreative and Handcontrol360 have been involved in many events, from street festivals to live painting to community activations and is behind many murals in public and private locations around Cape Town. They use creativity to facilitate conversations, interactions, co-design and artmaking. Much of the work undertaken by CareCreative focuses on environmental issues with the intention that the artworks are used as platforms and points of discussion for topics around environment, education, social inclusion, youth, women, indigenous culture and community collaboration.

## DEPARTMENTS OF THE CITY OF CAPE TOWN

Two separate departments were affiliated to the project and were involved in the project conception phase. Darrel Colenbrander, Head of Coastal Policy Development and Management Programmes from the Coastal Management Branch and Amy Davidson from the Resilience Office. Both affiliated partners will be invited to the final mural launch.

## LITERATURE REVIEW

We have recruited an Mphil in Sustainable Development student from Stellenbosch University to complete our literature review. Having a student deliver on this work enables this activity to be completed in a more comprehensive way while simultaneously strengthening student capacity for this type of work.

The literature review used a modified scoping review process using the following key words search in Scopus:

("resilience" OR "social-ecological system\*" OR "sustainability science" AND "arts-based" OR "creativ\*" OR "arts" OR "imagination"). This search resulted in 96009 papers, after excluding some of the papers based on language, discipline/subject area not related to our focal interest (e.g. excluding mathematics, medical related fields social sciences etc) and only selecting journal articles, we have a final number of 376

peer-reviewed papers. See list of literature and review framework questions in Appendix 1. We plan to supplement the list of peer-reviewed papers through a process of snowballing as we find relevant references in the peer-reviewed articles we review. We have co-developed a review framework for analysing the final list of peer-reviewed and other literature which will be used for the final analysis.

## POLICY REVIEW

The Integrated Development Plan (IDP) (2022 - 2027) for the City of Cape Town (CoCT) envisions being a “City of hope for all”, aiming to be a prosperous, inclusive and healthy city. Underpinning such a vision are the three foundations: 1) resilience; 2) spatial integration and inclusivity; and 3) capable and collaborative governance. In terms of resilience, the IDP focuses primarily on the measures required to achieve resilience to climate hazards and risks. These all fall under particular programmes such as: interpretation and integration of climate projections; monitoring and evaluation of climate change indicators; evidence-based decision support; communication, collaboration and public awareness. While there is specific mention of at-risk populations (including women and girls), the IDP doesn't mention its youth explicitly, but rather indirectly through alignment with other plans and strategies (e.g. National Development Plan and the Integrated Urban Development Framework). Within the second foundation, and Objective 15, “A spatially integrated and inclusive city”, particular reference is made to the Integrated Urban Development Framework (IUDF) where the importance of active citizenry in creating social cohesion and integrated communities is recognized, in particular measures that enable communities in shaping their own spaces should be prioritised (pg 108 IDP 2017-2022).

Thus the Resilience Strategy (2019) in its own right lays a strong foundation for strengthening social cohesion and place-making which are aspects that we explore in our work. There is a recognition of the need to create more spaces across society and within organisations for dialogue and storytelling (Goal 1.3 pg 44); for place-making and the benefits that come with it (Goal 2.2 pg 60); as well as the need to engage in inclusive public participation processes that empower Capetonians (Action 5.2.5 pg 128).

Within each of these highlighted aspects of recent city-scale policy, we noted a need for new methodologies that can create opportunities for greater understanding of the underlying factors and root causes for systems being trapped in undesirable situations, but also where ‘seeds’ or pockets of potential future transformation might exist in the present. We also note that the urban youth in particular are often overlooked in their role of active citizenry (or agency) and social cohesion as well as how this plays out in advancing some of the goals of the Resilience Strategy (2019) and towards building social-ecological resilience.

## WORKSHOP PLANNING

Core facilitators from the team met on site before the start of each workshop in order to discuss and co-create the vision and proposed activities for each (Figure 1). All coming from various backgrounds and fields, the discussions were useful to gauge each other's expectations of each workshop and what each facilitator could contribute. The discussions surrounding the format that each workshop would follow were informal and open.



Figure 1: Group meetings and site visits to plan each workshop.

## WORKBOOKS

To support the immersive workshops, we co-designed a workbook that participants could work through during the workshop series (Figure 2: Full workbook in Appendix 2). The workbooks were designed to provide the following:

- To provide brief information on the project and the institutions involved;
- To synthesise information on thematic issues e.g. plastic pollution, local social-ecological features and processes, and climate change in user-friendly ways
- A roadmap for the workshop, highlighting key issues on the landscape
- To offer opportunities for participants to reflect on aspects of the process;
- To enable the research team to gather insights and reflections for adapting subsequent workshops including ideas for the mural design.

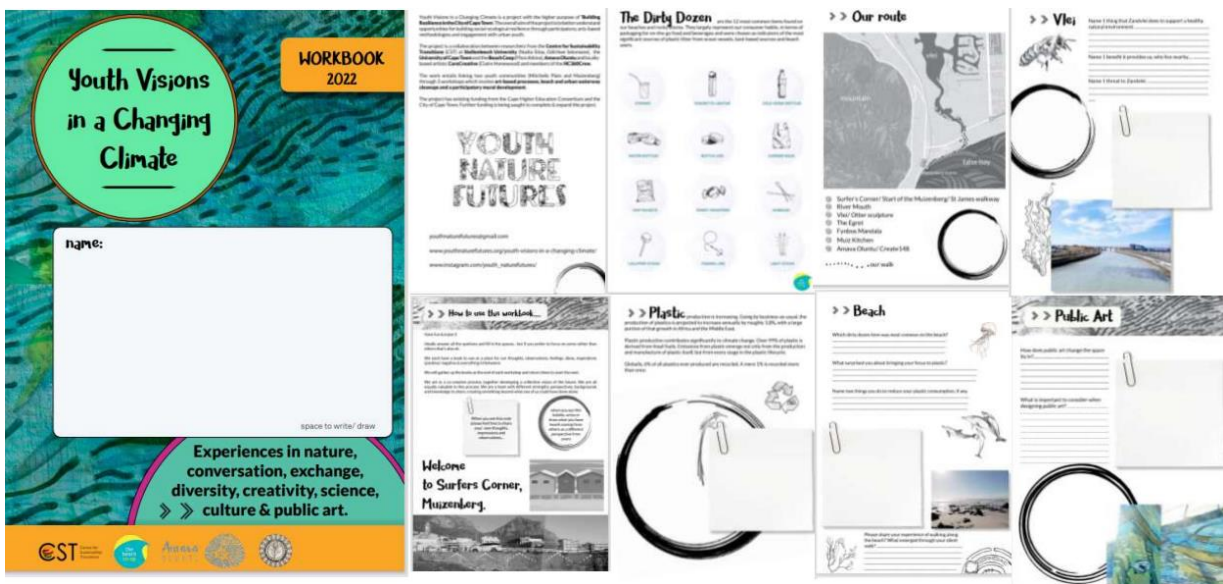


Figure 2. Example of the workbook created for Workshop 1. Full workbook can be found in Appendix 2.

## PARTICIPANT RECRUITMENT

Originally participants were recruited through an online call which was shared through our networks. Requirements for participation initially needed participants to live in Mitchell's Plain or Muizenberg – these two areas were chosen to reflect inland (Mitchell's Plain) and coastal systems (Muizenberg). However, we received a large response from those living in other neighbourhoods which made us question our selection criteria. In the end over 50 youth from a variety of neighbourhoods in Cape Town engaged in the workshop series. Transport, airtime (cell phone call credits) and mobile data were provided to facilitate ease of travel and the ability to communicate and share pictures, stories and reflections via a Whatsapp group that was created. For participants who did not have access to a mobile phone, we communicated through the institutions they were engaged in or through word of mouth by participants. We foregrounded all workshops with conversations around informed consent and these were revisited to ensure that all participants felt comfortable with how information, pictures, videos and insights would be used.

## RESEARCH ETHICS

This project has ethical clearance from Stellenbosch University (Ref SPLSID-2021-23545).

## WORKSHOP 1: EXPERIENTIAL LEARNING AND CONVERSATIONS

### Muizenberg beach and Zandvlei estuary

The workshop started with introductions between youth members coming from various neighbourhoods across Cape Town, facilitators, and the project team. We focused on answering the questions: How are we connected to each other? How are we connected to the sea? What do we love to do? We proceeded on to the immersive component of the workshop through a walk highlighting various social-ecological issues on the landscape. This involved a few steps. First, the participants were introduced to a citizen science initiative, the Dirty Dozen, which was facilitated by project collaborator, [Beach Co-op](#). The process involved a silent walk and beach clean-up along Muizenberg beach, through which participants were urged to observe their surroundings and pick up plastic items on the beach. Once collected, they identified the *Dirty Dozen* items, which are the 12 most common items found on our beaches and rocky shores. This was followed by discussions around plastic pollution, to connect what the participants experienced on the walk, with the impacts of this pollution on the ecosystems.



Figure 3: Walkshop along Muizenberg Beach and Zandvlei Estuary

Second, the walk proceeded to Zandvlei Estuary Nature Reserve to discuss the role of wetlands and estuaries, and how pollution from land uses such as agriculture, canalisation to improve boating and other modifications of the landscape affect the functionality of these systems, and as a result affect various fish species which use this as a nursery. Third, we proceeded to a piece of public art along one of the buildings in the reserve, with the intention to discuss the role of public art in communicating issues such as climate change and to surface narratives emerging from these conversations. These conversations were facilitated by the artist collaborators in the project who highlighted both the impacts & responsibilities around public art. The walk finally ended at a 'Fynbos Mandala', where discussions about climate change, extinction risk and climate justice continued. The last part of (and throughout) this workshop involved creative harvesting, where using the workshop booklet, participants can 'download' their experience of the workshop into a visual form or write emerging reflections, followed by a shared lunch at the Muizenberg Community Kitchen.



Figure 4: Scenes from the 2nd half of the 1st workshop, discussing the role of wetlands in urban areas as well as the role and value of art in public spaces. The day ended with lunch hosted by Muizenberg Kitchen.

## WORKSHOP 2: CONNECTING PEOPLE AND PLACES

### Mitchells Plain - stormwater detention pond

Similar to workshop 1, and also because the participants group had changed somewhat (we lost some participants and gained some new participants), the workshop started with a brief round of introductions, and an introduction to the space. Next a process of connecting to place was facilitated by a local Indigenous Chief through song and dance. This was followed by a litter clean-up to honour the space and make a connection to the plastic that was collected on the beach at the previous workshop to facilitate systems thinking of 'source-to-sea' and how water ways are often conduits of plastic in landscapes. A conversation was then facilitated about what the site was originally, what it is used for now, and identifying what other projects are currently underway (such as a project by the University of Cape Town advocating for multiple uses of the green open spaces). In the process, we also noted and highlighted links between neighbourhood, rivers and canals, and the ocean and how many of these types of spaces hold legacies of brutal apartheid spatial planning processes.



**Figure 5. Scenes from Workshop 2 and the Mitchells Plain stormwater detention pond. New management practices beginning to show signs of ecological regeneration. Chief Kingsley beginning the workshop with a blessing of the area.**

In the effort to solicit human-nature future visions we adopted a City Portrait Canvas methodology used by the Doughnut Economics lab which asks for 4 questions (Figure 7). Conversations covering these 4 questions were facilitated as part of the drive from Mitchells Plain to Muizenberg where participants could stick sticky notes with reflections on the quadrants and share their reflections with other participants. These conversations were recorded with permission.



**Figure 6. Clean up of the detention pond, discussions around the work that researchers from UCT and the City of Cape Town are doing in the area and silent reflection with the help of the workbook.**

Conversations covering these 4 questions were facilitated as part of the drive from Mitchells Plain to Muizenberg where participants could stick sticky notes with reflections on the quadrants and share their reflections with other participants. These conversations were recorded with permission.

	Social	Ecological
Local	What would it mean for people in your community to thrive?	What would it mean for your community to thrive within its natural habitat
City	What would it mean for people in your community to thrive in relation to the rest of the city	What would it mean for your community to respect the ecological health of the whole city

Figure 7: Adapted City Portrait Canvas questions from the Doughnut Economic Lab (found online at <https://doughnuteconomics.org/tools/76>)

The last leg of the workshop was facilitated at the Amava Oluntu Studio in Muizenberg and consisted of continued engagement in workshop booklets and facilitated conversations around stories of connection to water through a Hydro-Rug process by Aaniyah Martin-Omardien from The Beach Co-op together with a shared lunch from the Muizenberg Community Kitchen.



Figure 8. The hydro-rug process, facilitated by Aaniyah Martin-Omardien from The Beach Co-Op.

## WORKSHOP 3: TARA COLLABORATION AND MURAL PAINTING

### Sea Point and the Waterfront harbour

Workshop 3 was an exploratory mural painting day at Three Anchor Bay beach in Seapoint. The HC360 crew had been invited to board the oceanographic research vessel [Tara](#) which was docked in the Waterfront harbour. The day started at 3 Three Anchor Bay beach with a beach clean-up and acknowledgment of the ancestors and nature that we share the space with and recognition of the forced removal of residents during Apartheid. As we were at the site where the mural application has been requested, we spoke about the potential design for the mural and how it could connect to the different conversations and narratives that had surfaced during the first two workshops. We spoke about the need to understand how climate change

will impact our coastlines, and how litter in the city connects to the ocean through storm water drains and pipes which were visible on site. We sketched some plans and then walked to the Waterfront to visit the Tara research vessel. For many of the participants it was the first time they had walked along the Seapoint promenade and there were conversations about the role of accessible green spaces for climate change adaptation, mental health wellbeing and community cohesion. When we arrived at the dock where the Tara vessel was docked we set up some plywood panels to paint on but first listened to a few talks from others working on marine conservation issues. The mural was intentionally collaborative drawing in members of the public across age ranges to participate and sought to represent the diversity of the work that Tara does on understanding the importance of marine micro-organisms- plankton and phytoplankton- for ecosystem health especially around climate regulation. Youth participants were also allowed to board the Tara vessel and learn about the work that they do out at sea. The communication team from Tara made a short video about the collaboration with artists which can be viewed here: [https://www.instagram.com/reel/CdduCL3JP67/?utm\\_source=ig\\_web\\_copy\\_link](https://www.instagram.com/reel/CdduCL3JP67/?utm_source=ig_web_copy_link)



Figure 9: Selected images of Workshop 3 held at the potential site of our final mural at Three Anchor Bay beach in Seapoint. Participants also boarded the Oceanographic research vessel Tara for ocean inspired mural painting.

## WORKSHOP 4: CREATIVE STUDIO AND COLLABORATIVE FUTURE VISIONING

Muizenberg Community kitchen

The original plan was to paint a participatory mural in a public space as the final product of this project, identified during this process to be a wall in Sea Point. Owing to delays in gaining painting permits, the third workshop involved a creative studio session where we painted on six 2.4m x1.2m boards. We gathered and re-introduced ourselves, indicating what we enjoyed about the previous workshops and what we were looking forward to in this one. There were a few new participants who hadn't been present in the previous two workshops and so they were invited to share what drew them to the workshop. Following a visioning process which featured prompts from a Donella Meadows "Down to Earth" speech delivered in 1994 for helping us envision, the visions of nature-futures we longed for, we moved our visions we held in our minds-eye into a creative space to make them come alive. We provided 3 separate workplaces where participants could feel free to roam between: a drawing station with a library of books to find inspiration if needed; a collage station with magazines and a wall to display the collage and the other was the main mural painting boards with multiple paints and paint brushes. Participants were left to their own devices and each either found their station or spent some of the time at each. The day was closed with a shared lunch in the

Muizenberg Community Kitchen. The output of this workshop was a diverse collection of drawings, collages and the large mural painted on the boards.



Figure 10: Scenes from workshop 4, empty boards for mural painting, HC360 Crew starting off the mural painting process and some examples of the collage that was created.

## LIMITATIONS FOR PROJECT COMPLETION / DEVIATION FROM ORIGINAL PROPOSAL

- Although we applied for permission to paint on a wall in a public space and had the support from the relevant government departments, approval from rate payers in the area did not come through. We pivoted our fourth workshop to therefore paint on big plywood board panels which are similar in size to a section of wall that would have been painted. While it was disappointing for participants to not be able to collectively paint on the walls, painting at the third and fourth workshops provided a pressure-free space to paint and connect with each other through shared ideas and conversations.
- We had hoped for the literature review to be complete by the end of the project, but now that it is part of an Mphil process, we need to allow the student enough time to sufficiently engage with the literature. Completion is set for August 2023 and will be in the form of an academic article.
- We had hoped to have more engagement with city officials over and above the administrative connections but after running the first process, the team felt that the space needed to remain a space for youth engagement, and once the workshops had concluded we would connect with the relevant departments and feedback our learnings. We are busy planning a collective workshop for this to be hosted at [FoodJams](#) – who supported the third workshop with food as it has not been budgeted for- to bring all the project actors, initiators, supporters and funders to participate in the shared learning experience. This will hopefully take place in November 2022.
- The media launch for the unveiling of the mural has had to be postponed until after the mural has been painted. We will align the launch with an important day in the calendar e.g. Earth Day.

## KEY REFLECTIONS AND LESSONS LEARNT

- Improved climate literacy requires inclusive, accessible and creative knowledge co-production processes. What is needed is the elevation of youth voices and mobilisation of existing capacities in communities to communicate the urgency of climate action.
- Capacities for change already exist in individuals and their communities in the form of values, knowledge, skills, agency, relationships, imagination and other resources. These need to be leveraged by building on existing hives of activity to draw from a diverse set of existing creative projects and organisations that focus on climate, biodiversity, energy and social justice offered by local organisations.
- Connections across cultural and socio-economic divides are most tangible when engaging in arts-based practices in both indoor and outdoor spaces across neighbourhoods. There are many indoor and outdoor spaces across our neighbourhoods for collective learning and community making which are ultimately enabling conditions for social cohesion and social resilience. These spaces need to be prioritised in City planning processes.
- Engaging in visions for the future is difficult in contexts of unspoken trauma. We need to leverage privilege and mobilise diverse, intersectional and inclusive contributions from many lived experiences and backgrounds especially from youth in underserved and climate affected communities.
- There is significant interest in work of this nature, in academic realms as well as among young members of the public. We have been asked to join panels, proposals and discussions so others can learn from our process, and many more can take part in the workshops.

## FINAL REFLECTION

At the time of writing this report, even though city officials had informally approved the painting of our mural in a public space in Seapoint, an affluent sea-side neighbourhood in Cape Town South Africa, we are still waiting for the final green light. This report is based on a project that has administratively finished; however, the workshop series and engagement sessions have unearthed many more courageous conversations that are needed and catalysed an energy and longing for spaces to share stories and visions of the future in words, songs, paintings and food that we will continue to gather around. These gatherings will be in various constellations, some of which will be linked to future transdisciplinary projects in the pipeline, some will engage city officials to work on strategic interventions, others will be co-developing the learning material needed to mobilise climate action, or through silent litter clean-ups, but in the words of one of our participants: *we're all seeking the community we've now sown the seeds for, we just need to show up, and do the work, and this work needs to happen in different ways, with different heads and hearts and hands.*

## PROJECT IMPACT

This project has enabled us to apply for additional funding to build on this work through the South Designs project and Commonwealth grant (we are waiting to hear the outcome of both applications) and we are in the process of putting together a proposal for the Kone Foundation call for 2022.

This work has been presented at the:

- Stellenbosch University Economics and Management Science Faculty Annual Research Day (22 July 2022)
- Oppenheimer Generations Research & Conservation Tipping Points webinar series: Building or Burning: How can development advance environmental sustainability (25<sup>th</sup> February 2022)
- French Development Agency (Afd) Day of exchanges: Nature in the City (1 July 2022)
- Case study as part of Stellenbosch University Postgraduate Diploma in Sustainable Development module on Biodiversity and Ecosystem Services (July 2022)
- Open Book Festival 2022 at the Amava Oluntu stall

The work will be presented at:

- Garden Route Interface Network meeting (11<sup>th</sup>-13<sup>th</sup> October 2022) as a Keynote
- African Regional Forum on Climate Change at Stellenbosch University (6<sup>th</sup> September 2022).

## Contribution to special issue publications

Abstracts have been accepted for two publications (one for a peer-reviewed journal article and one for a practice-based article) for inclusion in two special issues:

1. *Gateways: International Journal of Community Research and Engagement* under the topic **Urban Youth: Engaging young people and their futures in African cities**. More information on the call can be found here: <https://www.uts.edu.au/sites/default/files/2021-10/Gateways%20call%20for%20papers%20-%20Urban%20Youth.pdf> (accepted, *in review*)
2. *Ecology & Society* under the topic: **Meaningful Transdisciplinary Collaborations for Sustainability: Local, Artistic, and Scientific Knowledge**. More information on the call can be found here: <https://ecologyandsociety.org/feature/154/> (full submission February 2023).

## PROJECT FINANCES

	Budget
Workshop 1	18 500,00
Workshop 2	18 500,00
Workshop 3	55 500,00
Mural launch event	500,00
Project dissemination costs	7 000,00
	100 000,00

<b>Grant Income</b>	<b>100 000,00</b>
Expenses:	
Amava Oluntu - GRAPHIC HARVESTING,WORKSHOP COST & PROJECT DISSEMINATION	60 000,00
The Beach Coop - Immersive experience	36 000,00
Printing and admin costs	4000,00
<b>Total Expenses paid</b>	<b>100 000,00</b>

## ACKNOWLEDGEMENTS

We would like to thank all of the participants for their passion and enthusiasm, and deep and meaningful insights during this workshop series. We would also like to thank the funders of this research for catalysing this new community of practice that has energy to co-create further work. We are deeply grateful for all the participants and facilitators who co-funded their time to work on this project and the many hands and hearts behind the scenes that assisted with admin, extra meals, social media posts and project management.