

Towards a Regenerative Culture

The Role of South African Arts
and Culture in Climate Justice
and Environmental Sustainability

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Plastocracy (2017) Well Worn Theatre
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Introduction

Imagine a geological epoch where it is not water, tectonic shifts or meteors that are shaping the planet, but a single species... us. Scientists propose that we are witnessing the dawn of this epoch: the Anthropocene, a new age in which human influence on the Earth's geology and ecosystems is greater than any other. Conceived in the furnaces of industrial revolution, the Anthropocene is characterised by a culture of rampant and un-checked consumption: burning fossil fuels, deforestation, use of toxic chemicals (like pesticides), waste to landfill, and large-scale homogenous farming practices that are overstepping the planet's capacity to support human life. This environmental neglect has gone hand in hand with social and cultural oppression and the entrenchment of socio-economic inequality, driven by a neoliberal agenda which has defined 'value' in purely financial terms: profit at any cost. This worldview is siloed, denying the interconnection of environmental and human health, the stewardship of resources and financial sustainability.

So, how can we respond? While we have a global agreement to keep global warming below 2 degrees Celsius, and the knowledge, technology and financial mechanisms required to shift to green energy and sustainable infrastructure, progress remains slow. The scale of the issue demands something more profound and creative: we need a new narrative, underpinned by new ways of thinking and acting. As Kenyan environmental campaigner, Wangari Maathai said in her Nobel Peace Prize acceptance speech:

"Today we are faced with a challenge that calls for a shift in our thinking, so that humanity stops threatening its life-support system. We are called to assist the Earth to heal her wounds and in the process heal our own – indeed to embrace the whole of creation in all its diversity, beauty and wonder. Recognizing that sustainable development, democracy and peace are indivisible is an idea whose time has come."

Climate change is a cultural problem that requires radical cultural solutions, catalysed by creativity, imagination, storytelling, collaboration and craftsmanship. This is where the work of artists, creative and cultural organisations has never been more vital. They translate complexity, make the global personal, provoke new perspectives, imagine new possibilities, and empower people to co-create through song, dance, craft, visuals and poetry. They nurture our ability to respond – to be response-able – and resilient.

This report urges policymakers, creative and cultural leaders, artists, businesses and civil society to recognise the crucial role of the arts and culture in change. Through culture and creativity, we have the opportunity not only to reduce environmental damage, but to co-create a culture that is *regenerative* – that has a net positive impact on the environment *and* people's lives. Indeed, several of the projects featured here show that this is not only possible, it's already happening. So, imagine: what could be possible if the energy and innovation already at play in the sector were to be scaled up?

Aims

The South African creative and cultural industries (CCIs) encompasses a broad spectrum: vibrant and diverse cultural traditions, world-class artistic expression, and innovation that puts the creative process at the heart of social, political environmental and economic change, albeit in a challenging context. This report draws together some of the ways in which artists, creative and cultural organisations are contributing directly to positive environmental stewardship – in the context of climate change – hand in hand with social justice and economic empowerment.

The aims of this work are to:

- Establish processes that connect people across the South African movement of creative and cultural change-makers and create a sense of community and shared purpose.
- Make the role of culture in meeting environmental and social challenges in South Africa visible to the cultural sector itself, key strategic organisations and funders of cultural activity, policymakers in the fields of culture, environment and human rights, and the international cultural (and cultural policy) community.
- Lay the foundations for how cultural policymakers and other strategic stakeholders can better support and maximise the impact of cultural leadership on environmental issues.
- Articulate the diversity of responses already taking place and begin to gather learning that could be shared to further inspire action and optimise impact.
- Capture the impact that this activity is having on society and the environment, and if data is not available, provide recommendations on how this impact could be captured.

This report should be read as an initial step in an urgent process to better understand the existing and potential role of the creative and cultural industries (CCIs) in South Africa's transition to an environmentally sustainable, climate resilient nation, and to support the effectiveness and value of this work through strategic and meaningful policy development. The mapping carried out is by no means comprehensive and should be taken as an invitation for next steps.

The report focuses specifically on the notion of "climate justice" in order to emphasise the interdependence of social justice and environmental sustainability, both policy imperatives for South Africa's sustainable development agenda.

Methodology

This report was compiled from desk research into the environmental and policy landscape of South Africa, and from interviews with over thirty artists, creative and cultural organisations, policymakers and academics all active in addressing environmental challenges through creativity, culture and artistic practice during May – September 2017. Further desk research and insights gathered from interviews yielded a wider list of other people and organisations active in this space which are also referenced in the Appendices.

The geographical spread of the interviews was limited to Free State, Gauteng, and Western Cape, due to time constraints in this first phase. Remote conversations with practitioners in Mpumalanga and Eastern Cape took place via Skype. This is not a reflection of the total activity taking place in South Africa. The perspective of first nations communities and cultural leaders is missing from this review, again restricted due to time, and mobility. It is a necessary perspective on this issue, and should be woven into the next phase of this work as a priority.

Definitions

Climate Change

The United National Framework Convention on Climate Change (UNFCCC) defines climate change as “a change of climate which is attributed directly or indirectly to human activity that alters the composition of the global atmosphere and which is in addition to natural climate variability observed over comparable time periods.”¹

The primary cause of climate change attributed to human behaviour is the release of greenhouse gas emissions, particularly fossil fuels into the atmosphere above the limit that the Earth’s natural systems can reabsorb. The impact of this is rapid global temperature rise (global warming), more extreme weather events, sea level rise, and ocean acidification.²

Climate Justice

Climate justice seeks to address the root causes of climate change by relating its impacts to issues such as equality, human rights, collective rights, and the historical responsibilities for the causes of climate change, namely industrialisation driven by Western and colonial powers. Climate justice acknowledges that the world’s most vulnerable populations are those most likely to suffer the worst consequences of climate change, and advocates for inclusive solutions for the reduction of greenhouse gases that extend beyond national interests, whilst holding the industrialised governments and transnational corporations appropriately accountable. As such, it frames climate change as a political, social, cultural and economic issue, as well as environmental.

¹ “United Nations Framework Convention on Climate Change, United Nations”. http://unfccc.int/files/essential_background/background_publications_htmlpdf/application/pdf/conveng.pdf [PDF], 1992, p7.

² “Climate Change: Causes, NASA”. <https://climate.nasa.gov/causes/>

The Bali Principles of Climate Justice, adopted at the 2002 Earth Summit in Johannesburg, outlines 27 articles that underpin climate justice. It emphasises the rights of indigenous populations, young people and other stakeholders, and affirms “the rights of communities dependent on natural resources for their livelihood and cultures to own and manage the same in a sustainable manner, and is opposed to the commodification of nature and its resources.”³

This report will position climate change in terms of its interdependence and relevance to the social, cultural, political and economic context of South Africa.

Creative and Cultural Industries (CCIs)

As of 2015 the Department for Culture Media and Sport in the UK recognises nine creative sectors, namely:⁴

1. Advertising and marketing
2. Architecture
3. Crafts
4. Design: product, graphic and fashion design
5. film, TV, video, radio and photography
6. IT, software and computer services
7. Publishing
8. Museums, galleries and libraries
9. Music, performing and visual arts

This report has primarily focused on the non-commercial sector, including architecture, crafts, design, museums and heritage, music, performing and visual arts. It also includes the culinary arts, horticulture and other activities which are expressed through cultural frames and practices.

Sustainable Development

The 1987 Brundtland Report defined ‘sustainable development’ as “development that meets the needs of the present without compromising the ability of future generations to meet their own needs.” It is expressed as a holistic approach to development that equally prioritises social, environmental and economic sustainability, with some models including a fourth ‘pillar’ of culture or governance. In September 2015, the United Nations General Assembly formally adopted 17 Sustainable Development Goals (SDGs), designed to drive progress until 2030⁵.

³ “Bali Principles of Climate Justice, article 18”. <http://www.ejnet.org/ej/bali.pdf> [PDF], 29 August 2002.

⁴ “Department for Culture, Media & Sport – Creative Industries Economic Estimates January 2015”. https://www.gov.uk/government/uploads/system/uploads/attachment_data/file/394668/Creative_Industries_Economic_Estimates_-_January_2015.pdf [PDF], 13 January 2015.

⁵ “Sustainable Development Goals”. <http://www.un.org/sustainabledevelopment/sustainable-development-goals>

Environmental Context

Africa is one of the most vulnerable continents to climate change, a situation exacerbated by existing development challenges.⁶ Climate change is already having an impact on food security, water stress, biodiversity loss (which poses a risk to tourism, as well as a delicately balanced ecosystem), human settlements and human health, and all are predicted to worsen as global temperatures rise. Temperature increases are projected, particularly in the west and east, following consistent temperature increases year on year since 2000⁷. The country can expect to see longer dry spells, less rain days and more intense rainfall events.

Drought has plagued Southern African nations for two years at least, and in 2017 the Western Cape declared a drought disaster as it faces its worst water shortage in 113 years⁸. Aside from the immediate human and environmental impacts, water stress will further weaken South Africa's economic growth⁹.

The sectors contributing most to the country's greenhouse gas (GHG) emissions in 2012 were power (59%), industry (22%), transport (12%) and buildings (12%)¹⁰. The majority of these emissions are from energy. South Africa is one of the world's top fifteen most energy intensive economies, driven by local coal mining industry, and the largest energy economy on the African continent. The country's fuel mix remains mostly fossil fuels at 71% coal, 23% oil and 3% each for gas and nuclear, with renewable energy contributing less than 1% in 2014¹¹.

Policy Landscape

South African government policy sets out national targets and ambitions for climate mitigation, and has already begun to articulate – directly and indirectly – the relationships between culture, climate change and environmental sustainability.

South Africa is a signatory to the Paris Agreement, the first universal global agreement which commits to limiting global warming to 1.5 degrees. Each signatory sets out Nationally Determined Contributions, and South Africa is one of the few countries that has outlined targets for absolute emissions reduction targets, aiming for a decarbonisation rate of 3.3% to 6.3% per year by 2030¹². One of the key policies to achieve this is the Integrated Resource

⁶ "IPCC 4th Assessment Report Chapter 9: Africa". <https://www.ipcc.ch/pdf/assessment-report/ar4/wg2/ar4-wg2-chapter9.pdf> [PDF], p435.

⁷ "South Africa's 1st Annual Climate Change Report: Theme C".

https://www.environment.gov.za/sites/default/files/reports/themeC_vulnerabilities_risks.pdf [PDF], August 2016.

⁸ "South Africa's Western Cape declared drought disaster". <http://www.bbc.co.uk/news/world-africa-40002770> [article], 22 May 2017.

⁹ "Water security critical to SA's economy". http://www.engineeringnews.co.za/article/water-security-critical-to-sas-economy-2013-03-22/rep_id:4136 [article], 22 March 2013.

¹⁰ "South Africa Emissions Targets and Implications for Business – PWC". <https://www.pwc.co.uk/sustainability-climate-change/assets/south-africa-emissions-targets-and-implications-for-business-2015.pdf> [PDF], 2015.

¹¹ "South Africa Emissions Targets and Implications for Business – PWC". <https://www.pwc.co.uk/sustainability-climate-change/assets/south-africa-emissions-targets-and-implications-for-business-2015.pdf> [PDF], 2015.

¹² *ibid*

Electricity Plan (IRP) 2010-2030, which aims to rapidly increase renewable energy capacity. The policy is limited, however, by projections that coal generation is likely to grow at a similar rate to renewables by 2030, and Eskom, South Africa's state-owned grid operator is slow to sign power purchase agreements with renewable energy companies. A carbon tax has been proposed, but is not yet being enforced. As a result of these uncertainties, Climate Action Tracker, an independent organisation analysing the progress of countries against their NDCs, has rated South Africa's national contributions as "inadequate" and recommends further policy implementation to act more boldly to exceed existing policy commitments¹³.

The National Development Plan (NDP) sets out its vision that by 2030, "South Africa's transition to an environmentally sustainable, climate-change resilient, low-carbon economy and just society will be well under way."¹⁴ It identifies three phases for achieving this:

1. Planning, piloting and investing phase (2014-2019) focuses on the creation of a framework for implementing the transition to an environmentally sustainable, low-carbon economy. This phase will include unblocking regulatory constraints, data collection and establishment of baseline information, and indicators testing some of the concepts and ideas to determine if these can be scaled up.
2. Implementation of sustainable development programmes and targeting a peaking of greenhouse gas emissions (2019-2024), hand in hand with socioeconomic development.
3. The final phase will see significantly reduced poverty and unemployment and a reduction of GHG emissions over 2024 - 2029 plateauing by 2030.

The desired outcomes for this process are:

- Thriving rural communities providing an economic and social base for a significant number of people.
- Urban development is more compact and energy efficient.
- Growing public awareness of the consequences of climate change and unconstrained consumption of our natural resources leads to a refocusing of political priorities towards the protection and rehabilitation of the region's natural assets.

The National Strategy for Sustainable Development also explicitly connects environmental sustainability to meeting the needs of its people and safeguarding its young democracy: "South Africa aspires to be a sustainable, economically prosperous and self-reliant nation state that safeguards its democracy by meeting the fundamental human needs of its people, by managing its limited ecological resources responsibly for current and future generations,

¹³ "South Africa: Climate Action Tracker". <http://climateactiontracker.org/countries/southafrica.html> [web page], 6 July 2017.

¹⁴ "Executive Summary: National Development Plan 2030 – Our future – make it work". <http://www.gov.za/sites/www.gov.za/files/Executive%20Summary-NDP%202030%20-%20Our%20future%20-%20make%20it%20work.pdf> [PDF], 15 August 2012.

and by advancing efficient and effective integrated planning and governance through national, regional and global collaboration.”¹⁵

The plan defines sustainable development as “the integration of social, economic and environmental factors into planning, implementation and decision-making so as to ensure that development serves present and future generations.”

The Department for Arts and Culture (DAC) recognizes the capacity for the arts to effect change in these domains, and calls on the cultural and creative industries to “focus on the promotion of interventions, and the development of programmes and projects, that directly and indirectly contribute to addressing economic, social and environmental challenges that impede the transformation of South Africa into a truly democratic, equitable and just society that respects and preserves the rights of all people.” As part of this, it also calls on all arts, culture and heritage activities to “comply with and respect South Africa’s and International environmental sustainability policies and requirements.” The fifteen underlying principles of the DAC’s latest draft of the White Paper on the Arts and Culture (currently being redeveloped) includes “10.14 Protect the Environment,” and states that, “The DAC will work with local government and the private sector to guide the spill-over effects of the cultural and creative industries and bridge their products with the rest of society and the economy, particularly those in the area of innovations and productivity, education and lifelong learning, social innovation and well-being, tourism and branding, regional development and environmental sustainability.”¹⁶

Specific strategies outlined in the White Paper for enabling environmental sustainability in the arts and culture, and to enable to sector to lead on these issues, include interdepartmental cooperation between the DAC and environmental affairs and tourism,¹⁷ the “application of natural and of recycled materials”¹⁸, a focus on the preservation of natural heritage, and environmental management in the publishing supply chain for literature, but otherwise specific environmental and climate recommendations are thin on the ground.

This report could constitute the first step towards a CCI framework for more specific and targeted guidance.

The DAC’s creative economy strategy, set out in their Mzanzi’s Golden Economy report, outlines opportunities for CCIs to contribute significantly to job creation and economic growth in South Africa over the next ten years: “The new vision of arts and culture goes beyond social cohesion and nourishing the soul of the nation. We believe that arts, culture and heritage play a pivotal role in the economic empowerment and skills development of a

¹⁵ “National Strategy for Sustainable Development and Action Plan (NSSD 1) 2011 – 2014”.
https://www.environment.gov.za/sites/default/files/docs/sustainabledevelopment_actionplan_strategy.pdf [PDF], 23 November 2011.

¹⁶ “Third Draft: Revised White Paper on Arts, Culture and Heritage”.
http://www.dac.gov.za/sites/default/files/Legislations%20Files/Revised%203rd%20Draft%20RWP%20on%20ACH%20FEBRUARY%202017_0.pdf [PDF], 1 June 2017, p43.

¹⁷ Ibid, p54

¹⁸ Ibid, p9.

people.”¹⁹ This is relevant to climate justice because there are opportunities to ensure that environmental sustainability is built into the practice, skills and decision-making of the CCI sector as it develops, and also to recognise where environmentally-conscious innovation within CCIs – whether it be in products, infrastructure, or social and cultural norms – could create economic benefits and new market opportunities. Indeed, some of the case studies shown here describe the holistic value of connecting the dots between economic growth, environmental sustainability and creative and cultural expression.

In summary, we can synthesise the objectives of national policy frameworks relating to climate justice as follows:

	1. The creation of economic and social opportunities
	2. Energy efficiency and sustainable infrastructure
	3. Increased public awareness of climate change
	4. Effective political advocacy through public awareness and agency
	5. The integration of social, economic and environmental factors into planning, implementation and decision-making
	6. Collaboration across disciplines, government departments and different industries

These symbols will be used in the report to show when projects and case studies are delivering on these outcomes.

“Art is a means to bridge different development needs.”
 – Erica Lüttich, Outreach Foundation

“The role of the artist is to salvage what has been lost. To represent forgotten histories and unremembered connections. To dispel the myth that we are disconnected from nature.”

– Miche Fabre Lewin, artist

¹⁹ “Mzansi’s Golden Economy: Contribution of the Arts, Culture and Heritage Sector to the New Growth Path”. <http://www.gov.za/sites/www.gov.za/files/mzansi%20golden%20economy%2020110411.pdf> [PDF], p2.

Findings

1 There are a significant number of artists and organisations engaging with issues relevant to climate justice. Qualitative and anecdotal evidence identifies the CCI as crucial, but under-valued, sustainable development partners in South Africa.

Though the government is proactive with climate policy formation, the issue remains largely intangible to the general population. Its relevance is questioned, despite major droughts and water shortages in recent years, in the face of more immediate and day to day pressing concerns, such as housing, food and social unrest. In CCIs more widely, climate change is a secondary concern next to funding challenges and the lack of a coherent arts and cultural policy, which is currently being redrafted. Understandably, social cohesion is a major policy objective for the arts and culture, and it's not immediately apparent how climate justice meets this outcome other than through unified community resilience in the face of the effects of a changing climate.

Despite this, CCIs have made some progress in connecting the dots between climate change and other pressing issues, enabling a new perspective on its urgency and relevance to society, the economy and government. Through creativity and a meaningful engagement with the environment and communities, CCIs are revealing the impacts of inaction, educating the next generation, and co-creating solutions with other sectors, disciplines and the wider public.

Responses to environmental challenges are coming through CCIs including craft, design, festivals and outdoor events, theatre, visual arts, fashion and architecture.

The projects and practices surveyed here are addressing the following environmental issues in their work:

- Food production and innovation
- Water conservation
- Energy generation
- Waste reduction and closed loop recycling
- Sustainable transport
- Pollution (e.g. from mining)
- Biodiversity conservation
- Reforestation

In addition, projects were also delivering on social impacts, bridging different development needs and Sustainable Development Goals, for example:

- Active citizenship
- Black economic empowerment (BEE) and enterprise development
- Social cohesion

- Skills development (including craft production, food growing etc.)
- Housing or community centre provision
- Cultural education and participation
- Debates around constructive decolonisation
- Translating indigenous, traditional and local knowledge into modern and urban contexts

Broadly speaking, we can categorise the projects and practices surveyed in the following summary²⁰:

- a) **Artwork** – raising awareness, making environmental issues visible and engaging with the emotional as well as the scientific and cultural issues related to environmental change.

***Santu Mofokeng** is a world-renowned artist and photographer who started in news journalism documenting the struggle against apartheid. His work includes photographic enquiries into spirituality and explorations of landscape, in relation to ownership, power, memory and ecology. His work shows a deep concern for the environment and the effects of climate change on South Africa’s vulnerable landscapes. In collaboration with environmental and science journalist, Leonie Joubert, Mofokeng contributed to Boiling Point: Exploring South Africa’s Vulnerable Communities.*



***Hannelie Coetzee** is a public visual artist based in Johannesburg who aims to “find ways to improve environmental systems” in her work. Issues she has tackled include mining pollution, water and biodiversity. Her art is often functional, seeking to have a positive environmental impact as well as having conceptual and aesthetic merit. She works both with communities, and collaborates with scientists, urban planners, environmentalists and others; employment opportunities for community members are created in the making of the work. www.hanneliecoetzee.com*



“I aim to find ways to improve environmental systems. Once I have identified some kind of environmental congestion or contamination I find professional collaborators such as scientists, urban planners, environmentalists and suitable financial means to alleviate the congestion. Re-generative design principals are applied holistically to make multi-functional public art. Functional artworks benefits society at large whilst simultaneously connecting disciplines which have been working independently. The

²⁰ These categories have been adapted from Julie’s Bicycle’s “Seven Trends” of creative climate action: <https://www.juliesbicycle.com/the-movement>

business model encourages social entrepreneurial collaboration as seen in natural eco-systems.” – Hannelie Coetzee, artist

Virginia MacKenny is an artist, academic, curator and writer based at the Michaelis School of Fine Art at University of Cape Town. She has made, presented and curated exhibitions on climate change and environmental concerns throughout her career, and co-founded the COPART initiative for COP17 in Durban. Since 2011, she has researched and collected information on over one hundred artists making work about environmental and climate justice issues, in preparation for a publication on the topic. She has also established an undergraduate level module to engage third year fine art students with environmental issues in their practice, and students present their artistic responses in the public realm. Recent student projects have been preoccupied with Cape Town’s water crisis, using public art installations to bring make the scale of the crisis tangible to people, where data and percentages don’t communicate well. www.uct.academia.edu/VirginiaMacKenny



- b) Art activism** – using artistic and cultural activities to campaign, raise awareness of environmental injustice and to oppose environmental damage.

*The **Karoo Disclosure Collective** was created in 2015 by 13 multidisciplinary artists: Deborah Weber, Elgin Rust, Gina Waldman, Damien Schumann, Lisa Bauer, Maxim Starcke, Michelle Liao, Margaret Stone and Tom Glenn. They collaborate to make work exploring the relationship between land, culture and fracking in the Karoo, South Africa’s semi-desert known for its beauty and indigenous plants. Controversy around shale gas fracking in the Karoo arose around a lack of research into the environmental impacts, particularly how this water-hungry technology will affect already scarce water supplies, and whether the fossil fuel companies really would be able to deliver the energy security and employment opportunities promised. Driven by the concern that no one was talking about the risks despite the government giving a green light for fracking to proceed, the Karoo Disclosure Collective produced new work – film, music and visual art – alongside curated displays of objects from the Iziko Museum of South Africa, where the exhibition was hosted. They engaged various audiences with the work, from school walking tours, to government stakeholders, and chairing discussions with experts on the topic, including a World Wide Fund For Nature (WWF) energy expert, Saliem Fakir; UCT Anthropology Professor Lesley Green; UCT Art Professor Virginia MacKenny, Curator of Karoo Palaeontology at Iziko, Roger Smith and Art theorist, Andrew Lamprecht. The combined influence of the work and the partners involved caught the attention of the national media, and their concerns were brought into a mass public forum through*

TV interviews, demonstrating the convening power and potential cultural influence of the artistic community.

<https://www.facebook.com/KarooDisclosure>

<https://youtu.be/-EFtMY4d9W8>



- c) **Connection with nature** – creating the opportunity for the public to connect with and rethink their relationship to the natural world through creative participation.

Site_Specific Collective promotes site-specific land and nature art in South Africa. Their work aims to provoke thinking about the impact of cultural practices on nature, and community engagement and collaboration are central to their work. Projects include the International Land Art Biennale, the Global Nomadic Art Project, and recurring public events such as Jozi Land Art – a free event in the Johannesburg Botanical Gardens which offers members of the public the space and facilitation to create their own temporary land art, encouraging self-expression, reflection and growth. The collective includes artists like Strijdom van der Merwe, one of South Africa’s most respected environmental artists, whose work encourages people to notice and reconsider their relationship to the environment. His materials are all drawn sensitively from the natural environment, and most of his works are temporary. www.sitespecific.org.za | www.strijdom.com



- d) **Education and behaviour change** – providing creative education about climate change, environmentally friendly living and other environmental concerns to people of all ages.

Not only do the CCI's undertake environmental education across a broad cross-section of society, they also tend to work with less didactic methodologies, encouraging and creating space for critical thinking, empathy, reflection, creativity, agency and self-determination to emerge amongst and between participants and audiences.

Well Worn Theatre Company, based in Gauteng, create and tour theatrical plays about issues of socio-ecological justice to schools, festivals and young audiences across the country. Led by Artistic Director, Kyla Davis, the company’s latest production, ‘Plastocracy’ (2017) was a puppet play that performed at high schools

and festivals nationwide, addressing the rising epidemic of plastic pollution in our oceans. Their 2016 production 'Rat Race', written for very young audiences explores the clash between urban and rural culture, our dwindling connection to the natural world and sustainable living. The company collaborates internationally with other theatre organisations and environmental NGOs. Their 2014 project, 'The Baobab', created in partnership with Jungle Theatre (Cape Town) and SEKA Theatre (Zambia) was a devised co-creation exploring the Rights for Nature Movement. 'The Baobab' was awarded an Ovation Award at the National Arts Festival and also appeared on the Re-imagine programme at the same festival. Other Well Worn productions include 'The Pollution Revolution' (2010) and the acclaimed 'Planet B' (2011). Both productions were part of the official cultural programme at COP17 in Durban. Well Worn Theatre's roots are in Arts Activism and they have collaborated with prominent environmental justice and advocacy NGOs such as Earthlife Africa Johannesburg, 350.org Africa and Project 90 by 2030. In one such collaboration, Well Worn devised a protest street theatre piece that put major polluting businesses "on trial" for environmental damage to raise awareness of real exploitation in South Africa. Actors played the role of the "climate criminals" and the witnesses were real people from parts of the country suffering because of fossil fuel extraction and pollution. Well Worn is currently in development for a new show for primary schools in 2018 called 'Galela', a play about drought. The organisation has previously received project funding and support from the National Lotteries Commission as well as Pro Helvetia, The Arts and Culture Trust, ASSITEJ South Africa, Drama For Life, BASA and DAC. www.wellworn.org.za



Afroecology: Permafunk and Social Fermentation is a series of events that take place in Johannesburg that bring people together to talk about growing food, indigenous farming techniques, food cultures, eating well and affordably. The events are woven through with music, poetry and performance, as well as guest speakers from both the food and artistic communities, blending entertainment, participation, skills exchange and environmental education. The artists leading the events are conscious of a need to make environmental sustainability "desirable" as opposed to "worthy" particularly to the younger, urban generation, and this is reflected in their branding and programming of the event.

www.facebook.com/groups/986277884795139



The Climate Train and the Draft African People's Charter for the Rights of Mother Earth took place in the lead up to the 2011 COP17 climate talks in Durban. The Climate Train was a national, transdisciplinary social learning platform that sought to engage South African people in 17 locations with notions of climate change and the

environment through different cultural and aesthetic learning experiences, and also to participate in shaping the COP17 agenda. It was collaboratively created by visual artists, poets, film-makers, theatre-makers, guerrilla-gardeners, musicians, facilitators, to educational researchers, among others, who completed a total of 23 Earth Forums, planted 19 new collaborative gardens, developed a Children's Charter with just over 700 children, and gathered these exchanges in a total of ten different languages, including isiZulu, isiXhosa, Afrikaans, Sepedi, Setswana, Sesotho, Xitsonga, Tshivenda, !Xam and English. One key outcome was a Draft African People's Charter for the Rights of Mother Earth that contributes to the Universal Declaration of Rights for Mother Earth. The Charter, developed by Enact International, was drafted by renowned environmental lawyer Cormac Cullinan to be offered as a document in order to start a new conversation in South Africa. The Declaration was adopted in April 2010 by the World People's Conference on Climate Change and the Rights of Mother Earth, in Bolivia. The Draft African People's Charter was intended to be an inspirational document with a uniquely African character that can function as a common manifesto that can be used to unite and mobilise many different sectors of South African civil society (e.g. civil rights organisations, trade unions, rural people's organisations, traditional leaders, etc.) around a common agenda.

www.dontcopoutcopart.blogspot.org

<http://therightsofnature.org/the-peoples-charter-for-africa>



The Green Office is an outdoor exhibition space initiated by artist Menzi Mbonambi, based at the Drill Hall heritage site in Johannesburg, where children and adults come to learn about creative gardening and permaculture. Menzi and collaborators experiment with urban growing and composting techniques, and design of sculptures, artworks and practical growing units from entirely waste materials, as well as hosting exhibitions of environmental art and residencies with artists from other parts of the country and abroad. Much of their work is focused in the outdoor courtyard of the Drill Hall, facing the street, where passers-by frequently stop to find out what's happening, thereby beginning a dialogue with the artists about environmental issues, waste, and the importance of connecting with nature in the city. Menzi is a healthy-eating advocate and cook, who also runs a vegan food stall at local markets, as well as being a writer, poet, social activist and musician. He is founder and a member of Men of the Past.

www.umenzi.blogspot.co.uk

- e) **Circular economy** – designing in a way that limits waste and maximises environmental sustainability, including repurposing and revaluing waste to create new products and artworks.

Bethuel Mapheto is an award-winning designer and director of Noko Designs. He gained his qualification in Craft Production in 2005 through the Imbali Literacy Project, and since has made a name for himself as one of South Africa's best-known designers. All of his products and artworks are made from recycled waste materials, including clocks, jewellery, magnets and decorative pieces. He supplies galleries and shops across South Africa and participates in international exhibitions. Mapheto has a studio and showroom in the Bus Factory in Johannesburg, where he also shows pieces from other craft artists and designers. He mentors emerging designers and runs programmes teaching design skills to young people, focusing on design from waste materials which makes it affordable for anyone, however poor, to be creative and make a livelihood. Mapheto formed a cooperative company with four other craft artists and designers, Magisibeco, which enables them to collectively put their work forward for international commercial exhibitions that would be impossible for them to afford individually.



“I have a responsibility to share my success with others, that’s why I teach. I enjoy their happiness. I don’t want to do things only for myself. I teach young people to take responsibility for delivering their own projects, because that’s what will turn their lives around.”

– Bethuel Mapheto, designer

Mandy Coppes is a visual artist based in Johannesburg whose work highlights environmental themes, from oil spills and the impact of invasive species of jellyfish in the oceans, to the process of silk production. Her work explores the impact of our objectification of nature, and seeks to make invisible, lost narratives visible again. For over ten years she led a project investigating the potential for eco-friendly and natural paper production in South Africa. The concept was to manufacture quality paper from invasive weeds, imported plants alien to South Africa which are negatively impacting local environments, and waste organic material from the agricultural industry. After much research and development, product prototyping, the establishment of rurally-based paper mills in every province across the country focused on supporting local enterprise and skills development through certified learnerships, and the scoping of opportunities such as high-security grade paper production, the government’s support for the project was cut and unfortunately had to close. However, it demonstrated the potential for creative research and experimentation to generate new economic and educational opportunities, within a regenerative and “circular” economy where waste products are regenerated into valuable materials. www.mandycoppes-martin.com



“Everything we put into the environment stays – we are chemically manipulating the planet.”

– Mandy Coppes, artist

- f) **Sustainable infrastructure** – creating sustainable infrastructure for cultural buildings and outdoor events, including renewable energy, water conservation and waste reduction.

***Ebhudlweni Arts Centre** in Emakhazeni, Mpumalanga is a Rural Dance Centre dedicated to artistic excellence, access to arts education, and the social transformation and upliftment of rural communities in 2015. The Centre is entirely powered by solar, wind and hydropower, “making it the Rural Dance Centre that is off the grid, but firmly on the map”. It was established by PJ Sabbagha, Managing and Associate Artistic Director of The Forgotten Angle Theatre Collaborative & Ebhudlweni, who is committed to sustainability and green practices, and aims to reflect this commitment in every aspect of the organisation’s activities and functions, and to extend these values to the immediate community and dance sector more widely. Artists who spend time in residence at Ebhudlweni, for example, are encouraged to work outdoors to respond to the natural environment. Forgotten Angle’s latest work, With Nothing but Silence They Turned Their Bodies to Face the Noise, which was performed at the National Arts Festival 2017, explored the impact of environmental degradation and collapse on South Africa’s social and political challenges. www.forgottenangle.co.za*



***AfrikaBurn** is a regional gathering of the Burning Man Festival that takes place in Tankwa Karoo in the Northern Cape in April each year. The festival offers guiding principles and ideals for how the community of festival goers can reinvent the world, and themselves, including decommodification, which means the festival is free from commercial sponsorship, advertising or transactions, operating entirely on a gift economy; creative cooperation and collaboration; civic responsibility and leave no trace. The latter in particular encourages a waste-free festival experience, with participants taking responsibility for any waste they generate. The festival site itself is created as much as possible from found materials sourced from film sets, factories and other clearance projects, and they encourage people to ride-share to the festival through online forums. They also introduced a creative grant system for artists proposing projects to the festival that scored projects higher if they use recycled waste materials. 3.5% of ticket sales are donated towards outreach projects, including food gardens in schools, building community centres and homeless hostels, and veterinary treatment for carthorses, as many local people live in their horse-drawn carts. The AfrikaBurn team are dedicated also to making their year-round*

office space as sustainable as possible, translating the ethos of the festival into their daily activities. They undergo an annual carbon audit to monitor progress on energy efficiency, waste management, water conservation, transport and other environmental impacts, which they use to identify priorities for action and solutions.

www.afrikaburn.com



- g) Creative collaborations** – different stakeholders collaborating across disciplines and communities to generate solutions to environmental and social challenges.

***The Design Society Development (DSD) DESIS Lab** is a multi-disciplinary community of practice, based at the Faculty of Art, Design and Architecture, University of Johannesburg, that seeks to better understand how design can best serve the emerging needs of broader society, specifically in the face of staggering inequality and rapid change in Gauteng, South Africa. The lab undertakes design research projects through participatory, multi-stakeholder, human-centred methodologies to bring about change, and includes participants from design, the social sciences, economics and art. They are challenging the definitions of knowledge systems, recognising the value and legitimacy of indigenous and oral knowledge, and supporting its sustainability through sharing, application and advocacy in political, legal and business spheres, building alliances with centres of power working to the same objectives. Their flagship food security project, iZindaba Zokudla is now a social enterprise, bringing design, engineering, NGOs, state departments and businesses together with community members in Soweto for enterprise development and food systems change.*

www.designsocietydevelopment.org



“We must lead the government.”

– Naude Malan, co-director and founder, DSD DESIS Lab

- h) Conservation** – artworks and projects that generate a net positive benefit for the environment, and protect biodiversity and natural heritage.

***Greenpop** is an NGO based in Cape Town that plants trees to improve urban wellbeing and air quality, as well as reforesting rural areas that have suffered from logging or forest clearance for agriculture. They partner with a huge spectrum of stakeholders, from local businesses to international NGOs like UNESCO. Their tree planting programmes engage people across society – from corporate CSR initiatives, to local schools and communities – and planting tends to take place in organised event days that bring people together for a shared experience. The trees planted are monitored for two years and at present there is a 58% adoption rate in urban planting locations. Greenpop also run several reforestation festivals which programme music and performance around tree planting activities. The festivals serve only vegetarian food, are plastic free, encourage carpooling to reduce carbon emissions from transport, use sustainable infrastructure as much as possible, and are produced in consultation with local communities to make sure there is legacy benefit following the event. Greenpop operate completely independently of government funding. Companies and individuals purchase trees to plant, and income is additionally generated from event and exhibition ticket sales, merchandise and private donations. www.greenpop.org*



- i) Transition** – creative and cultural initiatives that directly play a role in making individuals, communities, society, the economy and the cultural sector itself more environmentally sustainable.

*The **Cape Craft and Design Institute (CCDI)** supports craft entrepreneurs to take their work to market by offering business skills, product development, marketing and procurement opportunities. They support over 5,000 craft entrepreneurs per year, mainly in the Western Cape. For three years they procured eco-friendly crafts for government – such as small gifts, awards and trophies – through the government’s Go Green Contact. The initiative helped to stimulate the production of eco-friendly products, and support craft entrepreneurs committed to green practices, which are usually perceived as being too expensive. While the scheme was a success, eco-friendly products remain marginally more expensive to the consumer, and as yet there is not a market developed enough to incentivise craft entrepreneurs not yet using green materials in their work to do so – a challenge of working within a commercially-driven sector, where margins are already squeezed for entrepreneurs. CCDI include “green” as search criteria on their peek.org.za website, a marketing platform for their members’ products. They also partnered with the [Better Living Challenge](#), which used community-led design to identify and test solutions for better livelihoods in informal settlements. Environmental sustainability was a core criteria*

of the solutions generated, funded by the 110% Government Green Fund. CCDI do the voluntary 'Proudly SA Accreditation' which includes environmental standards, to embed sustainability into their own operations, and encourage producers to do the same.

www.thecdi.org.za



Qala Phelang Tala (Start Living Green!) was set up by Anita Venter, a lecturer in the development department at the University of the Free State, who began to wonder whether there was an alternative, or complimentary approach, to the government's official social housing policy. She began researching alternative building techniques, training with the Los Technicos "radically sustainable development construction company" in Guatemala, and settled on the concept of a new building-cum-artform: 'Post-Natural' building – recycling and reusing waste along with natural materials like mud and grass to create robust, environmentally friendly and resilient structures.

Beginning first with R&D projects in her own back yard to perfect the technique, Anita then began working with local communities, building trust by working closely with volunteer community champions or 'change agents,' to share building skills through pilot projects, including a community centre in Lebone Village. Her approach is to focus on upskilling the most marginalised of groups in partnership with occupational therapists at the University of the Free State – women out of employment, the physically disabled, and children with learning disabilities.

In partnership with the Vrystaat Kunstefees, QPT is collaborating with Australian media artist Keith Armstrong on a 'Re-Future' project, which seeks to embed contemporary artists within international development scenarios to understand how their creative capacities can best contribute towards positive social and ecological development outcomes. The residencies undertaken by Keith in 2016 and 2017, led to the production of multiple media and artworks, including *Over Many Horizons* and *O Tswelang* (exhibited in UTS Gallery, Sydney in 2016), *The Mesh* (solo exhibition, Vrystaat Kunstefees, 17-22 July 2017), *Future-Future?* (solo exhibition, Riddoch Gallery South Australia, November 2017 – January 2018) and an upcoming show at ISEA 2018 in Durban. Alongside the exhibition, Vrystaat Kunstefees presented *Seven Stage Futures*, a series of community-led 'Merakas' or micro-festivals co-created by Anita, Keith and community change agents Mokoena and Ellen Maphalane, Mary Sebatso Mofama and Velile Phantsi at the sites where they have built their own houses using the QPT technique. Two PhD students from the QUT Creative Lab Research Centre in Queensland, Australia, supervised by Keith Armstrong, are also working with communities participating in Re-Future, to explore sustainable development through poetry and digital storytelling. www.startlivinggreen.co.za/wp | www.embodiedmedia.com/homeartworks/seven-stage-futures



“We aren’t a construction company – it’s about skills training to change the world, building just happens to be the most meaningful medium. Our work is about creating regenerative futures – evolving indigenous architecture and knowledge systems; repurposing waste into something valuable; and creating the conditions for people who have been marginalised to become agents for the change they want to see in their lives.”

– Anita Venter, Start Living Green! (Qala Phelang Tala)

While there are organisations enabling transition in specific sectors and communities alongside other artistic and economic priorities (the above two are part of a handful of examples), there isn’t currently an organisation that is solely dedicated to supporting CCI climate action across the board. There is a need for strategic coordination, information gathering and advocacy, and the existence of an organisation – or team of people – dedicated to this would make a significant difference to the effectiveness and positioning of CCI action. For more examples of practice and contacts, please see the Appendices.

2 CCI are closing the gap between policy and implementation, generating knowledge and experience practices that could support climate resilience more widely.

Even from this small cross-section of activity, it’s clear that the South African CCIs are delivering against all of the government’s aspirations for climate justice and sustainable development (set out below as a reminder), and are facilitating fertile environments for collaboration, connection, experimentation, innovation and meaningful transition.

	1. The creation of economic and social opportunities
	2. Energy efficiency and sustainable infrastructure
	3. Increased public awareness of climate change
	4. Effective political advocacy through public awareness and agency
	5. The integration of social, economic and environmental factors into planning, implementation and decision-making
	6. Collaboration across disciplines, government departments and different industries

3 The impact and effectiveness of CCI climate justice initiatives could be improved with strategic coordination and shared vision, including their political influence.

At present this work tends not to be visible beyond the practitioners' immediate sphere of influence. Artists and organisations are generally operating in isolation, often unaware of other people and organisations committed to similar outcomes (even at the local scale), and, crucially, there are no publicly available, online repositories of information about the body of creative and cultural work on climate justice issues in South Africa. As a result, practitioners can feel undervalued by the wider sector and funding bodies. This makes sustaining commitment and motivation difficult, especially for artists who are often also working in other jobs to support their practice.

Impact measurement is not standardised and data on the effectiveness of this work in the short and long term is mainly anecdotal. This is not a surprise – impact measurement is relatively expensive and funding is rarely allocated fully for this activity. Some artists were also resistant to the notion of pre-meditated outcomes for projects that could limit experimentation and unexpected outcomes, and keen to explore alternative ways of measuring impact and being accountable for public investment in their work.

Overall, the field of CCI action on climate justice is mostly led by white practitioners, with barriers to more diversity in the field being attributed to socio-economic challenges and perceptions that environmental sustainability is a “white” pursuit usually associated with traditional wildlife conservation – not necessarily the principle priority of communities facing more urgent day-to-day challenges. The projects that have most successfully repositioned climate justice and engaged more diverse communities (both in terms of race and socio-economic background) have done so through challenges the community is already preoccupied with, such as food, housing or water shortages.

The rift between the “professionalised” arts sector and traditional culture and heritage also means that the diversity of cultures in South Africa that have an inherent respect for and relationship with the natural environment are not widely considered (and do not consider themselves) part of a common climate movement.

These challenges of visibility, coordination and diversity hamper the CCIs capacity to influence at the public and political levels. With a more connected sector, and consensus on a shared vision, not only will practitioners feel valued and motivated being part of a wider movement, but it will be possible to scale their influence and impact significantly.

Recommendations:

1. Scale the impact and learning from this work by facilitating connections and relationships among all players in the sector, including traditional leaders representing cultural practices that support environmental stewardship. In the first instance, instigate a series of round-tables to create a sense of shared endeavour and a community of practice that can share knowledge and mutually support one another.

2. Create an online hub for information, news and resources about the work of artists and cultural organisations on climate justice with a two-fold purpose – to improve and broaden the field of practice by sharing knowledge and learning, and secondly to make the work and its impact visible to key stakeholders (government, funding bodies, international agencies).
3. Encourage leaders within the movement through mentoring and opportunities to connect with others in the field, to sustain their commitment and reinforce a sense of shared vision.
4. Develop the field of practice by providing outreach, training and mentoring to artists and organisations not yet deeply involved, particularly practitioners of colour and people from diverse socio-economic backgrounds.
5. Create resources to support environmental action, more effective evaluation and impact measurement. This could potentially be done in partnership with organisations such as Business and Arts South Africa, as part of their range of Guidance Notes for the CCIs.
6. Align CCIs climate and environmental initiatives with the three phases of the National Development Plan's 2030 Vision.
7. Make specific actions being taken by the sector more explicit in the DAC's new Arts and Culture White Paper, to recognise the sector's leadership, and spread the learning.
8. Designate an organisation to undertake a coordinating role for the CCI climate justice movement to take these, or other identified recommendations forward.

4 CCI action on sustainability is not generally a concern for the sector and particularly broader cultural governance.

The governance of CCIs nationally does not yet reflect the urgency and relevance of climate justice to the cultural life of South Africa, and the potential for the CCIs to model and drive change. There is an implementation gap between policy documents that refer to environmental sustainability as an opportunity and ethical responsibility for CCIs and action being taken on the ground. Likewise, there is a communications gap between practitioners and institutions taking action and the wider sector, preventing their learning and leadership from having a positive influence on practice and policy.

While several major institutions are engaging with climate justice in their programming and curation, there is not a general consensus on the importance of good environmental management in day to day operations and the stewardship of cultural buildings. Opportunities to improve energy efficiency, conserve water and reduce waste – all of which are cost-free in the short term and could save money to be reinvested into further improvements or the artistic programme – are currently not being realised across the board. South African artists and institutions already work with a culture of resourcefulness that could be built on to embed these practices.

Recommendations:

1. Explore existing governance frameworks such as King IV to identify leverage points for introducing environmental stewardship into CCI governance.
2. Work with the Cultural Observatory to survey the sector's current engagement with environmental practices, to identify best practice, challenges and opportunities.
3. Bring major institutions, trustees and cultural leaders together to share knowledge and learning about good environmental management practices that could be scaled up.

5 Creativity and impact are maximised in collaborations between partners and participants whose different expertise and experience is valued and respected equally.

Climate justice initiatives within CCIs bring people together across disciplines: artists with environmental scientists, designers with farmers, and architects with waste companies and community leaders.

Many of the projects are interdisciplinary by nature, and are open to valuing different kinds of knowledge on an equal platform – for example indigenous culture vs. contemporary arts practice, and scientific knowledge vs. traditional knowledge. This opens up the possibility of multiple perspectives on common challenges, and the exploration of climate change in relation to a wide spectrum of human experience – from meeting basic needs to technological innovation; from cultural tradition and spirituality to urbanism and current political concerns; from health and employment to wellbeing in the built environment. This involvement of different people, knowledge and experience creates a unified agency, collaborative opportunities and new. In short, it creates the conditions for creativity.

Recommendations:

1. Encourage cross-disciplinary knowledge exchange and collaboration between CCIs, other relevant development sectors and local communities, to bring knowledge into the field and position CCIs as crucial stakeholders in the policy development agenda.
2. Build more sustainable relationships between academic institutions and the CCIs across disciplines, to leverage university funding and resources and also expertise in research, evaluation, the documentation of traditional knowledge crucial for climate resilience, and the development of new knowledge on the cultural dimension of climate justice.

6 Funding is limited for CCI initiatives addressing climate justice, and this financial environment poses both challenges and opportunities.

Support for projects, initiatives and artworks reviewed in this report was drawn from:

1. Academic institutions
2. National Arts Council of South Africa
3. Department of Arts and Culture
4. Business and Arts South Africa
5. International foundations, embassies and other grant-giving organisations
6. British Council South Africa
7. Corporate sponsors or commissioners
8. Self-funded

A more detailed list is provided in Appendix D.

A significant proportion of artist-led projects, artworks in particular, are largely self-funded or supported only for material costs covered by grants. Short-term funding was seen as a barrier both to consistently maintaining and developing projects over time, and also having the capacity to do effective evaluation and impact measurement.

The high level of accountability for public funding was mentioned as a pressure on artists and institutions “to solve social problems”, often leading to pre-prescribed outcomes and little room for experimentation and learning. University-funded projects, particularly design labs, offered more flexibility and autonomy in the creative process.

Overall, public funding is limited and there are barriers to funding being drawn down from other relevant grant giving bodies and the commercial sector.

Commercial and corporate investment is limited to sponsorship due to a lack of tax incentives for creative and cultural donations, and some practitioners see an ethical dilemma in receiving sponsorship money from industries involved with environmental damage such as mining and fossil fuels.

While CSR grants and social impact investment opportunities are available for environmental, social and economic impact work, CCIs are not widely perceived as credible recipients for this investment, despite delivering against these outcomes. A lack of consistent data and evidence beyond the anecdotal is most likely a barrier, though this assumption needs to be tested with further examination from the social impact sector.

However, despite there being a “deficit” mentality in the sector, some CCI practitioners have addressed this through collaboration, cooperative models, barter and exchange, and co-ownership. These collective and collaborative ways of working offer potential new business models, governance structures and different relationships with partners, communities and participants, though they are not immune from financial struggle. Several practitioners identified collective working as a value that referred back to their cultural

heritage – from notions like Ubuntu, for example – and “African” (as opposed to “Western”) approaches to working.

Recommendations:

1. Convene funding and investment providers to CCIs to share information on investment and explore more strategic, joint funding initiatives.
2. Convene dialogue between CCI funding providers and national and international grant giving and social impact investment bodies focused on environmental, social and economic outcomes, to raise awareness of CCIs role in facilitating these outcomes and understand current barriers to investment.
3. Consult with academic bodies to identify appropriate evaluation methodologies to ensure that creativity and experimentation are not limited by pre-determined project outcomes.
4. Research collaborative and alternative models of working and resourcing to identify where this genuinely adds value to the resilience and financial ecology of CCIs.
5. Conduct impact assessments of five lead projects from across the CCIs to demonstrate value and impact to potential funders and investors not yet supporting CCI climate justice projects. Use these pilots to develop assessment frameworks that could be made available as resources, and as a forum for identifying other ways of supporting impact measurement and evaluation. For example, mentors from the social impact sector or academia for CCI practitioners, or a dedicated fund for supporting evaluation and impact measurement.
6. Develop a partnership with the Cultural Observatory to track trends and impact outcomes to influence stakeholders, including policymakers, funders and the wider CCIs.

7 Capacity building support for environmental sustainability exists for other sectors, but is not being promoted to or widely accessed by the CCIs.

In urban centres such as Johannesburg, Cape Town, Port Elizabeth and Durban forums exist – usually run by the City Council – to support energy efficiency and other environmental actions amongst the business community, but few if any cultural institutions and creative businesses are accessing this support.

Recommendations:

1. Establish partnerships with cities to identify opportunities that already exist to provide capacity building support to CCIs, so avoiding duplication of time and resources.

Conclusion: A Call to Action

The CCIs have a huge potential capacity to shift values and behaviours, support sustainable livelihoods and human rights, and enable a transition to a low carbon, green economy, but strategic alignment and coordination is required to maximise their potential influence. The recommendations are aligned with the National Development Plan's first two phases of transition, to provide a first draft strategy for action, which should be further shaped by both policymakers and practitioners to foster collaboration and shared vision.

What we do, as individuals and as a creative and cultural community in the coming years will have a significant impact on the future of our planet. As stewards for culture, and facilitators of exploration, innovation and new ways of thinking, feeling and relating to each other and our environment, the CCIs have an exciting opportunity to provoke and reshape a society fit for the challenges of the 21st Century. The capacity to affect change relies on a commitment to work together, articulate the crucial value of culture by demonstrating and communicating it, and inspiring others to do the same. The benefits of doing this far exceed a transition to a healthier relationship with our planet – a more resilient sector, more meaningful relationships with audiences and communities, and a reevaluation of the CCIs' role and importance to society beyond economic development. The only barrier to change is the will to make it happen, and the courage to take the first steps towards a bold vision. Many South African artists, cultural practitioners and organisations are already walking this road, paving it as they go, providing much-needed imagination and leadership. The road will move further, faster, if we collaborate, support one another and all walk together.

“What two years of connective aesthetic collaboration, and 44 days on the Climate Train, taught me is that peacemakers, healers, restorers, storytellers and lovers are all across this country, and they have the moral courage to join the reimagining of their futures. I believe we as educators have the responsibility to create the empathetic spaces and imaginative structures in which they can be heard.”²¹

– Dylan McGarry, Post-Doctoral fellow, Environmental Learning Research Centre, Rhodes University

²¹ McGarry, Dylan. “The Listening Train.” *Southern African Journal of Environmental Education* Vol. 31. (2015): 19. Print.

Acknowledgements

This report builds on four years of engagement between the National Arts Council (NAC) of South Africa, Vrystaat Kunstefees and Julie's Bicycle, and took shape during an intensive period of research and consultation in South Africa. Thanks go to Rosemary Mangope, CEO of the NAC, Dr Ricardo Peach, Director of the Vrystaat Kunstefees and Alison Tickell, CEO of Julie's Bicycle who supported this research and have championed climate justice as a priority for the CCIs in South Africa. Huge appreciation to everyone across the country, and those based abroad, who made time to contribute to the report, and offered their time, expertise and experience so generously – all are credited in the Appendices. It is clear that a live and expert community of artists and cultural organisations are already leading the way in this field.

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Appendices

A) Interviewees

Angela De Jesus, Curator, University of the Free State Gallery
Anita Venter, Academic and Director, Qala Phelang Tala (Start Living Green)
Avril Joffe, Centre for Cultural Policy and Management, The Wits School of Arts
Bethuel Mapheto, Noko Designs
Bronwyn Lace, Centre for the Less Good Idea
Claire Rousell, artist and activist
Deborah Weber, artist
Elgin Rust, artist
Erica Lüttich, artist and manager, Boitumelo – Outreach Foundation, Johannesburg
Professor Erwin Schwella, Chair, Stellenbosch Public Leadership Forum
Flora Gathorne-Hardy, artist
Fran Cox, Cape Craft and Design Institute
Hannelie Coetzee, artist
Ismail Mohamed, Artistic Director, Market Theatre
Kevin Kimwelle, architect
Kyla Davis, Director, Well Worn Theatre Company
Levinia Jones, British Council
Linzi Lewis, artist and African Centre for Biodiversity
Lonwabo Masuvo, Programme Manager, Business and Arts South Africa (BASA)
Mandy Coppes, artist
MC Roodt, Arts and Health Coordinator, Vrystaat Kunstefees
Menzi Mbonambi, artist
Miche Fabre Lewin, artist
Misha Teasdale, CEO, Greenpop
Molemo Gapare, Director, VANSA
Monica Newton, DDG, DAC
Monique Scheiss, AfrikaBurn
Ricardo Peach, Director, Vrystaat Kunstefees
Rika Preiser, Senior Researcher, Centre for Complex Systems in Transition, School of Public Leadership, Stellenbosch University
PJ Sabbagha, Managing and Associate Artistic Director, The Forgotten Angle Theatre Collaborative & Ebhudlweni Arts Centre
Sarah Ward, Energy and Environment Department, City of Cape Town
Strijdom va der Merwe, artist
Virginia MacKenny, artist and academic, University of Cape Town, Michaelis School of Fine Art

B) Artists, Key People and Active Organisations

Artists and organisations with a star (*) next to their names were interviewed in person for this research. It is not a conclusive list, rather a starting point.

* **AfrikaBurn**

AfrikaBurn is a festival, the spectacular result of the creative expression of a community of volunteers who, once a year, gather in the Tankwa Karoo to create a temporary city of art, theme camps, costume, music and performance. The event operates a “leave no trace” policy and conducts an annual carbon footprint to reduce environmental impacts across all of its on-site and office operations.

www.afrikaburn.com

Blessing Ngobeni

Blessing’s work addresses the idea of social contracts, particularly within South African life. He uses a range of found objects and waste materials, including magazine cuttings and found cardboard canvasses.

www.facebook.com/Blessing-Ngobeni-223080294454946

* **Boitumelo – Outreach Foundation, Johannesburg**

Boitumelo Project is a centre offering training and skills development. The project creates ‘a safe space’ where both men, women and youth can be involved in creative activities of arts/crafts development while learning key life skills to address the myriad complexities in their daily lives. The project has participated in international collaborations concerning issues of environmental pollution (Naxos 2003), South Africa’s path to democracy (‘Journey to Peace’ 2004), the harsh realities of suburban life, identity, xenophobia (‘how we Bleed’ 2008), roots of violence (‘FairPlay’ 2010), poverty alleviation and eco-environmental awareness (Site_Specific Land Art Biennale 2011 and 2013).

<http://outreachfoundation.co.za/index.php/programmes/boitumelo/about-boitumelo>

* **Cape Craft and Design, Cape Town**

The CDI is a craft and design sector development agency with a mission to develop capable people and build responsible creative enterprises trading within local and international markets. They have numerous initiatives aimed at improving the environmental sustainability of the craft sector.

www.thecdi.org.za

* **Claire Rousell**

Claire is an artist and food activist based in Johannesburg. Her work centres on food security and politics, bringing cultural experiences – including music, storytelling and visual arts and craft – together with education about food, growing and cooking.

* **Design Society Development DESIS Lab, Johannesburg**

The Design Society Development (DSD) DESIS Lab is a multi-disciplinary community of practice, based at the Faculty of Art, Design and Architecture, University of Johannesburg, that seeks to better understand how design can best serve the

emerging needs of broader society, specifically in the face of staggering inequality and rapid change in Gauteng, South Africa.

<http://www.designsocietydevelopment.org>

Dylan McGarry

Dylan is a Post-Doctoral fellow at the Environmental Learning Research Centre at Rhodes University, and is engaging in practice-based research into connective aesthetics, transgressive social learning and socio-ecological development in South Africa. He has a transdisciplinary PhD in Environmental Education and Art, and his academic work to date has mainly revolved around sustainable rural development and social ecological learning. He facilitated the COPART Conference and Climate Train project leading up to the COP17 UN climate talks in Durban, 2011.

Green Building Council

The Green Building Council South Africa leads the transformation of the South African property industry to ensure that buildings are designed, built and operated in an environmentally sustainable way. This is done through advocacy, rating tools, education and training and resources.

www.gbcsa.org.za

GreenHouse Project, Johannesburg

The GreenHouse Project is a registered section 21 not-for-profit company that runs the GreenHouse People's Environmental Centre in Joubert Park, Johannesburg. The centre is a walk-in demonstration, outreach and information hub for environmental sustainability and sustainable living practices on: permaculture landscaping and organic food and herb gardening; materials reclamation for reuse and recycling; water harvesting and saving; environmental education and "green" school tours.

www.ghouse.org.za

* **Greenpop, Cape Town**

Greenpop is a social enterprise on a mission to (re)connect people with the planet. We run environmental projects across Southern Africa, with a focus on tree planting to achieve environmental, social, economic and symbolic impact. Projects include education, festivals and events, environmental artworks, reforestation, urban greening and climate change adaptation initiatives.

www.greenpop.org

Gregory Maqoma

Gregory is a dancer, choreographer and founder director of Vuyani Dance Company. Environmental themes have resurfaced in his work time and again, in productions including Beautiful Us (2005), Four Seasons (2011) and Desert Crossing (2011).

www.vuyani.co.za

* **Hannelie Coetzee**

Hannelie is a public visual artist based in Johannesburg who aims to "find ways to improve environmental systems" in her work. Issues she has tackled include mining pollution, water and biodiversity. Her art is often functional, seeking to have a

positive environmental impact as well as having conceptual and aesthetic merit. She works both with communities, and also collaborates with scientists, urban planners, environmentalists and others; employment opportunities for community members are created in the making of the work. www.hanneliecoetzee.com

Iziko Museums of South Africa (Iziko), Cape Town

Several climate- and environmentally-related exhibitions have been curated by Iziko in recent years, on themes such as fracking, natural history and conservation and climate change.

www.iziko.org.za

Kai Lossgott

Kai Lossgott's work investigates questions of personal and environmental health as human agency within the socio-ecological crisis. His videos are screened on local street corners, at international museum and gallery events, as well as film festivals. The artist is also known for his public performance collaborations and curating moving image.

www.kailossgott.net

* **Kevin Kimwelle**

Kevin is a Kenyan-born architect and concept-driven designer. Having travelled to various countries in Africa, Kimwelle observed that many examples of modern architecture do not uplift the communities in which they are built, being commercially-driven projects instead. He led the redesign of the Joe Slovo West Community Project in the Joe Slovo Township, Port Elizabeth, which was completed in September 2015. The walls of the children's preschool was constructed using approximately 1500 discarded wine bottles, reflecting Kimwelle's cost-effective and environmentally conscious approach to building design.

www.designindaba.com/profiles/kevin-kimwelle

* **Linzi Lewis**

Linzi is an artist and also works with the African Centre for Biodiversity. She is the co-founder of the AMbush Collective of "eco-artist-activists, sustainable designers, social change makers, performers, recyclers, evolutionaries..." who, since 2009, have worked through guerrilla gardening and socially-engaged creative practice to improve the functionality, aesthetics and meaning of public spaces in cities across South Africa.

www.ambush-gardening-collective.blogspot.co.uk

* **Mandy Coppes**

Mandy is a visual artist based in Johannesburg whose work highlights environmental themes, from oil spills and the impact of invasive species of jellyfish in the oceans, to the process of silk production. Her work explores the impact of our objectification of nature, and seeks to make invisible, lost narratives visible again.

www.mandycoppes-martin.com

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Menzi Mbonambi

Menzi Mbonambi is an artist, musician, writer, poet and a social activist based in Johannesburg. A founder and a member of Men of the Past collective a musical band. His art and music are focused on social change and bringing awareness to the people about social and environmental injustices. Currently Menzi is based at the Drill Hall where he established a Green Office outdoor exhibition space where children and adults come to learn about creative gardening and permaculture. Menzi is a healthy-eating advocate and cook, who also runs a vegan food stall at local markets.

www.umenzi.blogspot.co.uk

Mbongeni Richman Butelezi

Butelezi's work is predominantly recycled plastics on plastic melted with hot air gun. He is interested in figurative and non-figurative subjects. His figurative subject matter is the physical condition of township life and how this affects the way of life which is one of survival.

plastic-arts.net

Natural Building Collective, Cape Town

A collaborative project dedicated to educating individuals and organizations about sustainable building's potential to stimulate the senses, connect people to their environment and awaken our inherent creative potential. We gather knowledge from our peers, we share our experience with the industry, and we honour the dynamic relationship between the building and individual with sustainable building solutions that work.

www.naturalbuildingcollective.com

Open Streets, Cape Town

Open Streets challenges the paradigm of urban mobility by carrying out campaigns, temporary interventions, dialogues and walks that raise citizen awareness, spark public debate, and ultimately drive behaviour change around the role of streets in the life of the city.

www.openstreets.org.za

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The Forgotten Angle Theatre Collaborative & Ebhudlweni Arts Centre, Mpumalanga

Led by PJ Sabbagha, The Forgotten Angle Theatre Collaborative (FATC) is one of South Africa's leading dance organisations. Based at the Ebhudlweni Arts Centre, in rural Mpumalanga, FATC is strongly committed to mobilizing the arts as a vehicle for personal, social and environmental transformation. This commitment, emerging from its long history of arts activism, lies at the heart of each project within FATC's extensive Artistic and Development Programmes. Ebhudlweni Arts Centre is an off-grid venue, powered by renewable energy, with an aim to be as low impact environmentally as possible.

www.forgottenangle.co.za

- * **Qala Phelang Tala (Start Living Green), Bloemfontein**
 Qala Phelang Tala is a South African social initiative focusing on sustainable living environments for the poor. It aims at an appropriate housing technology using recycled products, such as plastic bottles and car tyres, and food gardens. The fundamental concept of this form of housing is that of Michael Reynold's "Earthship" Bioteecture (<http://earthship.com>). They are not a construction company but a portal for skills training and enabling self-determination within communities. Working with occupational therapists at the University of the Free State, QPT focus on marginalised communities – people with disabilities, children with learning difficulties, women out of work and others – to develop fitness and find meaningful contributions to positive community development. QPT also make all of their learning materials and resources available open source to enable others to replicate and build on their work. In partnership with Vrystaat Arts Festival QPT have hosted residencies for artist Dr Keith Armstrong, a director of the QUT Creative Lab Research Centre (Australia), to conceive of QPT's building and community development approach as a creative process (<http://embodiedmedia.com/homeartworks/seven-stage-futures>).
www.startlivinggreen.co.za

- Santu Mofokeng**
 A world-renowned artist and photographer who started in news journalism documenting the struggle against apartheid. His work includes photographic enquiries into spirituality and explorations of landscape, in relation to ownership, power, memory and ecology. His work shows a deep concern for the environment and the effects of climate change on South Africa's vulnerable landscapes. In collaboration with environmental and science journalist, Leonie Joubert, Mofokeng contributed to *Boiling Point: Exploring South Africa's Vulnerable Communities*.
www.santumofokeng.com

- * **Site_Specific Collective, Cape Town**
 We aim to facilitate and promote a conversation that reconsiders our cultural practices and its impacts on nature, seeking out a collaborative relationship between our human needs and environmental concerns. Land and nature art offers the opportunity to integrate 'culture' and 'nature', celebrating and honouring those life resources that sustain us, reminding us of the temporary nature of our shared existence.
www.sitespecific.org.za

- * **Strijdom van der Merwe**
 Strijdom is a pioneer of the contemporary land art movement in South Africa, as an artist and educator. Working with 'found' materials on site, the sculptural forms of his pieces take shape in relation to the landscape, exploring humans' relationship with the land and nature. He is the founder of Site_Specific Collective.
www.strijdom.com

The Sustainability Institute, Stellenbosch

The Sustainability Institute (SI), led by Jess Schulschenk, was established in Lynedoch Ecovillage in 1999 to provide a space for people to explore an approach to creating a more equitable society. At the core of the SI's work has been finding ways of living that sustain rather than destroy the eco-system within which all society is embedded. They offer programmes for early-years to post-graduate education for Sustainable Development in partnership with the School of Public Leadership at the University of Stellenbosch. They have a focus on flourishing food systems, social innovation, optimal resource flows and transformative learning from birth, supported by meaningful partnerships. The Institute has hosted artists in residence, and an informal inquiry into the role of artists and creativity in sustainable development is ongoing.

www.sustainabilityinstitute.net/about/people-of-the-institute/75-jess-schulschenk

* **Touchstones**

Founded by artists Miche Febre Lewin and Flora Gathorne-Hardy, Touchstones was founded to "restore and celebrate the convivial practice of the arts in the everyday." Miche and Flora are long-term research partners with the Sustainability Institute, Stellenbosch, where they facilitate learning as Artist Researchers, also in partnership with the Agroecology Academy and Learning for Sustainability (LSF). Since 2000, Miche has been dedicated to an ecological gastronomy that reanimates artisan skills and culinary traditions. As the medium for personal and political transformation her food actions, contemporary rituals and edible installations make visible the connections between the health of the body, the well-being of communities and the regeneration of ecosystems. As a landscape practitioner, Flora's work responds and promotes biodiversity in the city. Projects include playable spaces, habitats for healing and community-led ecological restoration.

www.touchstones.earth

* **Well Worn Theatre Company, Gauteng**

Established in Johannesburg in 2008, Well Worn is a physical theatre company with an eco-socialist philosophy. Well Worn makes devised work, creating quality theatre with professional artists that inspires and activates. As a registered NPO, Well Worn has firmly established themselves on the South African theatre landscape as a regular and dependable employer of artists as well as a producer of outstanding, thought-provoking theatre. Well Worn values process-driven theatre-making and constantly seeks out new and challenging collaborations with other artists, both locally and internationally, in order to grow and cultivate a common thread or style in their work. Their plays invariably tackle cutting-edge social, ecological and political themes. Past productions produced by Well Worn include 'Plastocracy' (2017), 'Rat Race' (2016), 'The Baobab' - with Jungle Theatre and SEKA Theatre (2015), 'Planet B' (2011) and 'The Pollution Revolution' (2010).

www.wellworn.org.za

Willem Boshoff

A conceptual artist with a career spanning more than thirty years, Boshoff works in a variety of media which includes; sculpture, installation, performance and printmaking. His extensive oeuvre reflects his interest in languages, words, plants, nature, materials, science, mathematics, astronomy, philosophy and politics.

www.willemboshoff.com

*** Virginia MacKenny, Cape Town**

Virginia is an artist, academic, curator and writer based at the Michaelis School of Fine Art at University of Cape Town. She has made, presented and curated exhibitions on climate change and environmental concerns throughout her career, and co-founded the COPART initiative for COP17 in Durban. Since 2011, she has researched and collected information on over one hundred artists making work about environmental and climate justice issues, in preparation for a publication on the topic. She has also established an undergraduate level module to engage third year fine art students with environmental issues in their practice, and students present their artistic responses in the public realm. Recent student projects have been preoccupied with Cape Town's water crisis, using public art installations to bring make the scale of the crisis tangible to people.

www.uct.academia.edu/VirginiaMacKenny

*** Vrystaat Art Festival, Bloemfontein**

Vrystaat Kunstefees is the host and partner in the Re-Future Project, seeks to 'embed' contemporary artists within international development scenarios, in order to understand how their creative capacities can best contribute towards positive social and ecological development outcomes (see below for more information). Festival director, Dr. Ricardo Peach, is a champion for the role of artists and CCIs in responding to climate change and environmental degradation and hosted a summit on art and environment in 2016. The festival is also a pioneer in arts and health engagement and commissioning in South Africa, and coordinates both local, community-based programmes as well as a national information-sharing service to support the development of arts and health initiatives nation-wide. This work includes perspectives on the relationship between environmental sustainability, health and wellbeing.

www.vrystaatkunstefees.co.za

C) Projects

This list is limited to projects mentioned by interviewees. It is a small cross-section of the wealth of projects currently and previously undertaken in South Africa.

Afroecology: Permafunk and Social Fermentation

A series of regular events that take place across Johannesburg that aim to build a network of friends who are passionate about access to land and healthy food for everyone. The events are part knowledge sharing, part musical performance and jam sessions, focusing on indigenous farming knowledge and permaculture techniques. People gather to hear talks from farmers and farming experts, trade seeds, cook, eat and make music together. Access to the event is enabled by the organisers offering transportation support, and participation being on the basis of donation or gifting.
https://www.facebook.com/events/1668027516832722/?_mref=mb

Alexandra Greening Route

An ecotourism initiative that seeks to respond to climate change and food security issues, and promote peace and social inclusion, in the Alexandra Township, Johannesburg, by connecting and enhancing existing garden and 'greening' projects through a tour. They aim to formalise Alexandra's agriculture industry to create commercial opportunities; support skills development, training and accreditation; support garden construction using recycled and freely-available materials; raise awareness and uptake of climate-friendly products and renewable energy systems; and create sustainable working relationships between low income communities and upmarket communities.
www.facebook.com/pg/alexandragreeningroute

Eco Film Festival, Cape Town

Launched in 2012, the SA Eco Film Festival showcases challenging, intriguing and creative film content from SA and across the World highlighting issues that affect us all, whilst introducing participants, filmmakers and audience members alike to sustainable living choices and life style changes that are available, today. The festival is run by While You Were Sleeping, a non-profit organisation committed to bringing documentaries with important social and environmental themes to South African audiences.
www.saecofilmfestival.com

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The Green Office

An outdoor exhibition space initiated by artist Menzi Mbonambi, based at the Drill Hall heritage site in Johannesburg, where children and adults come to learn about creative gardening and permaculture. Menzi and collaborators experiment with urban growing and composting techniques, and design of sculptures, artworks and practical growing units from entirely waste materials, as well as hosting exhibitions of environmental art and residencies with artists from other parts of the country and abroad. Much of their work is focused in the outdoor courtyard of the Drill Hall, facing the street, where passers-by frequently stop to find out what's happening, thereby beginning a dialogue with the artists about environmental issues, waste, and

the importance of connecting with nature in the city. People are often invited in spontaneously to get their hands dirty making and working in the garden.

www.umenzi.blogspot.co.uk

Global Nomadic Art Project “Stories of Rain”

Stories of Rain (2016) traced the legacy of the first nomadic peoples of southern Africa. Local artists guided international artists through varied landscapes and world heritage rock art sites across South Africa, creating temporary nature art responses along the way. The project was initiated by Site Specific, Outreach Foundation and international partners the Global Nomadic Art Project and Yatoo International Project. The concept was to provoke creative imagination and mediated thinking with artists to offer valuable insight in response to climate change and this time of transition.

www.sitespecific.org.za/global-nomadic-art-project

Jozi Land Art

A monthly free event in the Johannesburg Botanical Gardens facilitating artists and members of the public to create land art by hand, from natural “found” materials on site over the course of a day. The artworks are left to decompose and deconstruct naturally, eventually leaving no trace.

www.sitespecific.org.za/jozi-land-art

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Karoo Disclosure

A collective exhibition, led by Artists Elgin Rust and Deborah Weber in 2015, to make work exploring the relationship between land, culture and fracking in the Karoo, South Africa’s semi-desert known for its beauty and indigenous plants. Controversy around shale gas fracking in the Karoo arose around a lack of research into the environmental impacts, particularly how this water-hungry technology will affect already scarce water supplies, and whether the fossil fuel companies really would be able to deliver the energy security and employment opportunities promised. Driven by the concern that no one was talking about the risks despite the government giving a green light for fracking to proceed, the Karoo Discloser Collective brought together thirteen multi-disciplinary artists passionate about the environment to produce new work – film, music and visual art – alongside curated displays of objects from the Iziko Museum of South Africa, where the exhibition was hosted. They engaged various audiences with the work, from school walking tours, to government stakeholders, and chairing discussions with experts on the topic, including a World Wide Fund For Nature (WWF) energy expert, Saliem Fakir; UCT Anthropology Professor Lesley Green; UCT Art Professor Virginia MacKenny, Curator of Karoo Palaeontology at Iziko, Roger Smith and Art theorist, Andrew Lamprecht. The combined influence of the work and the partners involved caught the attention of the national media, and their concerns were brought into a mass public forum through TV interviews, demonstrating the convening power and potential cultural influence of the artistic community. www.facebook.com/KarooDisclosure

www.youtube.be/-EFtMY4d9W8

Our City Ourselves – Bus Factory, Newtown Johannesburg

Our Cities Ourselves: The Future of Transportation in Urban Life, was an exhibition that challenged 10 leading architects to envision 10 cities in 2030, centred on safe and enjoyable walking, cycling and public transport.

www.jda.org.za/index.php/latest-news/news-2011/22-february/648-our-cities-ourselves-opens-at-bus-factory

Plant Studies

Since 1982 artist Willem Boshoff has photographed and catalogued flora from all over South Africa.

www.willemboshoff.com/copy-of-plant-studies

Re-Future

'Re-Future' seeks to 'embed' contemporary artists within international development scenarios, in order to understand how their creative capacities can best contribute towards positive social and ecological development outcomes. It seeks to understand, and demonstrate how transdisciplinary creative actions can best engage and affect the conditions of our contemporary world, with a specific focus upon people and species most affected by conditions of rapid change, conflict, racial tension, discrimination and environmental distress. The project develops mobile art experiences that build networks of 're-futuring' focused at the intersection of sustainability, community development and creative action throughout some of the poorest informal settlements in the Free State of South Africa, particularly the townships of Bloemfontein/Manguang, South Africa. It is a research collaboration between the University of the Free State's Centre For Development Studies, Qala Phelang Tala (QPT/Start Living Green!), The Program for Innovation in Artform Development, Vrystaat Art Festival and a team of South African 'change agents', supported by the Andrew W. Mellon Foundation and The Flanders Foundations.

www.embodiedmedia.com/homeartworks/re-future

Social Fabric

Social Fabric SA is a collaborative project between SA's textile manufacturers, artists and designers to help re-build SA's textile industry through developing a design-led innovation pipeline, including a focus on reducing waste and eco-friendly methods of production. It is a not-for-profit project funded by the DOEN Foundation through the Arts Collaboratory.

www.facebook.com/SocialFabricSA

D) Funders

The projects and initiatives included in this report have been funded by a variety of sources, some of which are included in the following list. The list also includes other potential funding sources for environmental and sustainable development work which could be relevant. Please note this list omits potential funders that directly engage in environmentally-damaging activities, such as the fossil fuel and mining industries.

Africa Green Fund

Initiated by Environment Africa, the Africa Green Fund is a social and environmental welfare fund established to enable and secure transparent financial funding of environmental and development projects within Southern Africa. The fund is independently audited.

www.environmentafrica.org/africa-green-fund-overview

Andrew Mellon Foundation

The Andrew W. Mellon Foundation endeavours to strengthen, promote, and, where necessary, defend the contributions of the humanities and the arts to human flourishing and to the well-being of diverse and democratic societies.

www.mellon.org

British Council South Africa

BC South Africa connects people with learning opportunities and creative ideas from the UK.

www.britishcouncil.org.za

Business and Arts South Africa (BASA)

BASA ensures the relevance and sustainability of the arts in South Africa by providing expertise in developing partnerships between business and the arts.

www.basa.co.za

Department for Arts and Culture (DAC)

South Africa's DAC aims to develop, preserve, protect and promote arts, culture and heritage. They are responsible for the nation's cultural policy approach, and funding of the CCIs across all sectors.

www.dac.gov.za

DOEN Foundation

The DOEN Foundation believes in a green, socially inclusive and creative society. They support people use enterprising approaches to actively come up with innovative solutions for a better world. DOEN Foundation supports over 200 initiatives annually, through subsidies, equity investments, and loans. Apart from financially helping these pioneers to realize their initiatives, the DOEN Foundation connects them to each other and brings their initiatives to the attention of a broad audience.

www.doen.nl

Empowers Africa

Empowers Africa supports programs in the area of education, healthcare, small business development, wildlife protection and land conservation in Sub Sahara Africa. The foundation's focus is on funding programs in communities that surround protected conservation and wildlife areas or World Heritage Sites; funding programs in urban communities where tourism is a strong source of development and; funding programs that support the protection of wildlife and land conservation.

www.empowersafrica.org/grants

Energy and Environment Partnership (EEP) Programme of Southern and Eastern Africa

The overall objective of the EEP S&EA is to contribute to the reduction poverty by promoting inclusive and job-creating green economy and by improving energy security in the Southern and East Africa regions while mitigating global climate change. The EEP S&EA is jointly funded by the Ministry for Foreign Affairs of Finland, the UK Department for International Development and The Austrian Development Agency. It funds projects in all fields of renewable energy and energy efficiency, bridging the gap between a good idea and a bankable project. The projects are selected through two funding windows from early stage to market ready projects, including last mile feasibility studies, pilots, demonstrations, commercial scale-ups, replication and rejuvenating projects.

www.eepafrica.org

The GEF Small Grant Programme

The purpose of the SGP programme is to provide financial support to community based organizations and other stakeholders for the implementation of environment projects that contribute to environmental sustainability, economic and social development. The SGP funding is available to registered civil society organisations i.e. non-governmental organizations (NGOs) and Community Based Organizations (CBOs) who work towards the achievement of environmental sustainability for local and global benefit. Each successful applicant is eligible to financial support of up to USD\$ 50 000 per project.

www.za.undp.org/content/south_africa/en/home/operations/projects/environment_and_energy/the-gef-small-grant-programme-.html

GlobalGiving

GlobalGiving is the largest global crowdfunding community connecting non-profits, donors, and companies in nearly every country. We help non-profits from Afghanistan to Zimbabwe (and hundreds of places in between) access the tools, training, and support they need to be more effective and make our world a better place.

www.globalgiving.org

Government of Flanders

Flanders and South Africa have agreed to focus on two priority areas in the sector of investment and employment in South Africa: (1) job creation through small business development, and (2) smallholder agriculture and food security. In addition, CSP II pursues a number of crosscutting themes: gender, children's rights, HIV/AIDS, sustainable development, good governance, and climate change. The implementation of the programmes remains operationally focused on the Free State, Limpopo and KwaZulu Natal.

However, the strategic entry point will be at national level. Twenty-five million Euros have been allocated to the entire programme portfolio.

www.flanders.org.za/development-cooperation

The Green Fund

The Green Fund is a unique, newly established national fund that seeks to support green initiatives to assist South Africa's transition to a low carbon, resource efficient and climate resilient development path delivering high impact economic, environmental and social benefits. The Fund is managed by the Development Bank of South Africa (DBSA) on behalf of Department of Environmental Affairs.

www.sagreenfund.org.za/wordpress

Green Trust Foundation

The WWF Nedbank Green Trust is a funding organisation that supports programmes with a strong community-based conservation focus.

[www.wwf.org.za/what we do/wwf nedbank green trust/about us/who we are](http://www.wwf.org.za/what_we_do/wwf_nedbank_green_trust/about_us/who_we_are)

National Arts Council of South Africa

The NAC is a national agency mandated by the Department of Arts and Culture, with the responsibility of developing South Africa's creative industry by awarding grants to individuals and organisations in the arts. This is embedded in our mission which is to develop and promote excellence in the arts.

www.nac.org.za

Rand Merchant Bank

The RMB Fund focuses on Growing a Green Economy, Growing a Creative Economy, and Improving employee engagement in society.

www.rmb.co.za/csi.asp

Rhodes University Green Fund

The Rhodes University Green Fund (RUGF) aims to stimulate learning and practice in environmental sustainability so as to make Rhodes University and Grahamstown a model sustainable town in southern Africa. The objectives of the RU Green Fund are to support learning and practice in respect of water, energy, waste, carbon footprint, biodiversity, green buildings, responsible purchasing, sustainable travel, and sustainability education.

www.ru.ac.za/environment/greenfund/about

Sustainable Energy Fund for Africa

The Sustainable Energy Fund for Africa (SEFA) is a multi-donor trust fund administered by the African Development Bank – anchored in a commitment of USD 60 million by the Governments of Denmark and the United States – to support small- and medium-scale Renewable Energy (RE) and Energy Efficiency (EE) projects in Africa.

www.afdb.org/en/topics-and-sectors/initiatives-partnerships/sustainable-energy-fund-for-africa

Tshikululu Social Investments

Social investment specialists who manage social impact investment funds on behalf of and in partnership with corporate brands. Funding areas include Agriculture, Arts, Education, Enterprise Development, Gender Issues, Health and Social Development.

www.tshikululu.org.za/funds