As the foremost platform where a global decision on climate change is taken, the 26th United Nations’ Climate Change Conference of the Parties (COP26) in Glasgow (1-12th November 2021) is widely acknowledged to have ended in failure and disappointment, neither implementing sufficient reduction in carbon emissions nor establishing renewed targets to decarbonise the economy in line with the goals set out in the Paris Agreement. But the story does not end there. A counter platform led by those voices ‘not-officially-present’ of communities from areas most affected by climate change came together with other social movement communities in physical spaces across the city and online globally, to reject governmental proposals and share in their collective approaches to grassroots solutions for achieving planetary environmental justice. These vital conversations and creative actions born of new solidarities and emerging networks are little mentioned, and the socio-ecological role played by local initiatives and resistant communities around the world, barely acknowledged. This coming together of the missing and lesser-heard voices forms part of the rationale of this research project to propose a shift in focus: from ‘crisis’ to ‘hope’, based on/inspired in these underrepresented solutions and expressions of community self-empowerment. The significance of these innovative ecological and democratic practices (e.g., the Sangha (associations) of Dalit women farmers (India) to recent farmers protest movement resulting in Narendra Modi’s repeal of contentious farming laws; indigenous people’ against extractive industries in Africa (Ogoni People of the Niger Delta, MOSOP), and Latin America (Indigenous University of the Inga in the Colombian Rainforest) cannot be overemphasised. However, to date, little effort and resources have been dedicated to documenting existing alternatives that transcend the social, economic, and cultural categories imposed by capitalism to challenge power and established ways of thinking through social/cultural practices.

This research project proposes to address this ‘blind spot’ in approaches to crisis and in discussion of the role science and technology led by social movements and communities themselves. This is guided by two suppositions: that the current crisis is a global crisis of civilisation that signals the increasing impossibility of attaining a peaceful, sustainable, and dignified human and non-human life on the planet for it dangerously combines crises of social reproduction, food and water, ecological, economic & financial and energy and resource depletion (Figueroa Helland & Lindgren; see Vis.Ev.); and that the key to unlocking the global situation resides with those communities creating alternative practices for sustainable life at the grassroots and instituting ‘policy from below’ (Dinerstein). Our guiding questions are (1) Can we understand systematically the innovation that these transformative alternatives are bringing about, including their art and cultural practices? (2) How can we visualise, visualise, listen to, and learn from, the pluriverse of transformative alternatives that are imagining, experiencing, and instituting other possible practices and knowledge/s? (3) What is the role of art in the formation of new initiatives, ways of being and becoming in the world and the production of knowledge from below? (4) What forms of collaborative documentation (live archive) will effectively communicate the process of creation of alternatives? (5) How can alternative concepts and practices be translated into learning and pedagogical tools and materials to decolonise academic knowledge?

By using innovative forms of participatory-action-research, art-based and digital methods of co-production of knowledge, the research will revolutionise the methods of documentation of transformative alternatives by social movements and community organisations, and will create mechanisms, methods and tools to learn from the latter to transform academic knowledge production. We will carry out a systematic investigation of how urban and rural grassroots collectives, movements, and community networks are transforming the global crisis into learning lessons intended to move beyond the destructive systems of extractive capitalism and social/environmental policy under neoliberalism and reinvent society from the bottom up. The focus will be on how these collectives are prototyping liveable, democratic, and sustainable futures and how they are offering a ‘radical questioning of core assumptions of development, including growth, progress, and instrumental rationality’ (Escobar) and producing a turning point in the understanding of ‘development, ‘progress’, ‘growth’ altogether.
By working with established initiatives (concrete utopias), through a process of co-creation, the research team will design and develop a unique user-generated audio-visual collaborative platform (Planet Hope Platform) aimed at visualising and connecting diverse experiments (weaving a global tapestry) and co-producing, for the first time, a living archive of multimedia narratives of alternatives to development. We aim to establish a space of learning, exchange, and demonstration of how they are putting ideas into action (Objective 1). The research will also carry out a deep inquiry into the organisational, political, cultural processes of struggle underpinning the creation of transformative alternatives to development / addressing the challenges of ecological collapse, by using six case studies (Objective 2). To learn together and translate alternative concepts and practices into pedagogical and teaching tools to decolonise knowledge in academia and other educational settings, we will organise two Summer Schools in two case study sites (Objective 3). To explore how grassroots innovations are challenging academic knowledge in crisis and explore more holistic forms of organising and co-producing knowledge we will organise a Symposium (Objective 4). The dissemination process will be done through art-based methods embedded in local settings, at the project Summer Schools and Symposium, and globally via public engagement through the Platform (Objective 5). We will monitor and evaluate the impact of the research project on collaborative communities, social movements, networks, research team, academics, artists, activists, and institutions and organisation of knowledge/teaching in higher education (Objective 6).

The research proposal draws on the applicants’ experience and expertise attained through their previous UKRI-funded research (GCRF-AHRC/ESRC/BA) on/with social movements and community organisations advocating radical changes in diverse socioeconomic and cultural contexts in the global south and worldwide. Dr Ana Dinerstein (PI) is a leading scholar in social movement studies with focus on social, environmental and cognitive justice, contemporary forms of utopia and the philosophy of radical change. For this specific project, she has put together an international, intersectoral, and multidisciplinary team of academics working in several fields, artists, scholars, and social activists working across key and exemplary sites in Argentina, France, India, Mexico, Netherlands, South Africa, the UK, and the USA. Dr Benjamin Parry (programme director MA Curatorial Practice, Bath Spa University) is a visual artist, curator, and climate activist with expertise in PAR and arts-based methods, in 2018 he co-founded an urban innovation lab in Mumbai on issues of informal waste work and water politics. The rest of the team comprises (i) two International Co-Is (Europe) from two prestigious universities who will bring invaluable expertise of the global south: Dr Rosalba Icaza (ISS, Erasmus Rotterdam University, The Hague) is a renowned decolonial feminist, with a long research trajectory with indigenous and women's movements in Mexico. Dr Vasna Ramasar (Lund University, Sweden), is a South African scholar with access to South African women’s movements; (ii) three non-academic collaborators: Shrishtee Bajpai (MA Development) is an environmental activist-researcher, member of the environmental Indian network Kalpavriksh with a unique research experience and access to local Indian communities, where she lives. Franco Augusto is a sociologist and audio-visual designer (University of Buenos Aires) and director of Reevo International, a coding and software design organisation and a global social activist with experience in the development of visual arts and collaborative platforms. Sara Vilardo (MA Performance and Visual Culture, Milan) is a free-lance feminist performer who collaborated with the PI in the recent past; (iii) the project partner will be one of the most important global initiatives of today: the Global Tapestry of Alternatives (GTA), connecting transformative alternatives to create solidarity and strategic alliances amongst different grassroots movements and transnational networks. The GTA was founded by leading environmental activists Ashish Kothari with renowned anthropologist Prof. Arturo Escobar, generating a vast network of grassroots and global endorsers, and which is currently leading/co-ordinating a global dialogue on climate change. It is run daily by a small group of scholar-activists, community organisers and artists, including the abovementioned, Dinerstein (PI) and members of the project team (Augusto, Bajpai, Parry, and Ramasar). The PI has recently experienced the benefits of being a GTA core group member, opening of vast communication channels to reach out broadly, forging new networks with grassroots organisations outside of academia.

**Research Context:** As the planetary crises unfold, grassroots movements and communities are developing transformative alternatives against and beyond the paradigms that have sustained modern civilisation: ‘development’, ‘growth’, ‘progress’, which have been identified as contributing
to the destruction of the planet’s ecological systems. Understanding these alternatives is essential as they offer innovative practices or ‘policy from below’ that can unlock the political paralysis made evident during the COP26 (Nov 21). Current categorisations, forms of documentation, and framings of these grassroots transformative alternatives and the connection between them fall short of capturing and explaining their concrete utopian dimensions. We have identified four key issues in existing research on social movements in different fields. First, the gap between the new realities of social movements and communities and the ways development policy is organised continues to grow. The ‘alternative development’ approach that once sought to close that gap by promoting people-centred development has become a buzz-word that serves the purpose of ‘depoliticising’ and ‘disciplining the poor’ (Cornwall and Crock). The research will engage with the movements’ critique of development by foregrounding social and cultural practices that contest the paradigm through alternative forms of documenting and visualising, seeking to create a debate around the relevance of these initiatives unfolding at the grassroots of the world. We will name them concrete utopias (Dinerstein), to designate their praxis-oriented activities (Levitas) towards the creation of alternatives to development: ‘alternative visions of democracy, economy and society (Escobar) embodied in non-capitalistic-market-oriented, anti-colonial and non-patriarchal collective actions around food, health, shelter, pedagogies, ecological sustainability, water, land in diverse geopolitical and cultural contexts. Second, current academic methods of documentation of grassroots practices follow (i) centralised ‘expert’ designs that prevent social movements from occupying a central place in the discussion of solutions to the crisis; (b) there is a tendency to describe rather than understand the dynamic processes and struggles underpinning the creation of new practices; (c) textual forms of narration are prioritised over other forms of narration of community life (audio-visual). The research will overcome these problems by using collective auto-ethnographic methods enabling grassroots movements to create their registry on the Platform, leading and producing their own documentary and ethnographic narrations. The platform provides a collaborative framework for the creation of each registry encouraging alternative forms of presentation other than textual, including live assemblies, photographic exhibitions, films and ethnographic videos via a process of sharing and curating community stories. Third, the value of art as a technology of visibilisation and dialogic encounter with social movements is well established (Raunig, Demos, Harraway), giving agency to narratives of struggle against invisibility and expulsion in a post-colonial context (Enwezor). However, whilst recent art practices challenge the politics of representation of forms of marginalization, poverty and social exclusion, and that interrogate colonialised forms of image production, they are confined by the spaces of contemporary art. Our approach to co-creation goes beyond the role of art as a tool of institutional activism, by situating the site of engagement, creative encounter and aesthetic rupture within the narratives of radical alternatives and their spaces of cultural, historical and political representation.

Fourth, transformative alternatives emerging at the grassroots are territorially bounded. The struggle in defence of the land against extractivism or the collaborative development of new forms for food production requires community organising. Connecting these diverse organising processes among each other and with the rest of the world is a central concern of this project. The concept of networking has been used for decades to explain international solidarity and interconnectedness in global struggles. However, it is insufficient to contribute to the connection between territorial and concrete experiences. The project will use the GTA’s term ‘weaving’ to designate a form of connection and interaction among the different community and movement organisations that, rather than connecting individual points in a net-work, interrelates practices, ideas, cultural/artistic action and knowledge into fabrics, using ‘interlacing threads’ in a way that each of these can maintain its singularity and unique contribution to an ‘ecology of knowledge/s’ (Santos).

The project will advance the following contributions: (i) by renaming the current crisis as a crisis of civilisation and proposing a shift from crisis to hope; (ii) by visualising and connecting transformative alternatives the project will enable them to attain a status of being feasible and not uncommon; (ii) by situating the creation of alternatives within the generalised crisis of civilisation, the research will correct ahistorical and abstract understandings of ‘alternatives’ usually seen as the enactments of ideal societies to counterpose a vision of alternatives as practical and concrete; (iii) by decolonising the conceptualisation of alternatives the research will challenge ‘universal’ visions of social change and enrich the intercultural dialogue between North and South; (iv) by
understanding the creation of alternatives as struggles for 'cognitive justice' (Santos et al.; Icaza & Vázquez), pointing at the significance of the cognitive dimension of social justice; (v) by creating trans-disciplinary and intersectoral synergies that also combine reflection and action, the project will recover the perspective of non-expert vernacular knowledge, present in the grassroots communities, as they shape the principles of designing tools for conviviality (Illich).

Research methods: The project advances using methods of co-creation and participatory action research, drawing on traditions of feminist, decolonial, anti-oppressive and indigenist approaches across six uniquely situated case-study projects interweaving diverse instances of transformative alternatives in action. Our innovative methodological approach combines live case-study method with co-creativity that interweaves these diverse instances of transformative alternatives as foundational to the co-creation of the Planet Hope platform. Specifically, learning together in shaping the focus, criteria, and audio-visual methods of self-representation through community media, and how the platform serves diverse needs.

The projects’ innovative participatory action research methodology (PAR) will embrace Fals Borda’s ‘thinking-feeling (senti-pensante) PAR created in the 1970s. The method seeks to stand against coloniality and the ‘coloniality of power’ (Quijano) that persists in scientific and sociological knowledge and methods, cultural and art practices, social narratives, educational programmes, and ‘common sense’ (M. Torres). Combined with an ‘indigenous research agenda’ (Smith 1999) to ensure a decolonial approach this is a ‘holistic, complex, self-reflective and dialogic method that can break hierarchies between researcher and participants to enable a supportive dialogue, with affection, towards the co-production of knowledge (Ortiz Ocaña and López; Oyinloye). The method eliminates hierarchies, testimonial, and epistemic injustice. It redefines 'scientificity' and 'objectivity' by considering the researcher's commitment to different groups in society as a positive attribute to develop a 'conversation' with participants in the research process and enables participants to co-produce knowledge and explore the role of art in the formation of new initiatives, ways of being in the world, and the weaving of a further ‘collective intelligence’ emerging through the pluriversal practice of social movement composition -bringing together extremely eclectic groups together around a shared goal/struggle (Mauvaise Troupe Collective). The latter holds within a plurality of perspectives, traditions, methodologies, and forms of action through activism. We will strive to achieve a consistent decolonising methodology with a multidisciplinary and multisectoral team. We will search purposely for synergies among our varying expertise. The team has not only unique access to case study sites (see below), but in-depth knowledge based on previous or current work with the organisations /collectives/alternatives in question that connects their work and goals directly in shaping the aims of the research project as a whole. We will aim to reach a broader audience and communicate diverse viewpoints (public debates), become aware of the terminology, jargon. Overall, the four methods presented below promote disciplinary self-awareness in dialogue with grassroots movements and the research participants, and the rest of the interdisciplinary and intersectoral team. They have been designed to inform different angles and dimensions of the process of weaving of concrete utopias into local, regional and worldwide colourful fabrics made of the epistemological/cultural diversity through participatory and practice-led responses in dialogue with the beneficiaries:

Understanding (O1; WP1) We will start with an in-depth investigation of the socioeconomic and political nature, contested dynamics and achievements that emerge in the process of creating alternatives by use of six ‘case studies’ (secured access). The selection of the case studies is based on a combination of three factors: their outstanding collective action and utopian potential in relation to the areas of transformation indicated in the ‘flower’ designed by the environmental movement Kalpavriksh and against the components of the crisis of civilisation (see fig 1 & 2 of Vis. Ev.); the team member’s knowledge, access and connection to each case; and the specificity of uniquely situated struggle, as places that cannot be replaced by others, and which share a sense of communal imaginaries beyond development. The six case-studies include the following initiatives (CS1) The Suumil Mook’tan Mayan Collective (Mexico) works for the reconstitution and recovery of Mayan knowledge for current and future generations and translation into indigenous pedagogies for global development teaching programs and decolonising knowledge (Icaza). CS2 Independent Publishers Cooperatives (Argentina) are alternative politics of knowledge and co-production of writing and disseminating knowledge by publishing (Dinerstein). CS3: Zone à Défendre (Zone to Defend, ZAD) (France) is a case of environmental activism, ecological
architecture, permaculture, autonomous imaginaries and commoning attached to a territory formed through a decade-long struggle against development of a new international airport outside the city of Nantes (Parry). CS4: The Double Edge Theatre (USA) combines physical and cultural theatrical training with running a farm to attain ‘art justice’ in a process of creating a living culture drawing upon, individual artistic autonomy and genuine relations to the world and each other to create work in an ensemble setting intimately woven with the community (Dinerstein/Vilardo). CS5: Vikalp Sangam (Alternative Confluence) (India) explores direct democracy and the reorganisation of the political beyond country boundaries, with connections to other South Asian movements (Bajpai). CS6: WOMIn (Johannesburg, South Africa) works to support women’s organising and movement building aimed at challenging destructive large-scale extraction of natural resources and alternatives to development, such as the voices of the women from Phola-Ogies in their struggle to preserve farmlands severely impacted by opencast and underground coal mines and to develop just energy solutions (Ramasar) (See Vis. Evi.) For the data analysis we will use an analytical framework titled ‘art of organising hope’ (Dinerstein), which enables to explore the complex articulation of four dimensions of the process of creation of concrete utopias: resistance/negation; affirmation/creation, contestation/contradiction; surplus/ innovation. The focus of data collection and analysis will be on process, considering resistance, the ‘social life-making experiments with alternative forms of doing and becoming in the world, including the re-invention of ancestral practices by indigenous movements as in the Mexican and African cases. We will co-design cultural and art-based local interventions, performance, ritual and storytelling activities with each collective as a means to capture different dimensions of collectivity, decision making and movement building. As well as co-producing networks for sharing and evaluation, building in monitoring devices to evaluate all activities and their mapping onto the Planet Hope Platform.

Visualising (O2, WP2). We will create and develop an open-source/open-access digital platform (Planet Hope Platform) at the heart of the research process. The collaborative Platform aims to visualise and visualise both the case studies and many other concrete utopias, forming a first-time visual collection of multimedia narratives of concrete utopias worldwide. The platform is designed to enable diverse experiences of struggle and diverse knowledge traditions to be voiced and heard The method of multimedia documentation will expand on the GTA’s incipient textual documentation of alternatives by using the GTAMap technology for developing the collaborative Platform. The Platform will showcase new methods -and improve the quality of existing – of documented and collected knowledge from and about the alternatives, overcoming the limitations of existing forms of documentation of grassroots practices mentioned in the Research Context. The records of the visual auto-ethnographies will be made available on an Planet Hope open-source platform (see Workplan), which will distribute the creative process among participants as non-extractivist academic approach. The population of the Platform constitutes a collaborative effort based on a decentralised, privacy-preserving, asynchronous peer-to-peer collaboration, protocols, and tools. The latter will enable us to own and control data, collaborate, publish, subscribe, and discover content without censorship (see DMP). The navigation throughout the Platform will have a monitored user experience, organised by regions/itineraries, enabling customised, non-linear and transversal navigations with suggested itineraries. The project will adopt principles of co-creation of knowledge and openness. We will be cautious in using technologies linked to Copyleft, trying to consider any underlying political and economic situation, and seeking to build our regulatory framework for the creation/ dissemination of content The implementation of the platform will take place over the life of the project and will be maintained for ten years. (see DMP + work plan).

Translating (O3, WP3). The knowledge emerging from the CS and Platform will be explored, learnt, and translated into pedagogical tools and teaching materials at two Summer Schools co-organised with members of two case studies in Yucatan, Mexico and Nantes, France, attended by participants from/outside the movements, invited representatives from transformative alternatives, the research team, and from different sectors and disciplines. Participants at the SS will learn from the activities and cross-fertilise ideas, translating the movements' alternative knowledge and practices into teaching and pedagogical materials and tools. We will use dialogic, art-based, and decolonial methods (e.g., storytelling, play performance, ritual, healing, experimental pedagogies). Participants and users of the project website will freely access materials without cost. All produced
content will be released under a Copyleft-type open license to facilitate dissemination while promoting new derivative creative works.

**Decolonising** (O4, WP4). The discussion of the shortcomings of disciplinary boundaries and on what can constitute a post-disciplinary field of research will take place at a Symposium sponsored by the Centre for Decolonising Knowledge in Teaching, Research and Practice (decKno), Bath, coordinated by the PI. Participants at the Symposium will be from academia, arts and activist networks. They will attend different session-formats including workshops to visualise, explore and discuss together the shortfalls of ‘disciplinary’ boundaries and the benefits of decolonising academia to create post-disciplinary forms of knowledge production and pedagogical experiences as well as connecting new initiatives to the network so that the solutions-based issues reverberate beyond those spaces and fields.

**Project management**: The research will develop over five years (year 1-3: research, 4-5: monitoring and evaluation) with the core-team uniquely placed across and with access to the case-study sites, and in the Department of Social and Policy Sciences, Centre for Decolonising Knowledge in Teaching, Research and Practice, at the University of Bath, UK. The nature of the research requires international expertise. PI Dr Dinerstein will dedicate three days a week during the first three years, and two days a week during the last two years to lead the project's management (see Work Plan), holding overall responsibility for it during the life of the project (WP0-6). During the first three years, she will manage the project as well as participate in two case studies (Argentina and US) and co-organise the Symposium at Bath. The PI will organise a project initiation in-person meeting (ISS, Hague) to meet, review and adjust the initial plan (see Work Plan). The PI will hold monthly review meetings with the research team after that. A joint research/knowledge exchange protocol will be co-developed between the academic team and activists and artists, covering ethical consent, release agreements, copyright, IP and authorship issues and mapping and data collection processes During the last 2 years, she will finalise the publication process, translations, outputs, website, and work with Augusto in the monitoring and evaluation of the overall project. (DMP, JoR). Co-investigator, Dr Parry (Bath Spa University), will dedicate 156 days over 36 months to support the PI, work on CS4 (France, WP1), and organise the Summer School in France (WP3). He will also contribute to designing art-based methods for the Symposium (WP4) and dissemination activities (WP5). The PI will work with HR, Bath, to recruit a project manager (0.1, 3 years) and a project administrator/PA (0.25, 3 years) to ensure that the project runs smoothly, facilitate the organisation of activities related to all WPs, assist the PI and contribute to the monitoring and evaluation (year 4-5). The recruitment of all posts will follow the University's EDI Policy. International Co-I Dr Garza will dedicate 130 days to the project, contributing to the development of the methodology, one case study (WP1), and the organisation of the Summer School (Mexico) (WP3). International Co-I Dr Ramasar will dedicate 100 days to contribute to the overall methodology, CS 6 (Africa) (WP1 and participate actively in the events WP3-4 and dissemination via publications). There will be several external collaborators to this project, most of whom are members of the Global Tapestry of Alternatives, the project partner. This is a real advantage as the PI is in contact with them as members of the core group of the network and has enjoyed the advantages of belonging to this international group of scholar activists. Bajpai will carry out fieldwork in several locations in India (CS 5 Vikalp Sangam, liaise with the GTA and contribute to the overall methodology of the project. Led by Augusto, Reevo will work for three years to design, create, and coordinate the Planet Hope Platform, with further two years, securing future access once the project has finished and preserving intellectual and artistic productions generated by the project (WP0-6). (See breakdown of tasks in JoR and Work Plan). Augusto will also create/maintain the project website and provide digital infrastructure for the team's work. Finally, he will monitor, video record the research process and carry out the evaluation of impact and of the project impact report in year 5. Finally, Vilardo and co-I Parry will design of art-based methodologies, contribute to CS 4 (USA), and co-organise the Symposium (WP4). Each co-I will have a complete budget and will hold the funding and manage the research activities with support of their institutions (invoice Bath on a quarterly basis, based on actual spend). If awarded, the collaboration agreements will set out the payment terms they will need to adhere to. The GTA will work with Augusto to develop the GTAMap software as the base for audio-visual documentation technology and disseminate alternatives via platform and website. The project will set up an international advisory board (IAB) whose membership will reflect the
constituencies the proposal intends to reach (academics, artists, activists, and experts in IT and visual arts, and in impact evaluation). IAB members will advise on different aspects of the process, publications, and dissemination (1-36). Members (tbc): B. de S. Santos (Wisconsin / Coimbra); A. Jiménez (Mexican Indigenous Congress); W. Harcourt (ISS); Sara Motta (Newcastle, Australia); G. Jeffery (West of Scotland); Andrej Grubačić (CIIS, USA); Ivo Marcos Theis (Blumenau, Brazil). They will be consulted at different stages of the process and attend the Symposium.

**Outputs, Dissemination, and Impact:** The outputs are: (1) a unique co-created open-source software platform offering a collection of worldwide audio-visual documentation of transformative alternatives that will outline the project's duration; 2) six in-depth case studies of concrete utopias from Africa, Asia, Europe, Latin, and North America, revealing the dynamic creation process of alternative practices; (3) Two Summer Schools co-organised with members of local organisations (CS 1 and 4), bringing benefit to the movements themselves, academics, practitioners, pedagogues, community teachers, artists and activists interested in decolonising the curriculum at university and other pedagogical settings; (4) teaching materials and pedagogical strategies; (5) a Symposium hosted by decKno, which will draw together the findings from across the case-studies, the Platform, and Summer Schools, and will facilitate an exploration of a post-disciplinary research and learning to reflect both the global crisis and grassroots responses; (6) epistemological and methodological innovation: 'weaving as method', and a critical theory of hope; (7) Publications: one edited collection: *From Planet Crisis to Planet Hope*, journal articles in English and translation in peer reviewed and activist outlets and blogs; videos, documentaries, photography; and six case-study and one impact reports; (8) project website. Dissemination is part of the research design. The desired outcomes will enhance the reach and communicate the primary purpose of the research: to explore the foundations, processes, and possibilities of transitioning from Crisis to Hope. We will make the research results available to a broad audience via the Platform, the website, situated curatorial approach, the GTA's global network, the IAB, and at academic conferences and scholar-activist and public events, where we will showcase the project's proposal and outcomes. Publications with open access, including Case Study reports and documentaries of the research process, including an edited collection in open-access electronic book format, in addition to blogs (project website), peer-reviewed articles and other artist-based and activist outlets (English/translation). We will aim to submit articles to *Development & Change; Journal of Arts and Humanities; Arts and Humanities in Higher Education*. The project's overall impact will be to offer a better understanding of the concrete paths that activists, academics, local policymakers and artists, and people, more generally, can take to contribute to the transition out of planet crisis to planet hope beyond development. The research will co-produce vivid knowledge of existing transformative alternatives for those who do not know about them, enrich those aware of them and contribute to mobilised communities and movements' self-affirmation. By exploring and connecting communities that are prototyping liveable, democratic, and sustainable futures for all, the project will impact community life, social networking, awareness of the existence of similar processes in the making. This process will also contribute to the GTA's weaving and simultaneously renew artistic, activist, and social scientific imagination via decolonising. By making the process of grassroots community-driven transformations visual and accessible via the Platform, case studies, and other events, the project will foster a learning process about alternative knowledge and practices in the world. The project will train local researchers, enrich the work done at DECKNO, and influence EDI and anti-racist policy at University of Bath and other HEIs and beyond academia. Attendees to Sumer Schools will learn from the community/movements directly. They will create pedagogical tools for decolonising the curriculum, teaching, learning and will acquire new skills to incorporate in their environments (academic, artists, practitioners), which will influence future generations. The project will also impact the research/administrative team and the GTA and the career development of PI, Co-I, I-Co-Is and local researchers will be enhanced by a better understanding of the meaning of decolonising research practice with a wide range of stakeholders. They will raise the quality and impact of their research, profile, organisational skills, reflect on the limitations of disciplinary boundaries, renew their commitment to social and cognitive justice. We will set up devices for monitoring and evaluation at project initiation by using in-built feedback, surveys, meeting notes, video recordings, and administrative support, on the activities of the project. The evidence will be gathered throughout Yrs. 4/5 (Report in Year 5) (See Work Plan).