

# ANOTHER WORLD

QUEER, DECOLONIAL,  
FEMINIST AND  
ANTI-RACIST DREAMS  
FOR HIGHER EDUCATION



# ABOUT THIS ZINE

This zine emerged from a creative intervention titled transformLAB hosted between September and December 2021. Over this period, participants in transformLAB met in digital workshop rooms to reflect on and respond to issues related to transformation, inclusivity and diversity in education. Each participant received a box of art equipment, and used these supplies to creatively respond to the challenges they face/d in higher education.

The zine includes artworks, workshop notes and flow diagrams capturing some of the journey participants in the process undertook. Readers are invited to explore the zine, like a space traveller might, excavating each creative artefact and asking themselves: how can another world be possible?

- **Curator and facilitator:** Gabriel Hoosain Khan
- **Contributors:** Andile Manyangaza, Khanyisile Mpungose, Kopano Mahlangu, Masinthembe Kula, Melany Asanda Fuma, Nina Barnes, Olufunke Alaba, Philile Ndimande, Refilwe Mofokeng, Rethabile Paulina Modise, Tess Herra Yieke, Umairah Jeeanody, Viwe Tafeni, R.W. and Zintle Olayi.
- **Design and layout:** Teresa Jeffcote
- Published in February 2022 by the Office for Inclusivity and Change, University of Cape Town (UCT), Cape Town, South Africa.
- **Trigger warning:** this zine covers topics related to sexual and gender-based violence, mental health challenges and racism among other themes. In addition, some artworks include images of genitalia which some reader may find triggering. If you are triggered visit the [OIC website](#) to access support and help.

The zine design and content was inspired by the work of Octavia Butler, Janelle Monáe, Kasturi Behari-Leak, Sara Ahmed and Zanele Muholi.

The zine also draws inspiration from the novel 'Station 11', the Curriculum Change Framework of UCT and Afrofuturist visions of the African continent.




My name is  
The Traveller. I come from  
beyond this time and space to guide  
you through this zine. I will accompany  
you on your journey as you explore  
the artworks that emerged during the  
transformLAB process and invite  
you to imagine alternatives  
for higher education.




# WE HAVE ARRIVED

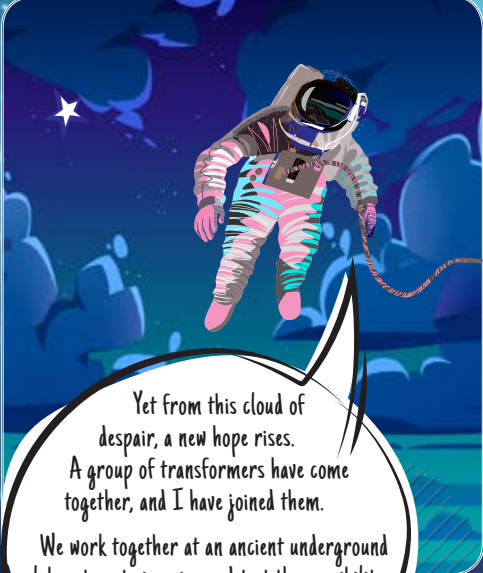
3



I have been travelling this ravaged planet all my life. My earth, of the year 3022, is barely hanging on after the hundred-year pandemic, rising oceans, corporate greed, ableism, and the damage of unchecked racism and gendered violence. Below this mountain peak, a city once lay, but now the water has reclaimed this space.

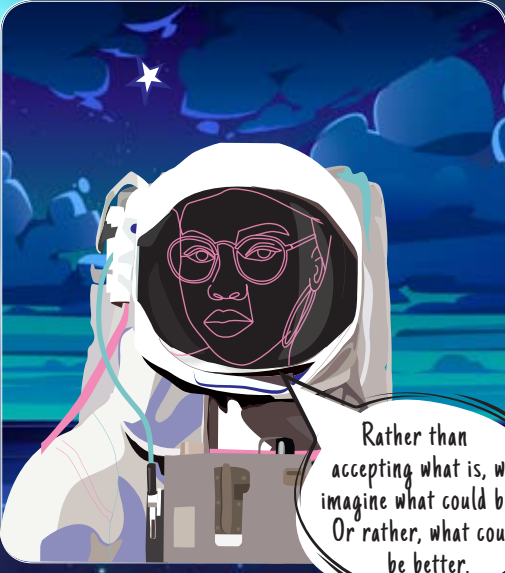


The university, once a defender of equality is now a coral reef, home to schools of fish, a relic of a bygone era. Universities of your time have a choice, either adapt to a rapidly changing context or the possibility of losing relevance, as is the case in my world.




Yet from this cloud of despair, a new hope rises. A group of transformers have come together, and I have joined them.

We work together at an ancient underground laboratory to imagine and test the possibility of other worlds. We try to understand the past, and dream of a different present and future.



Rather than accepting what is, we imagine what could be. Or rather, what could be better.


# STARTING OUR JOURNEY




transformLAB became a space for black, feminist, queer and decolonial dreaming in response to a deeply oppressive higher education environment and world!



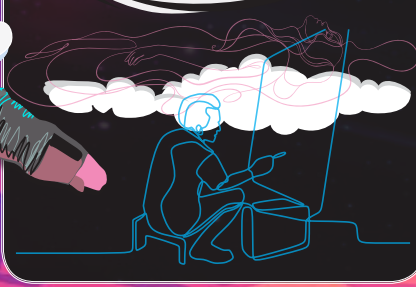
A group of 16 students and staff members from three South African universities participated in transformLAB. transformLAB was imagined as a laboratory for creative resistance. A space where individuals, who are often coerced, coopted and silenced, are given the space to share their visions on transformation, inclusivity and diversity.



This zine shares some of those dreams using pastel colours, paint and written words, to challenge the stern black-text-on-white-paper tyranny of colonial learning. You're invited to trace your finger along the lines on each page, inhale the colour and get paint under your fingernails. For a moment don't police your imagination and be open to dreaming of someplace different.



The space encouraged dreams beyond that which is seen as necessary or unquestionable parts of higher education. This group dared to dream beyond the racist, capitalist, colonial, heteropatriarchal and cisnormative visions of a state-centric world, and universities which abide by these regressive norms.




TransformLAB refers to those who participated in the process as transformers, rather than participants. This is done to reflect that transformers were already actively working towards transformation, inclusivity and diversity within their universities; and their active involvement in shaping the transformLAB process and zine. In one way or another, each was committed to ebbing away against oppression, and flowing against the status quo.



# INTRODUCING TRANSFORMLAB


5



To understand  
this zine, you need  
to understand the  
methodology of  
transformLAB.



TransformLAB was hosted  
as a digital laboratory. Transformers joined  
12 online sessions where they collectively analysed  
transformation challenges and imagined alternatives in  
higher education. Inspired by the theories of Paulo Freire  
and Augusto Boal, transformers collectively analysed  
challenges they faced and reflected on steps they could  
take to respond to these challenges.



While this zine emerged from the transformLAB process, it is important to  
understand that transformLAB is itself the outcome of many years of  
participatory arts research and practice. For example, transformLAB adapted  
the [Creative Resistance \(2016\)](#) and the [Creative Change Laboratory \(2019\)](#)  
methodologies and praxis, for use in online and digital spaces. All sessions were  
hosted on Facebook and Microsoft Teams, and the following process was followed:

## CO-THINK

Transformers, using theory  
and their lived-experience,  
worked together to  
generate a new assemblage  
of inequality in higher  
education. The first series  
of sessions used creative  
expression to build trust,  
community and critical  
consciousness.

## CO-CREATE

Transformers, worked  
collaboratively to develop and  
test solutions which dislocated  
or moved against inequalities  
in higher education. The  
second series of sessions used  
creative methods to imagine  
new solutions to persistent  
transformation challenges  
in higher education.


## CO-CURATE

Transformers, curated their  
analysis and solutions in  
the form of a zine to spark  
broader conversations on  
transformation in higher  
education. The workshop series  
culminated in the development  
and dissemination of this zine  
which captures the creative  
vision of transformers.

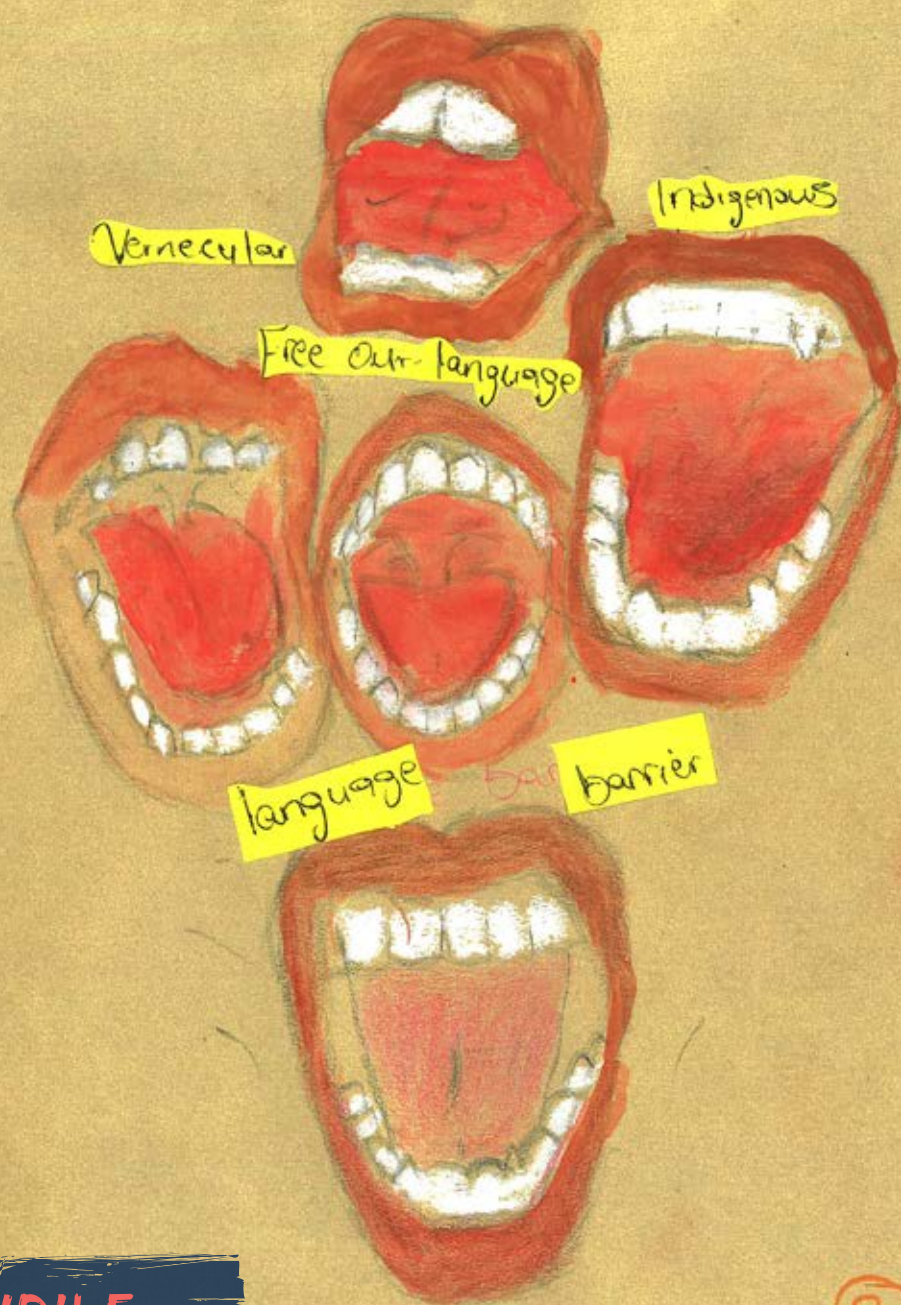
# VOICE







This section of the zine explores the theme of voice and agency. In this section transformers introduce themselves and their struggles. How have you used your voice or agency to raise concerns or make a positive change within higher education?



**ANDILE  
MANYANGAZA**

(P3)

Andile.



# Bureaucracy silences



# Introduction

My name is Kopano. I was born and raised in a remote rural village bordering on Limpopo.

My village has always been underdeveloped - lacking electricity and running water.

But most importantly, we still do not have network coverage and consistent internet connection.


The 2020 COVID-19 lockdown resulted in education institutions implementing online learning, which disadvantaged me because I was unable to participate.

During high school, I had high aspirations of going to a University far from home or overseas. Being accepted into UCT felt like a dream come ~~the~~ true, however, having to go back home during the lockdown felt as though my dreams were only pipeline dreams.

**KOPANO  
MAHLANGU**







I am a Social  
Activist. who  
believes the minority  
must have a voice

Aluta  
continua

Voice of the  
Voiceless!!

**KHANYISILE MPUNGOSE** (et)

BLACK  
\$  
POWERFUL

IS

YOUR  
FREE  
WILL

REALLY  
FREE

?

RETHABILE  
PAULINA MODISE

thabile  
dise

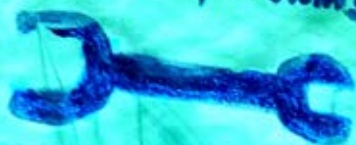


I am a human rights

activist who believes in  
helping those who cannot

help themselves.

A fixer to  
fix problems



A helper  
to help  
those  
who  
cannot  
help  
themselves



# HANDS







We use our hands to respond to and change the world we inhabit. This section of the zine explores how transformers used their hands to change the world. It represents tangible actions and reactions to inequality. How do you use your hands to dismantle oppression or create alternatives?





no oxygen!

no food!

no education!

no shelter!

no love!

no hope!

no future!

no peace!

no justice!

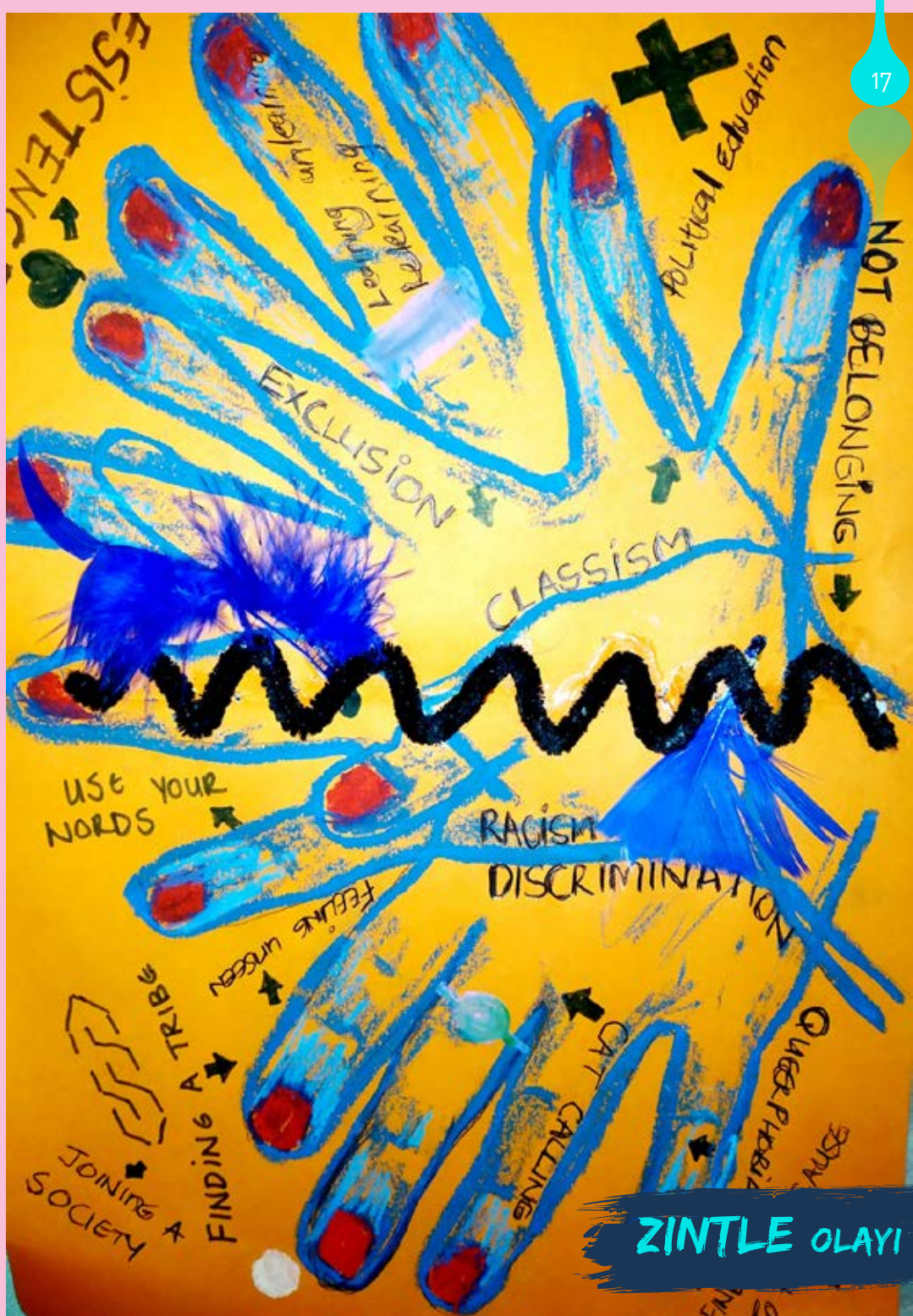
no freedom!

no dignity!

no life!

ANDILE MANYANGAZA





ZINTLE OLAYI





**GABRIEL  
HOOSAIN KHAN**





**KHANYISILE  
MPUNGOSE**



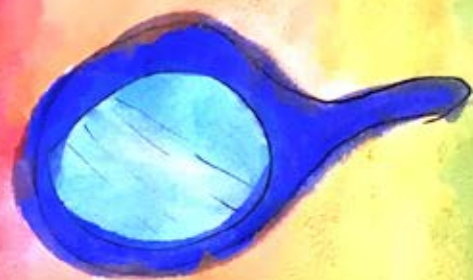
**RETHABILE**  
**PAULINA MODISE**





PHILILE NDIMANDE





Your  
body  
is  
not  
Yours.

You  
are  
one

you asked for it.

objectively  
you are  
the problem.

Queer Phobias  
Slaps!!

You do not know who  
or what you are."





I come from a long line of trauma

I stood up against bullying & harassment.



My courage is a challenge.

I am not my story

**MELANY  
ASANDA FUMA**



Resilience  
Kept Talking





PIVOTED  
LEANED ELSEWHERE



ASKED QUESTIONS

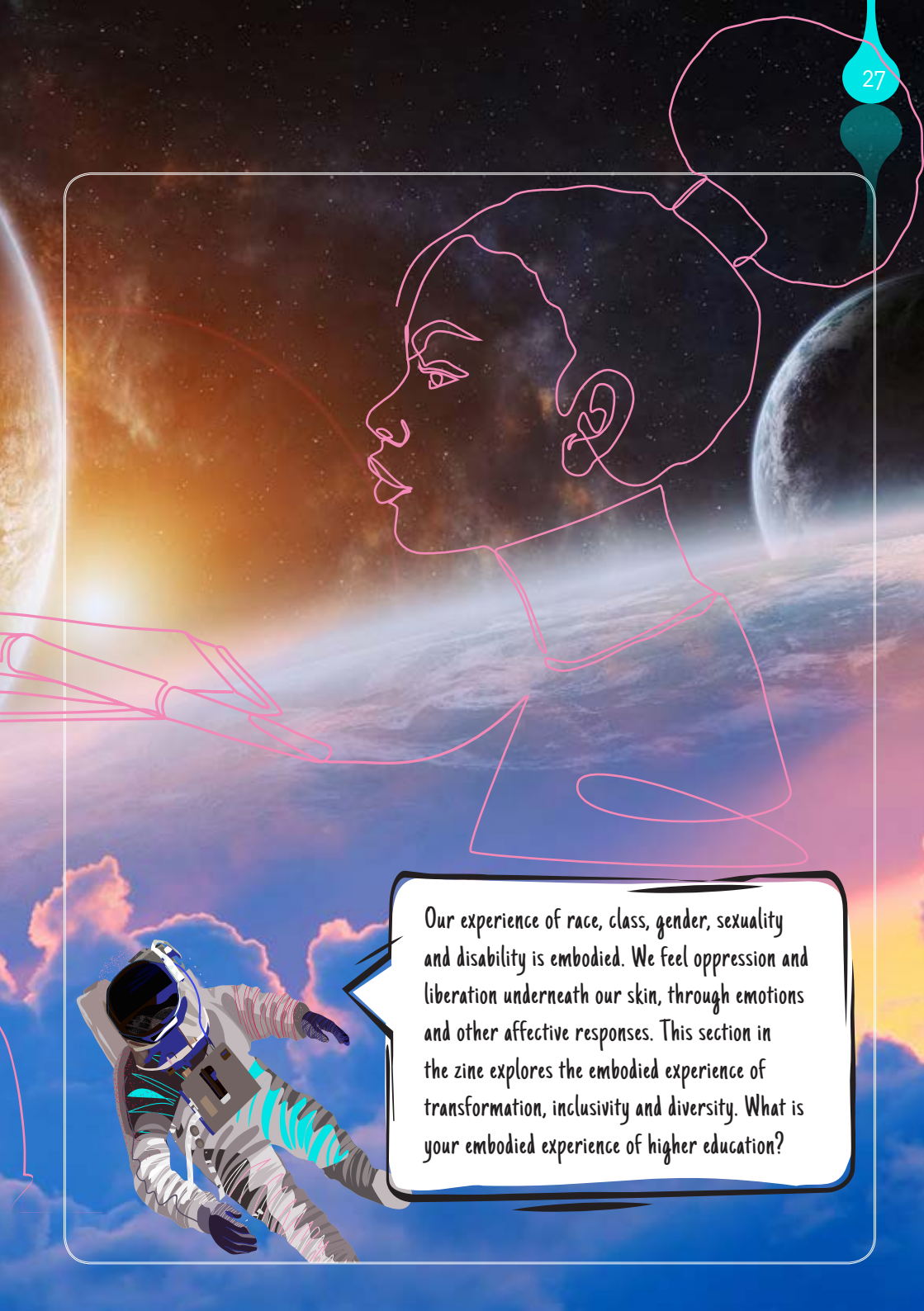


R.W.

# BODIES







Our experience of race, class, gender, sexuality and disability is embodied. We feel oppression and liberation underneath our skin, through emotions and other affective responses. This section in the zine explores the embodied experience of transformation, inclusivity and diversity. What is your embodied experience of higher education?



ZINTLE OLAYI



Black African  
Woman

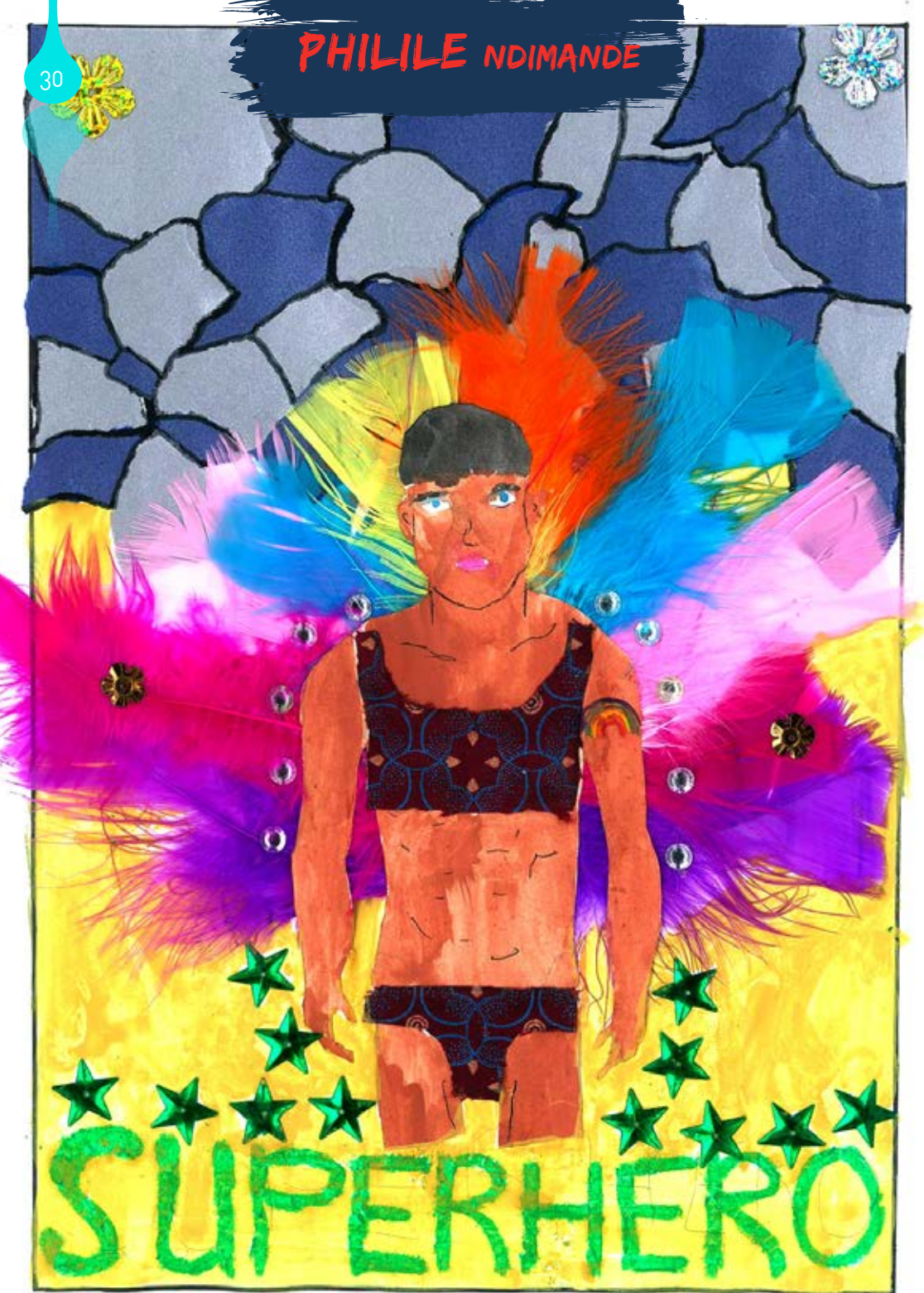
Body positivity

Proudly Xhosa



Destroying  
Stereotypes

MASIMTHEMBE KULA







UMAIRAH  
JEEANODY





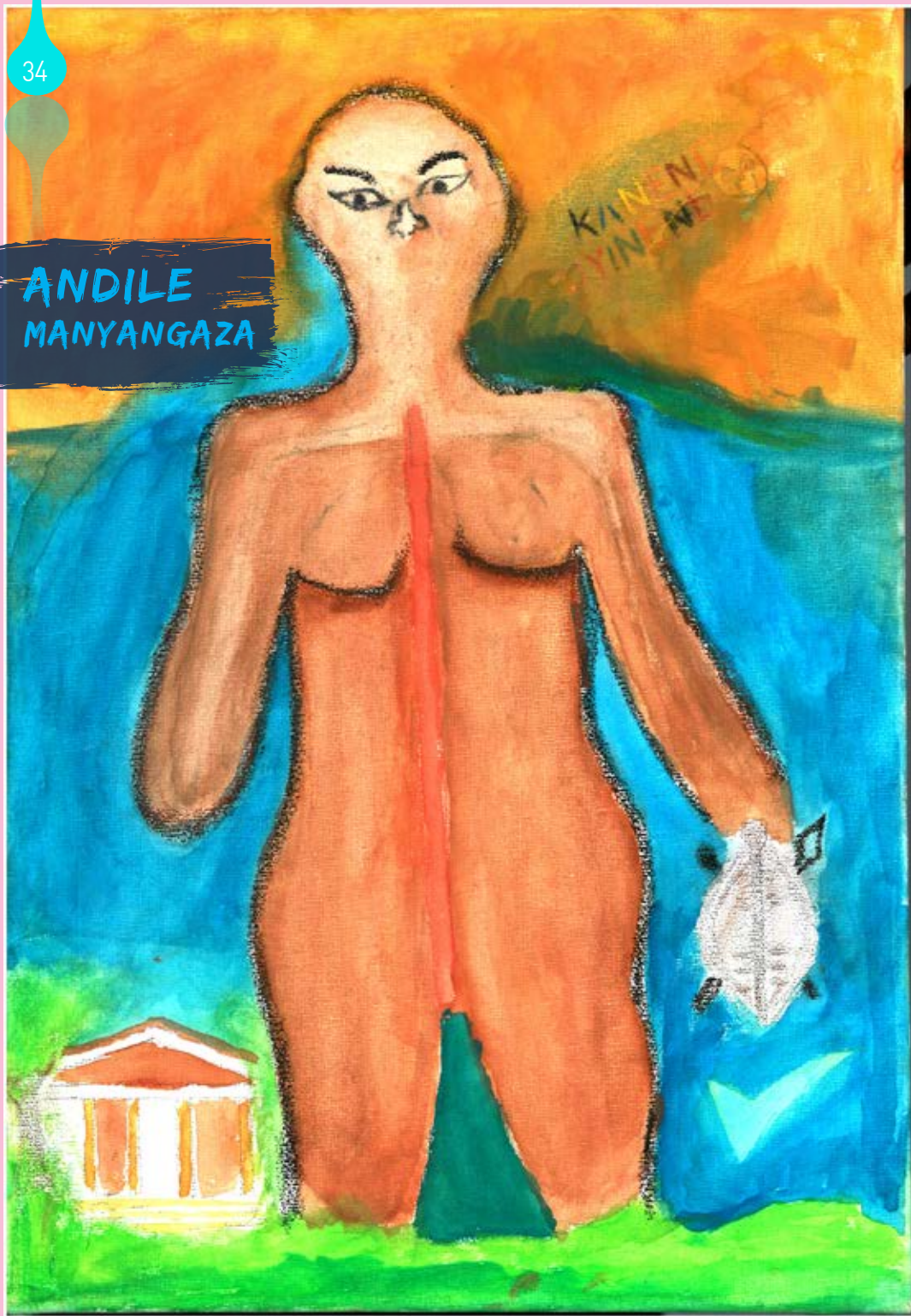
**KHANYISILE  
MPUNGOSE**



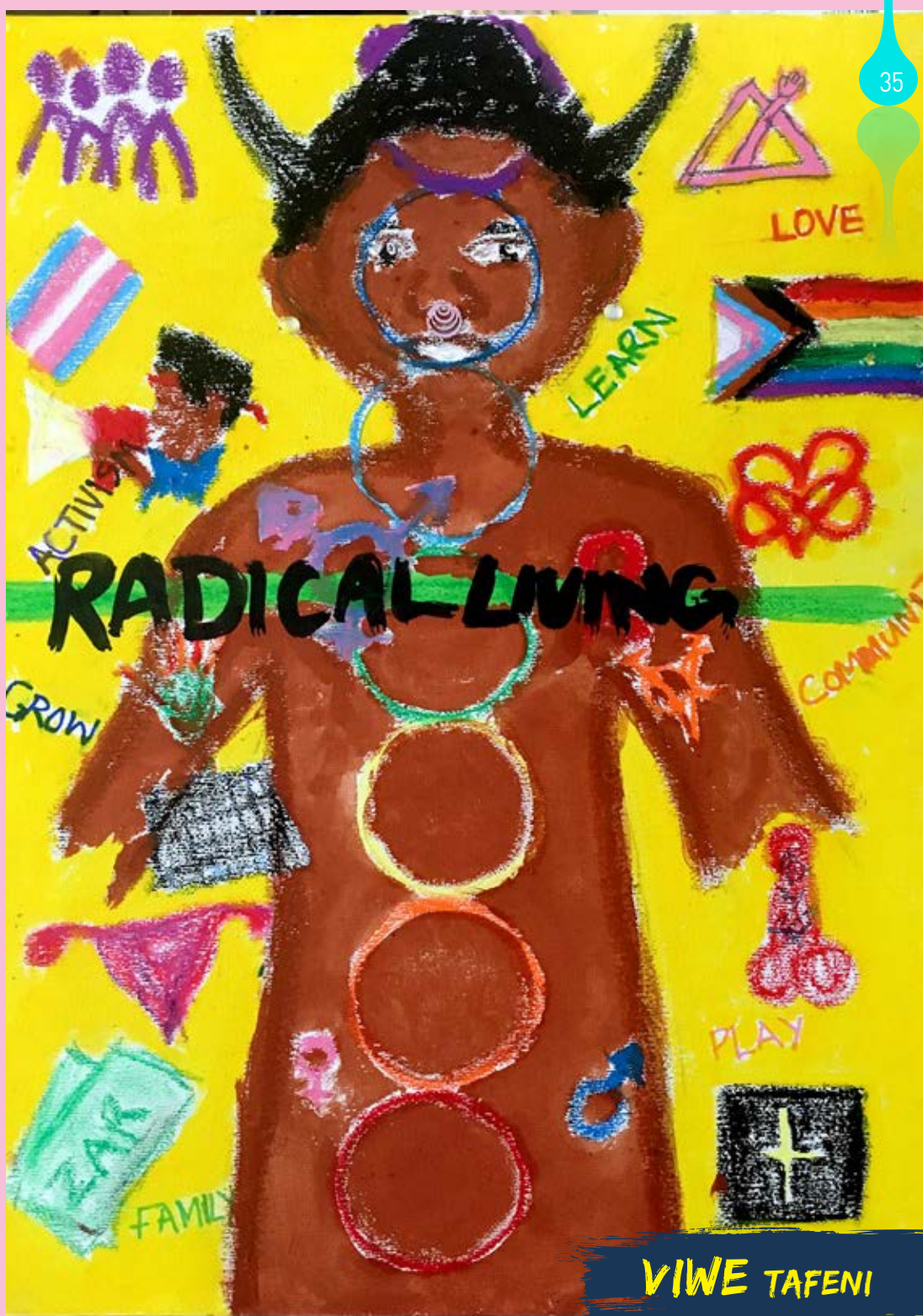




ANDILE  
MANYANGAZA







VIWE TAFENI





**GABRIEL**  
**HOOSAIN KHAN**



ONLY SOCIAL MEDIA

SILENCE

37



R.W.

TAKING THE EASIER WAY BY STAYING SILENT, SO  
TO THINK ABOUT WHAT I CAN





MELANY  
ASANDA FUMA






# MAPS







Inequality and oppression can be seen as a network or assemblage. In this section oppression is mapped out in words and images. What connections can you make between different forms of oppression you experience or see in the world? What would you add to this assemblage of inequality?

Page 4  
APARTHEID CRIMES  
NDINGUMAFRIKA  
NDINGUMAFRIKA  
NDINGUMAFRIKA

The importance of embracing  
our  
culture

Learn some isiZulu!

ANDILE  
MANYANGAZA

Andile



# Problem Identification

43

23 June 2021

**news24**

Breaking News. First

Eastern Cape fails mission to provide internet access at 1 000 rural schools

October 12, 2020 4:45 AM

Online education: Challenges faced by rural communities

Many teachers and students in rural areas are not able to match up to the technical skills of educationalists and students in cities

March 2, 2020

Poor Internet connection leaves rural students behind

Although the covid-19 breakout was unexpected and universities had to act swiftly, rural students were not catered for

These are some articles that have identified and sought to challenge the issue that students such as myself are faced with

This further exposed the dire inequalities that South Africans are faced with - mostly previously disadvantaged and marginalised groups in South Africa

There are a lot of inequalities that exist in South Africa. Ranging from legacies of Apartheid, Colonialism, poverty and geographic

**KOPANO  
MAHLANGU**

African Culture's are dismissed  
in higher Education.

ibhanda should  
be allowed every  
where.

African Problem  
need African  
Solutions

Cultural callings  
are often mis-  
diagnosed as  
Mental illness

Residents don't  
know how to  
deal with students  
with callings

Sicknotes from Sangomas  
are not professionally recog-  
nized

**KHANYISILE MPUNGOSE**

(uct)



# Bureaucracy

## colonial era red tape

why

capitalism  
motivated

racially  
motivated

incompetence  
reluctance to  
change a system  
that works?

Why

Colonisation is  
a direct product  
of capitalism, so  
there is an idea  
to continue ideas  
born in colonisation  
because capitalism  
never stopped

South Africa's  
Apartheid past  
Still haunts  
its systems

it is not a  
significant  
enough problem  
to pay attention  
to.

Why

R.W.

HOMWE

People benefiting  
from the current  
situation have  
no reason to change

cheap labour  
exclusive Areas

Some problems  
were never  
addressed after  
apartheid

Education system  
ideology never challenged

hierarchy of  
problems, hierarchy  
of people created  
by bureaucracy

classification of  
people  
classification of abilities

R.W.



Sleeping  
Disorders



Low  
grades

# MENTAL HEALTH



REFILWE MOFOKENG



Traditional healer



Different cultural beliefs,  
diversity [No form of unity]



MASINTHEMBE KULA

# COLONIZED MINDSETS

RETHABILE  
PAULINA MODISE

MONOTONOUS LIVING

FEARFUL LIVING

Post Apartheid Trauma

FEELING INADEQUATE

FOR PROSPERITY

social network surplus attention,

consuming internet  
information zama. Following the path wall  
internet presence is money



FIGHTING

GBV against

WOMEN

LGBTQI+

CHILDREN

my

body is not

a

punching bag

my body

is

not

Stand up for those

who are being abused.

a

toy

PHILILE  
NDIMANDE

How do you fix a problem that is the actual Building Block of a system you need to retain?

You don't, you tear up the system and Build a new one that is more inclusive, and compassionate, in line with new values and beliefs.



R.W.

"As long as there are those that remember what was, there will always be those that are unable to accept what can be" - The Mod Titan



Colonial era  
red tape perpetuates  
apartheid  
and protects  
abusers,  
capitalists  
incompetent  
leaders

"We have standards to maintain"

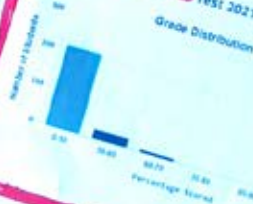
"We followed protocol"

UCT and its Vice-Chancellor [redacted] are under fire. They hosted an open lecture titled 'What does science say about LGBTQI+'. The Gender Diversity Coalition claims unologist, [redacted], said being born intersex is potentially life-threatening.

1% in an exam can be the difference between graduating in 4 years and 5 years

If a student can get withdrawn from a program for failing 7 out of 32 courses in a program, why does a lecturer continue teaching after failing 80% of their students

Grade Statistics for Test 2021



R.W.

## YOUR MIND

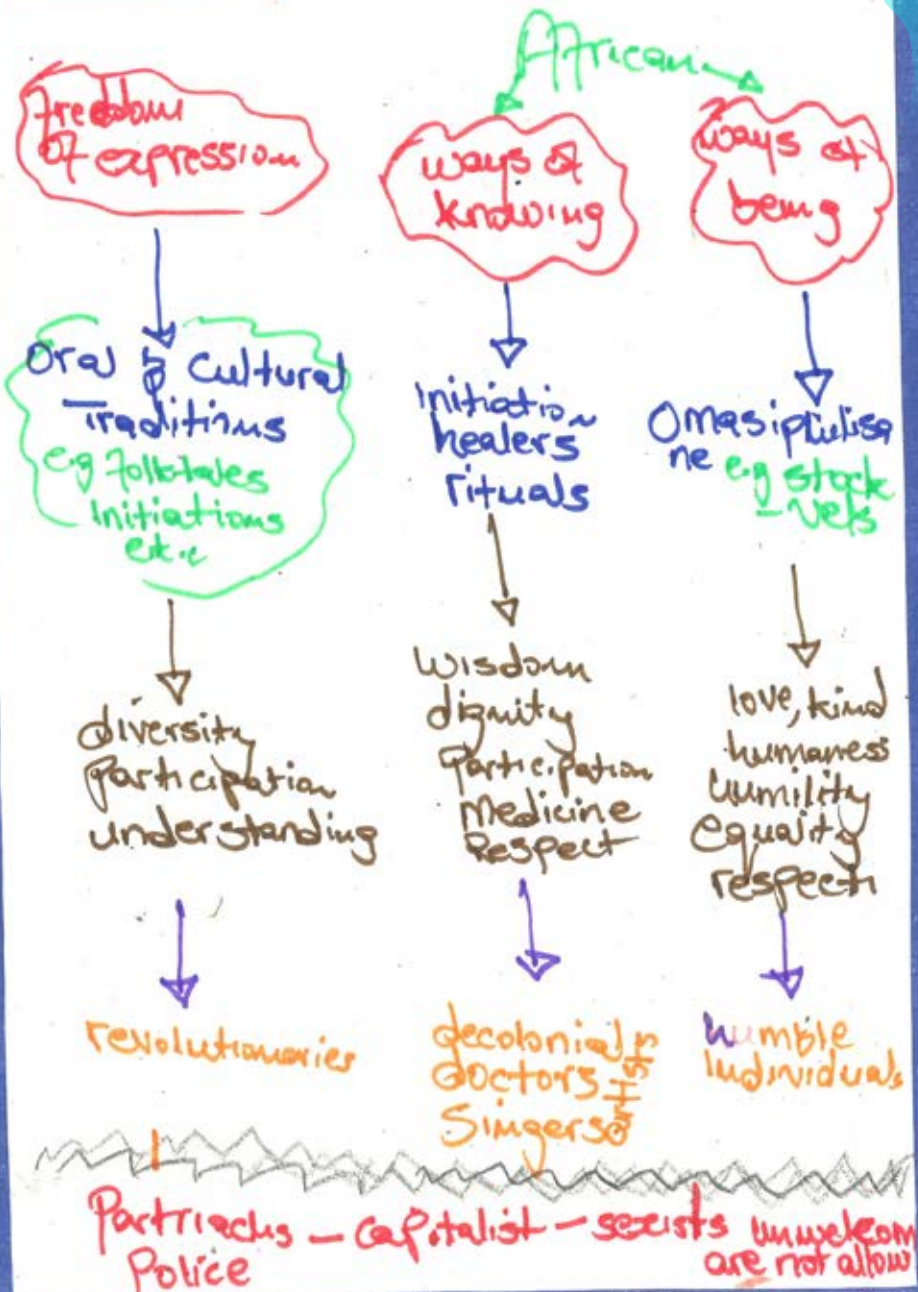
THE WORLD OUTSIDE FEARS

your mind

**RETHABILE  
PAULINA MODISE**

**RETHABILE**  
**PAULINA MODISE**





# SUPER- POWERS







Transformers rely on a toolbox of superpowers to respond to inequalities in their context. This section visualizes the superpowers required to respond to oppression in the world. What are the superpowers you use to respond to challenges in your context?

consent  
ensure there is  
always permission



resilience  
to never stop the  
fight against



empathy  
for those who  
have suffered



accountability  
perpetrators must  
take responsibility for  
their actions

**PHILILE  
NDIMANDE**



## Non-binary vision tool

or visibility  
and radical  
vision.



## Hate-Destroyer Machine gun

Shooting down  
hate with  
love and  
kindness.



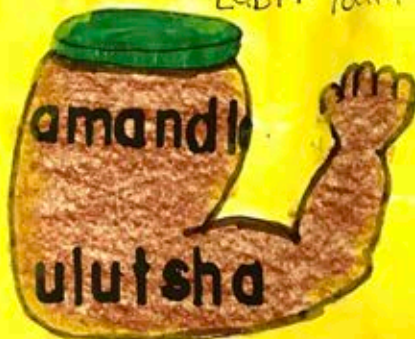
## Cap of Enlightenment

changes the  
minds and  
attitudes of  
oppressive  
systems



## Power shake

to empower  
LGBT+ Youth



**VIWE TAFENI**

PROFEES OR  
VISSION

See the structure  
For what it is!!

Theory  
↳

Practise

We are  
here!

Defective

~~LANGUAGE~~  
PAROLE

Olwethu  
Ulwini

Our tongue  
Our inclusion



MIR

OCCUPY

**ANDILE  
MANYANGAZA**

THE FIXER



ORDER!



Builder / architect  
An architect that  
builds a new  
world



match  
A match  
to start  
a revolution



**GABRIEL  
HOOSAIN KHAN**

A guitar that




plays the  
beat of change

A heart



of infinite  
LOVE



Magnifying glass  
- looking through facts  
good / bad

Money  
Ability to open all doors

**KHANYISILE  
MPUNGOSE**

Micro Phone  
lead with direction,

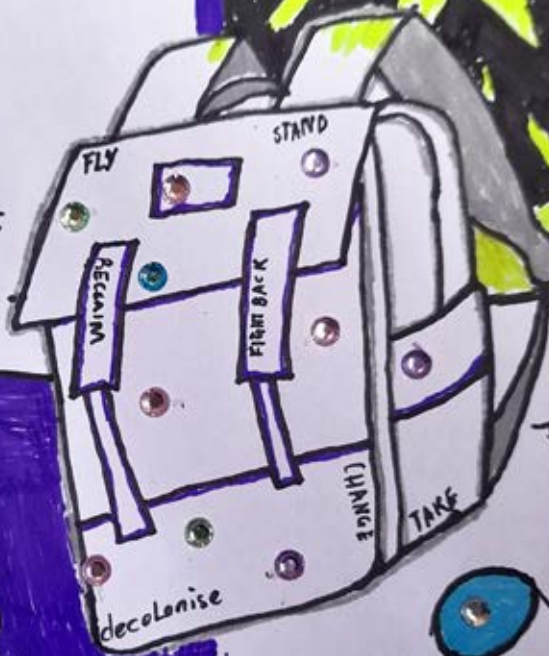
Mechanic  
firer of all things



TO FIND SOLUTIONS  
TO THE PROBLEMS



WISDOM OF  
AN OWL,



GIVE HOPE  
IN THE  
WORST  
TIMES

TO SEE  
EVERYTHING



TO BE HEARD  
EVERY TIME I  
SPEAK




TO IDENTIFY  
PROBLEMS  
AROUND THE  
WORLD

R.W.



# DREAMS

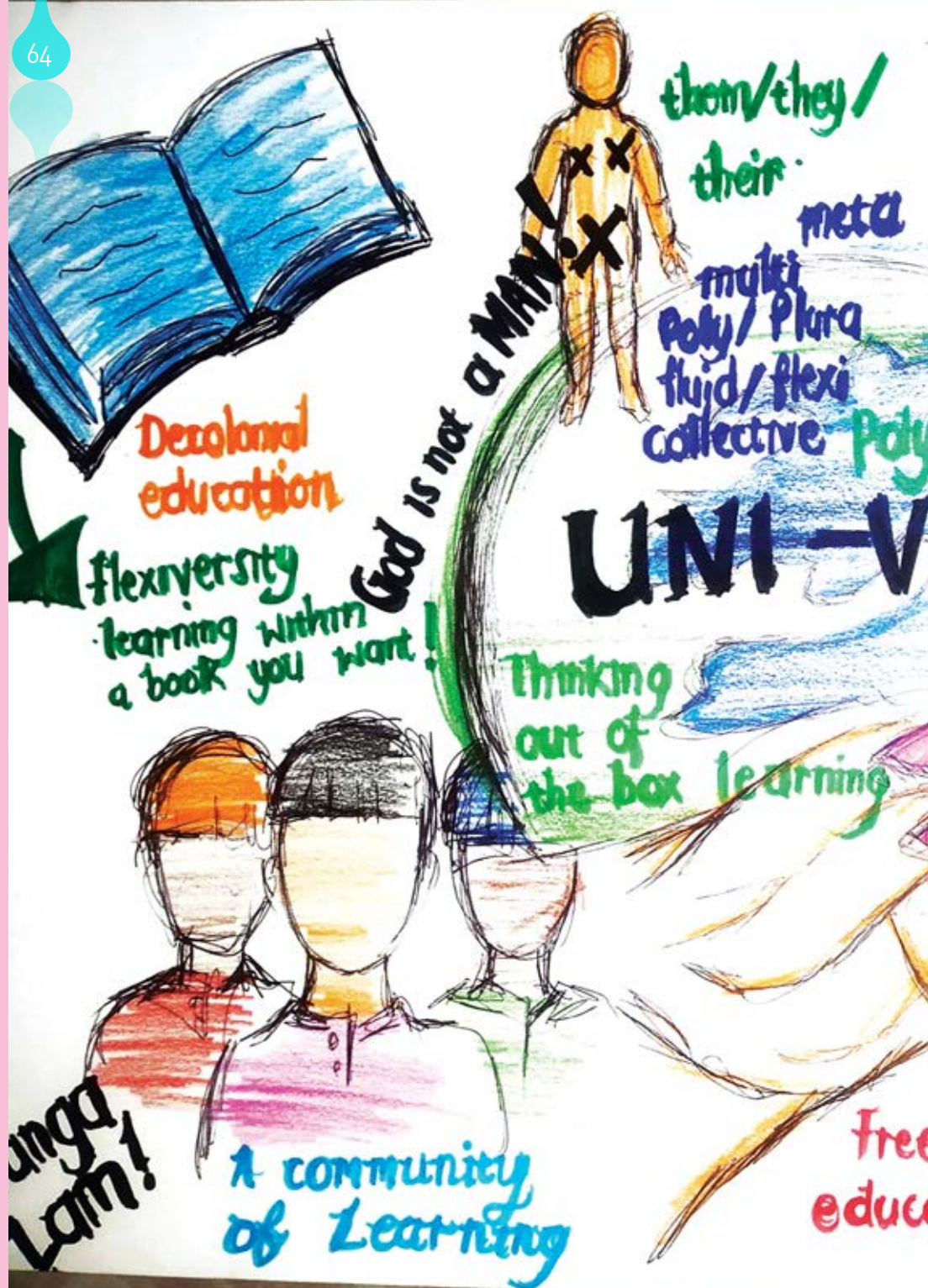






Dreams and visions are powerful responses to a non-imaginative status quo. This section shares the dreams, visions and assertions for another kind of world, one which is kinder and more inclusive. How do you imagine a different and better world? What dreams do you have for this alternative future?







Bottom

UP

APPROACH!



Flower of  
endless possibilities

PRECIOUS!

Versity

UNIVERSITY

Wisdom

Learning



a tree  
of endless  
knowledge

ation!

ZINTLE OLAYI



**MASINTHEMBE  
KULA**

## Creating an inclusive Environment





# Dream World and Solution

## Universal Design for learning



Giving Every Student a chance

- ① Higher Education Should implement an integrated universal learning system
- ② There needs to be a holistic approach to learning and teaching that is inclusive of people from all races, backgrounds, and including marginalized groups within society
- ③ Government and higher education must explore strategies and solutions aimed at combating the issue at hand as well as providing structures and systems to assist the disadvantaged and needy.

SENSE OF PURPOSE

CHANGE  
OPPORTUNITIES

R.W.

freedom

freedom freedom

TRUE  
freedom

freedom

freedom

freedom



# Vission for my dream university & Solutions

**KHANYISILE  
MPUNGASE**





I dream of a  
world where  
mental illnesses  
are regarded  
less "embarrassing"



SPEAK  
OUT



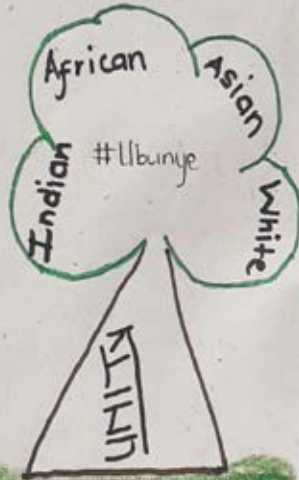
My mental  
illness does  
not mean I'm  
crazy



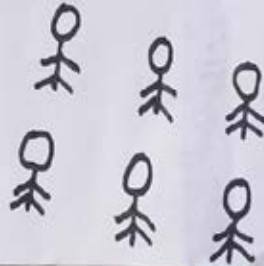


# CO-EXISTENCE

Diverse cultural  
Groups



Learning about other people's traditions and cultures is important because it equips other people's one about beliefs, values and enforces respect and understanding.



MASIMTHEMBE KULA

In kundla:

- ensure we achieve our mandate

Uluntu:

- for accountability

Abakhwetha:

- seek out and guide Curriculum & Pedagogy







VIWE TAFENI



I



Setting up  
crowd  
funding

Deconstruct  
knowledge on  
Gender, GBV  
SRH

Stop



II

X  
supper

I can't  
afford to  
redo the  
course.

LET  
TO MAKE  
CHT  
FF

Does I am  
this mean NOT  
smart  
enough?

LACK  
OF  
FUNDING  
Xenophobia  
Rare culture  
Racism  
River of death

I can't  
afford the  
fees increase

Am I  
doomed to  
pay debt 4 eva

Dreams  
come  
to





IV

Accountability

More content from  
other African countries.

Financial literacy

Mentorship

MORE FUNDING OPPORTUNITIES

No  
groups  
just  
people

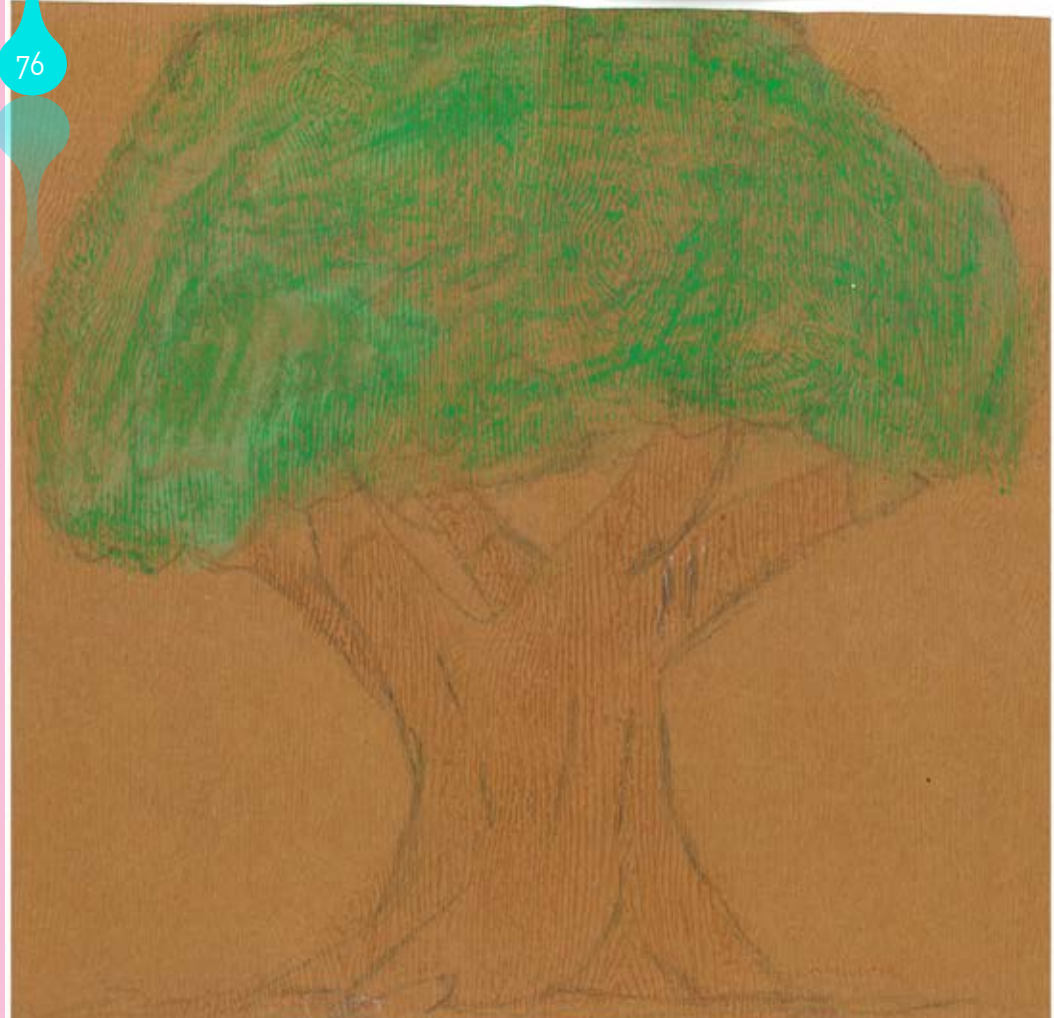
Ability  
Class

Funding  
for  
all  
Race  
Gender  
Age

Everyone included

Access  
for All

TESS HERRA YIEKE



I am a visionary,  
always seeking wisdom,  
an Africanist interlocutor...

**ANDILE  
MANYANGAZA**

P1  
Andile



# I DREAM

OF A UNIVERSITY  
WHERE ALL  
STUDENTS ARE  
TREATED EQUAL  
REGARDLESS OF  
THEIR ETHNICITY  
SOCIO-ECONOMIC  
BACKGROUND  
THE COLOR OF THEIR SKIN, THEIR  
SEXUAL ORIENTATION  
IDENTITY AND PREFERENCE

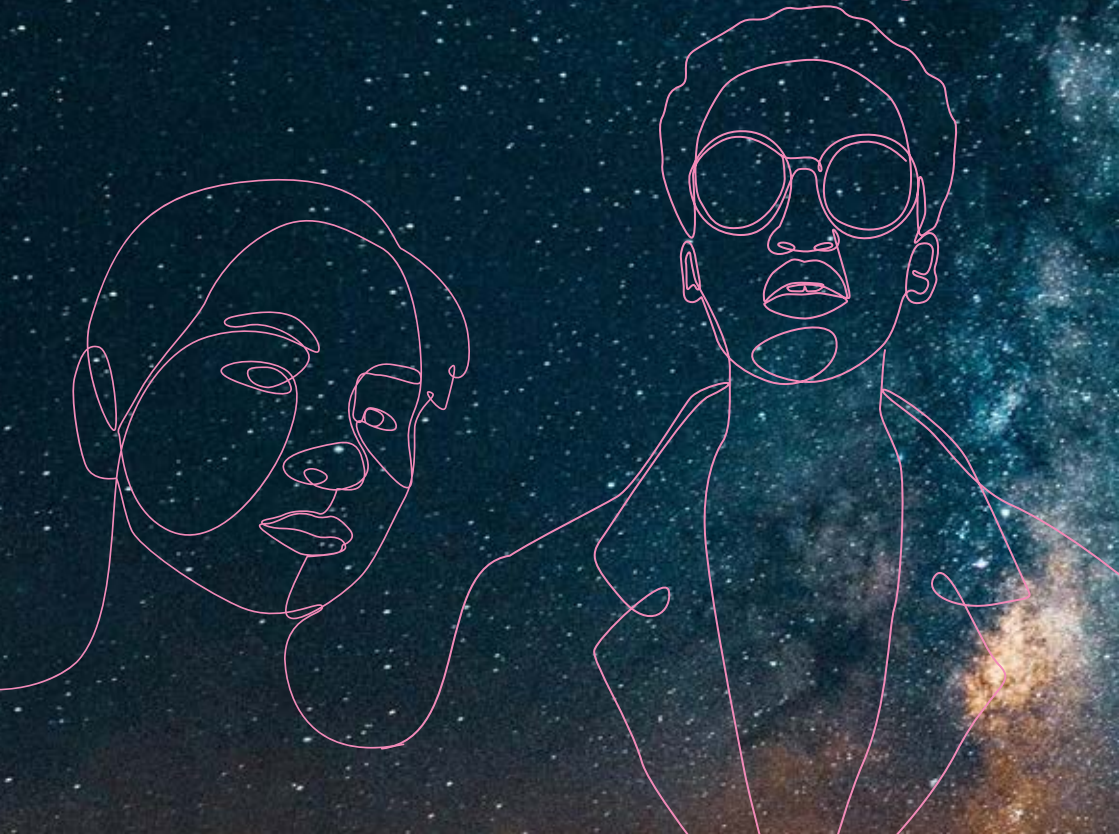
EVERYONE TREATS  
EACH OTHER WITH  
UNCIRCUMSTANTIAL  
LOVE





**RETHABILE  
PAULINA  
MODISE**

# MAKING MEANING


*lets go*







Now that you've taken this journey, across time and space, to explore the voice, embodied experience and dreams of the transformers, what meaning can you make? What are the paths this analysis offers to higher education? And what paths can you find from analysis, to visioning, and onwards to action?



Introduction

①



Problem Explanation

②





Proposed Solution



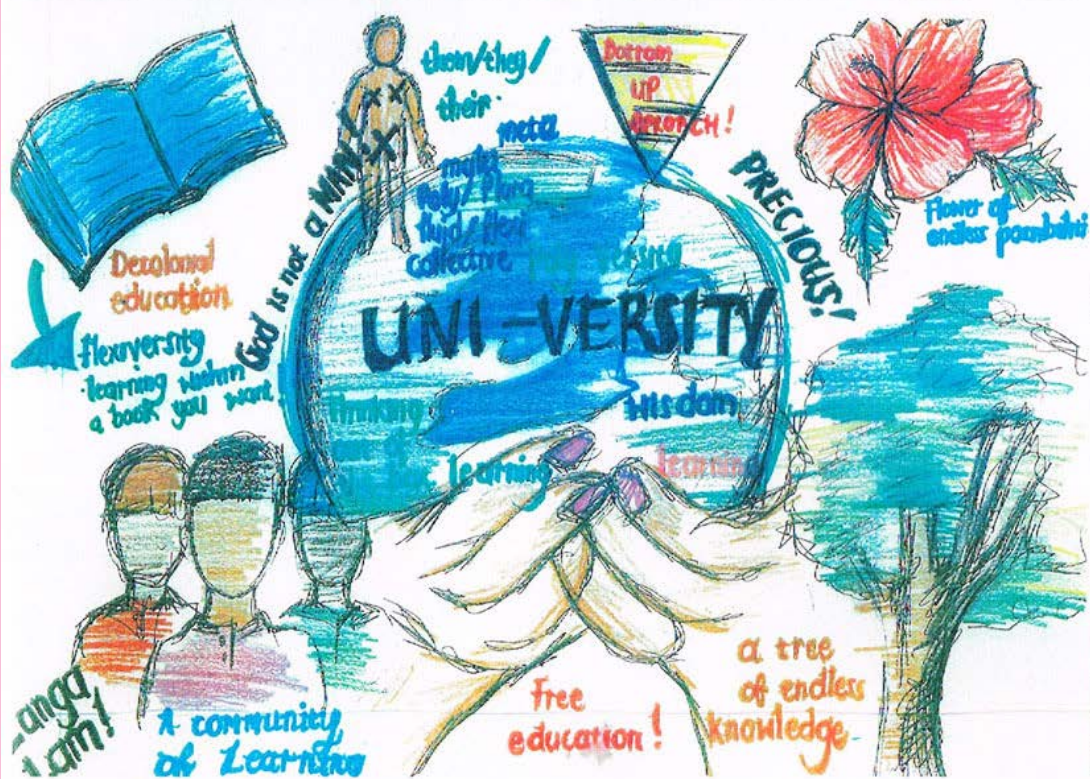
③

The Dream



Radical Living







INK AND PAPER:

CHANGING or rather  
influencing the  
change of Legislature

Lighter: Starting or  
igniting a revolution  
or  
Starting the midnight  
DR.

Singing or Bawling  
out in song about  
For Black people  
there's no revolution  
without singing.

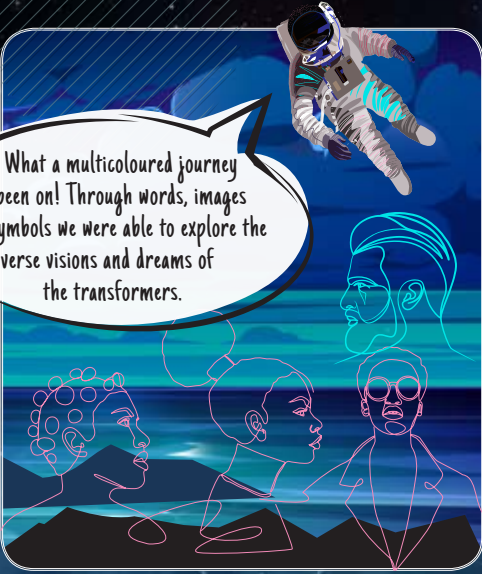
MICROPHONE: holding  
a crowd speaking  
to issues that affect  
people of colour

## ZINTLE OLAYI







# ENDING OUR JOURNEY



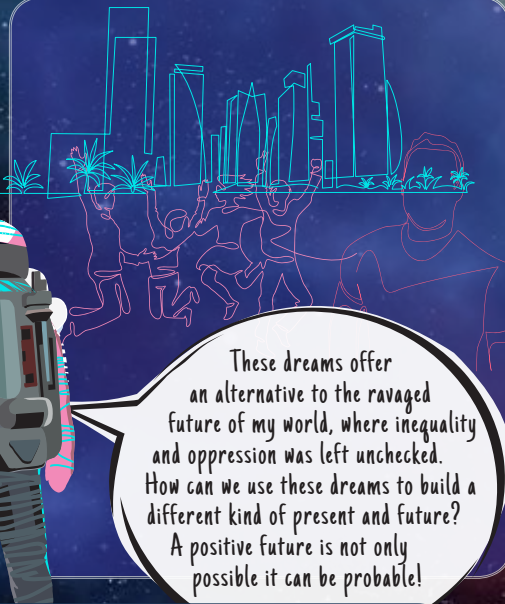
What a multicoloured journey we've been on! Through words, images and symbols we were able to explore the diverse visions and dreams of the transformers.



Even though, there are many challenges described here, transformers have and continue to respond and react to, and dismantle oppression.



The dreams shared here are both personal and political. This includes "I" and "we" statements that imagine a space where we all feel affirmed, safe and supported. These dreams are offered as an unconventional, decolonial and creative imagining of what is possible. Its shared both to trouble the status quo in higher education and to offer ideas as to what alternatives might look like.

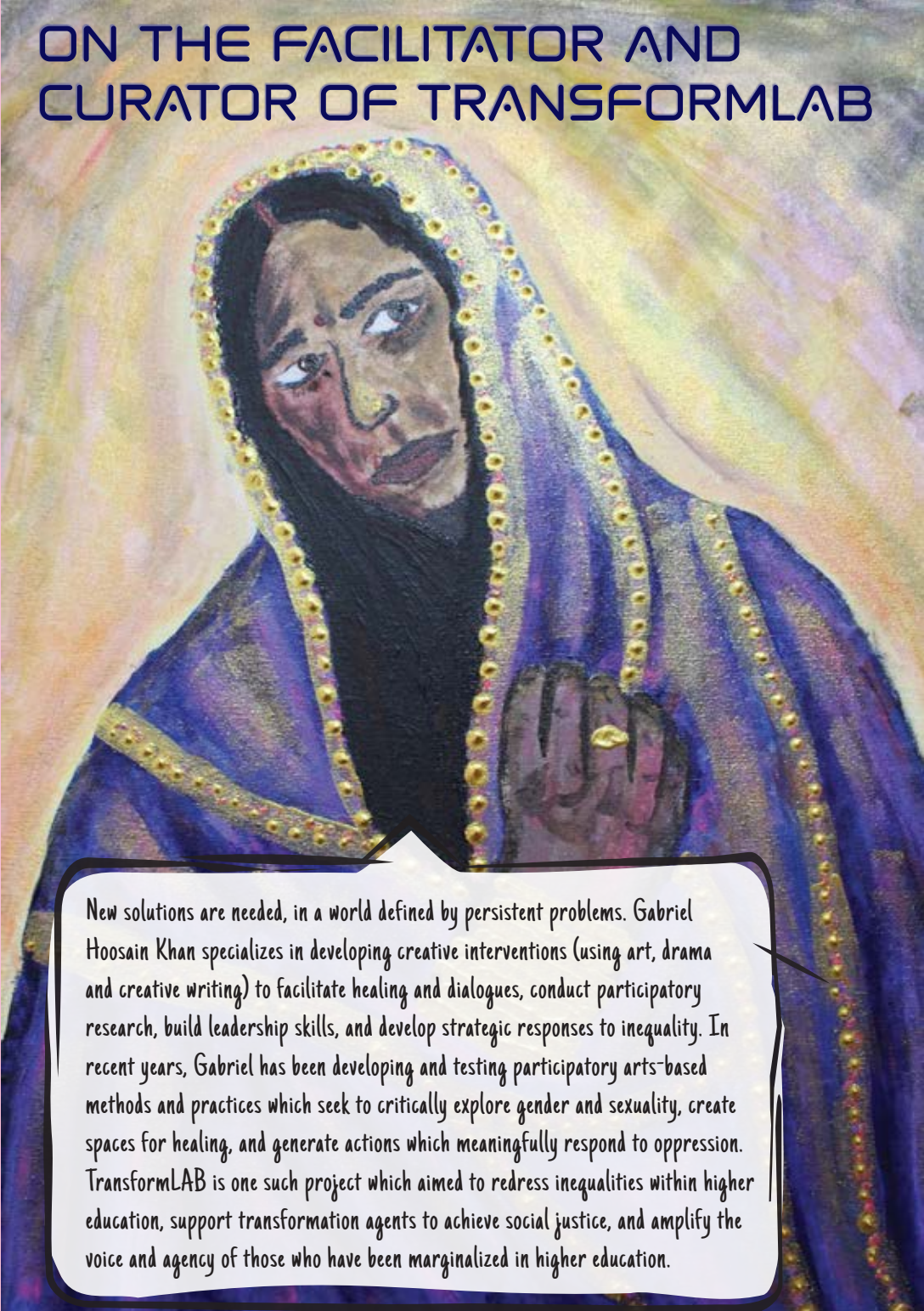


These dreams offer an alternative to the ravaged future of my world, where inequality and oppression was left unchecked. How can we use these dreams to build a different kind of present and future? A positive future is not only possible it can be probable!

TransformLAB was a pilot project that used creative methods in digital and online spaces to encourage new dreams and visions for transforming higher education. As a pilot it offers a small snapshot into the challenges, experiences and dreams of the transformers. The zine was developed both to curate and capture the ideas of the transformers, but also as a resource which summarises the transformLAB journey and methodology. You can access the transformLAB learning materials and workshop recordings by joining the CCoLAB community using this [link](#).



# ON THE FACILITATOR AND CURATOR OF TRANSFORMLAB



New solutions are needed, in a world defined by persistent problems. Gabriel Hoosain Khan specializes in developing creative interventions (using art, drama and creative writing) to facilitate healing and dialogues, conduct participatory research, build leadership skills, and develop strategic responses to inequality. In recent years, Gabriel has been developing and testing participatory arts-based methods and practices which seek to critically explore gender and sexuality, create spaces for healing, and generate actions which meaningfully respond to oppression. TransformLAB is one such project which aimed to redress inequalities within higher education, support transformation agents to achieve social justice, and amplify the voice and agency of those who have been marginalized in higher education.



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& Change



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TRANSFORMLAB WAS FACILITATED AND  
CURATED BY GABRIEL HOOSAIN KHAN.  
DESIGN BY TERESA JEFFCOTE.  
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