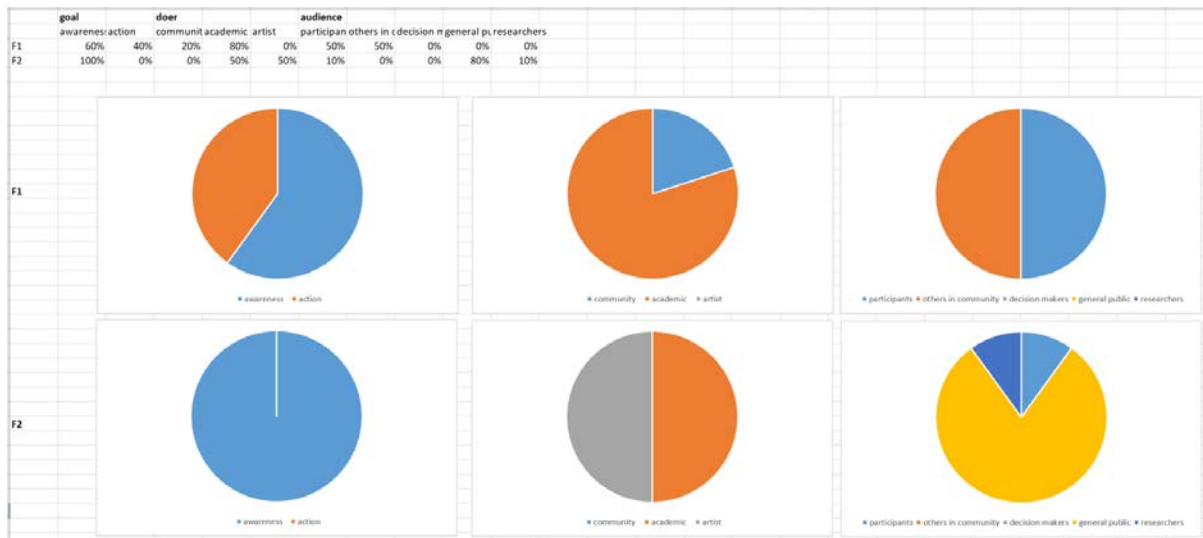


We want to thank Louise Arnal for reviewing our manuscript. Thanks for the positive words about our paper! In the next version of the paper we will address her comments. Here some initial answers to the main comments raised in RC1.

1. We agree with the point raised that the aim should be to “investigate the added value of creative practices within more traditional current processes”. We have indeed suggested this in our list of suggestions, but will also clarify this in the rest of the manuscript.
2. We will also elaborate on how creative practice can be used in conjunction with other (more traditional) methodologies. For example, we will discuss more on the aspect of longevity of effects (as also suggested by Zareen Bharucha in SC1) and highlight more the cultural embeddedness of the creative practice. With regard to the former we do want to point out that in this study we are not focussing on art as a product, but more on art as a process. This means that we are not looking at the artistic product themselves being timeless, but that we are more wondering how long-lasting the effects of engaging in artistic practice on resilience are. With regard to the latter we will point out that this embeddedness is important just like traditional engineering flood and drought measures also only work if they are tuned correctly to the local circumstances (both natural, socio-economic and cultural).
3. We had another look at these paragraphs and agree that some clarification would be beneficial. We included them in the introductory section of the literature review, because they include references outside those identified in the systematic literature review. Therefore, we would not prefer to move these paragraphs to the next sub-section. We will, as the reviewer suggests, clarify how these examples fit the classification introduced before.
4. We agree that there are some very good examples of using games in decision making on water-related issues. For this paper, we see these as outside the scope of our review. In the revised version of the manuscript we will add some text mentioning the examples and explaining that we explicitly excluded games.
5. We will implement the suggestions for improving Fig.4. The lighter colour for CS and F5 are meant to indicate that besides their main audience there is a secondary audience envisioned. This will be clarified in the caption.

With regard to the graphic format of Fig.4 we tried different options, for example a 3D space, but this was even harder to read. We also considered a pie chart as suggested by the reviewer and although this looks nice, it would give $3 \times 8 = 24$ graphs (figure below shows this for only 2 papers). Also it suggest an accuracy in the classification that we cannot claim. In the end we decided to keep the table format of Figure 4 with slight changes to the layout and a much clearer explanation in the caption and text.

It would indeed be very interesting to also map the wider literature into these categories for comparison, but this would be an enormous task, because it requires carefully re-reading all 267 journal articles selected during the literature review and manually classifying them into the categories.



6. Thanks for the suggestions for chapter 4.

- We actually did search for creative practice examples outside the scientific literature and agree that a lot can be found there. We decided however not to include these in this paper as we found that the search methodology was less robust (much more dependent on Google search terms). But we will mention this in the revised manuscript.
- We have tried to summarise the challenges we encountered in the case study (which often were also reflected in the literature) in lines 341-352 and mentioned some lessons-learned in lines 353-355. In the revised manuscript we will expand this a bit and make it more specific to our case study experience.
- Since we only had funding for a short pilot project, we unfortunately cannot evaluate the longer term effect of our project. This is a common problem with most funders funding implementation of innovative ideas and not necessarily its longer-term impacts. We will make this more explicit in the revised version of the manuscript.

In response to the specific comments, we will define Global South communities, give examples of creative practice and artistic artefacts, and explain the critiques of the term resilience (see our response to SC1). The issue with the goals (P3 L63-64 and P4 L112) relates to point 3 above. The combination of goal, doer and audience leads to different types of using artistic practice in resilience research. Hopefully with rephrasing the examples in sub-section 2.1, this becomes clear.

The other specific and textual comments will be addressed in the revised version of the manuscript.