CREATURES

CREATURES DELIVERABLE

D5.3 Audience Feedback Tool

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Abstract
This deliverable is a public document that reports on the research and activities that ground the future development of an Audience Feedback Tool, which will be developed iteratively during the whole CreaTures project duration in close relation with the experimental artistic productions (ExPs).

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1. INTRODUCTION

1.1 About CreaTures

CreaTures promotes action for social and ecological sustainability by identifying those aspects of creative practice that contribute most effectively to socio-cultural transformation and producing an open-access framework to support practitioners and policy-makers in driving positive change. The project involves three key interrelated components: an Observatory, identifying and mapping existing, fragmented and often hidden transformational creative practices; a Laboratory, supporting new experimentation and direct engagement with diverse stakeholders, including the members of the public, by mounting several different scales and types of arts production, and; an Evaluation phase, investigating possible ways to understand and measure the impact of new and existing creative practices in a systematic and concerted way. These components are operationalised through 6 Work Packages (WPs) as outlined below:

> WP1: Coordination
> WP2: Observatory
> WP3: Laboratory
> WP4: Evaluation and Impact
> WP5: Dissemination and Engagement
> WP6: Ethics Requirements

The project will combine insights from these undertakings into an open, transdisciplinary, evidence-based, and practical framework, which will demonstrate effective paths to achieving environmental and social sustainability towards peaceful co-existence at a time of rapid change. The framework will offer a strategic research agenda for key stakeholders, a set of innovations addressing the cultures and conditions for delivering greater sustainability, and policy recommendations to focus and optimise work in mobilizing the arts for transformational futures.

1.2 Partners

There are 11 partners in the project, bringing together four universities: Aalto University School of Arts, Design and Architecture (FI) is the project coordinator and a frontrunner when it comes to artistic and practice-based research, with strong expertise in collaborative and co-creation projects. RMIT Europe (ES) as an extension of RMIT Australia brings considerable expertise in care-full design and engagement and urban transformations. The University of Sussex's Sustainability Research Programme (UK) is designed to bring together expert interdisciplinary teams to tackle complex sustainability issues and the pilot work behind the CreaTures proposal was undertaken there. Utrecht University (NL) brings expertise on governance processes, pathways to sustainability and the use of simulation games. Alongside this research expertise, the project involves five main sites [Barcelona, Helsinki, Ljubljana, London, and Seville] with major creative organisations: Superflux (UK) and Hellon (FI) are design studios doing consulting and commissioning work for private and public organizations. Furtherfield (UK) and Kersnikova (SI) are arts practices that also act as cultural institutions and producers, reaching a wider network of artists located throughout Europe, while ZEMOS98 (ES) is a creative practice organized as a cooperative with extensive networks in activist circles and grassroot projects across Europe. This

is complemented by two non-for-profit organizations with special domain knowledge: Sniffer (UK) brings expertise in brokering between creative practitioners and policy makers/implementers and evaluating change processes, and OKFI (FI) focuses on the application and development of open knowledge and systems thinking.

1.3 Key Stakeholders

CreaTures has five key stakeholder groups:
- Creative sector (e.g. individual practitioners, collectives, centres, service providers, small to major cultural organisations, institutions, and enterprises);
- Public sector (e.g. governments and policy makers at the EU/national/regional/local levels that both fund arts and can use it more).
- Private and the third sector (e.g. micro to corporate enterprises, foundations and businesses, which often provide products and services for, collaborate with, or fund creative practices.
- Research initiatives and organisations, including EU-funded (or nationally-funded in the key project sites) programs and organisations.
- Members of the public broadly across the international/EU/national/regional/local contexts. This includes also third sector/ NGOs and impartial brokers who facilitate engagement between artists and publics.

2. BACKGROUND AND OBJECTIVES OF THE DELIVERABLE

2.1 Purpose of the Deliverable

Audience engagement and feedback are central to contemporary creative practices, including the experimental productions (ExPs) to be produced or commissioned by the CreaTures consortium. Engagement with different audiences, stakeholders, and stake-seekers can be an integral part of a creative experience, thus it can shape how the experience is designed, implemented, and evaluated. Seeking audience feedback can be part of a broader scope of engagement activities organised around creative practices, which can provide immediate and explicit responses, which are often used as the main data for evaluating the work's impact. To gather feedback from audiences of CreaTures ExPs and engagement events, we will commission an Audience Feedback Tool, to be produced during the development of the project in the form of a creative artefact. The purpose of this deliverable is thus two-fold:
1. To help outline feasible ways to define key terms including audience, engagement, and feedback, which are expected to evolve throughout the life of the project, and foster a shared understanding among researchers and creative practitioners.
2. To inform the design of an audience feedback tool, which will be developed iteratively during the whole project duration in close relation to the ExPs.

The following three sections present findings from the preliminary research conducted internally by researchers from Work Package 5 to guide our trajectories to achieving the aims. Section 3 presents the approaches towards audience engagement and feedback collection used by creative practitioners within the CreaTures consortium and Section 4 outlines the definitions of the key terms in the context of CreaTures. Section 5 brings to the fore some of the key issues regarding

the divergent expectations from the Audience Feedback Tool, the need for flexible feedback collection methods, and the understanding and practice of audience engagement to which CreaTures may be able to further contribute. Finally, section 6 translates the key findings of the research into a set of design guidelines for the Audience Feedback Tool, which will reflexively evolve through the CreaTures engagement activities (WP5).

2.2 Sources of Information for this Deliverable

This deliverable was collaboratively produced by consortium members involved in WP5. Issues pertaining to the understanding of key terms, planned engagement activities, and areas where creative practitioners need support – especially with regards to the increasing demand for engagement activities around creative practice – have been recurring topics of discussion during the monthly WP5 meetings, open to all consortium members. Informed by these discussions, three research activities were designed and conducted between July and August 2020 to produce more nuanced insights into specific topics arising from these discussions. Our focus was particularly on the perspectives of the creative practitioners within the consortium. Details of the activities are outlined below:

- Individual Reflection

Perceptions, aspirations, and experiences around audiences and engagement activities vary among creative practitioners and projects. As such, this first activity aimed to provide a space for an individual and open reflection about these areas, initially with the creative practitioners within the CreaTures consortium. They included those who are to produce Experimental Productions (ExPs) specifically as part of the CreaTures project and those who are not producing ExPs but are involved in creative practices in other professional capacities. A set of six activities was designed and made available on the online whiteboard platform Miro (https://miro.com/app/). Each participant was invited to complete the activities within a week, either on Miro or by using an exported pdf version attached in the invitation email (see Annex I). The activities were focused on:

1. Perceptions: Creative Practice / Creative Practitioner: Describe both themselves and their creative practice in keywords, indicate their preferred scale of collaboration and indicate practices or organisations that they think are doing similar work to their own.
2. Circle of Stakeholders: Consider their stakeholders and place them in a circle based on their importance relative to their work. Closer to the centre of the circle indicates higher importance and further, comparatively lower importance.
3. Engagement Journey: Make a timeline of their ExP development, showing the different stages in the development and production, key stakeholders involved each stage, and how they are engaged.
4. Audience Relationships: Identify collective or individual entities who form their audience base. Indicate the nature of the relationship (e.g. reciprocal / uni-directional, dependent / mutual, and further details about the relationship)
5. Audience Feedback: Formulate the three most important questions that they would like to ask their audiences following a Who - What - When - Where - How - Why format.
6. Inspiration: Open section for practitioners to reference examples of audience engagement that are of interest to them by naming creative practices and/or projects outside the CreaTures network.

- Prototyping Audience Engagement Workshop

Following the conclusion of the Individual Reflection activity, an internal Prototyping Audience Engagement workshop for CreaTures researchers and creative practitioners was held on August 10, 2020. The workshop used as a starting point the activity templates designed for the Individual Reflection on Miro, and took place online to allow for flexible participation, taking into consideration the limited possibility for physical participation and delayed postal services across the world as a result of the COVID-19 pandemic. The workshop provided the opportunity to share and coalesce outcomes of the Individual Reflection; establish a common understanding of key terms such as 'audience', 'engagement,' and 'feedback' (see Section 4), and identify the characteristics, features and qualities of the Audience Feedback Tool they would like to see implemented during the planned ExPs.

- Interviews with Creative Practitioners

Following the workshop, individual interviews were conducted with those who had been unable to attend the workshop, so that they could provide further input and additional context to their Individual Reflections, as well as more specific information about their planned activities.

3. AUDIENCE ENGAGEMENT BY CREATURES CONSORTIUM PARTNERS

This section presents some of the key findings from each of the Individual Reflections further elaborated by the participants in the Prototyping Audience Engagement workshop and interviews with creative practitioners. The following practitioners and ExP authors took part in these research activities:

Creative Practitioner (in alphabetical order)	ExP
Feeding Food Futures	Experimental Food Design for Sustainable Futures
Furtherfield	The Hologram (by artist Cassie Thornton)
Hellon	Sustainable futures 2050 game
Kersnikova	reProductive Narratives (by Maja Smrekar - artist & Gjino Šutić - expert collaborator)
Sniffer	-
Open Knowledge Finland	-
Superflux	Mitigation of Shock
ZEMOS98	Commonspoly

A detailed overview of the ExPs referenced in this document can be found in D3.1 Experimental Productions Roadmap v1 (public document).

3.1 Perceptions: Creative Practitioner / Creative Practice

Most creative practitioners involved in CreaTures preferred to work in small to medium sized groups, but expand the scale of their collaboration where needs arise from larger networks of other professionals, such as artists, scientists, researchers, curators, producers. Some phases require individual or small exclusive group collaboration - for example, earlier stages of concept development - and others require close and varying forms of collaborations with other organisations or practitioners.

Practitioners were asked to provide three keywords that best describe their practice. These keywords reveal the types of activities that define their creative practice but notably, they also refer to the ethos that guide their approaches to practice, as shown in Table 1.

Approach	Type of Activity
Collaborative	Facilitating meaningful interactions
Cooperation	Sense-making
Experimental	Co-design
Imaginative	Co-learning
Speculative	
Hopeful	Narrative
	Experimental thingering
Empathy	Production platform
Activist	Investigative art
Experiential	Art, science & technology
Critical	
Edible & Compostable	

Table 1- Keywords used by creative practitioners to describe their practice

3.2 Mapping Stakeholders and Audiences

In the Circle of Stakeholders exercise, we have asked the creative practitioners to consider their stakeholders and place them in concentric circles based on their importance relative to their work (Figure 1). The maps show seven broader stakeholder groups:

1. Team Members:

Both ZEMOS98 and Furtherfield placed in the very inner circles of their diagrams their teams or specific members of their teams. In these organisations, projects are internally 'owned' by certain team members; while other members may contribute to some degree, the team members who 'own' a project are able to steward and produce them in ways that are informed by their specific individual experiences, expertise, research, and preferred directions for practice. This approach helps them to draw from various generalisable skills within the organisation, while enabling individual members to utilise their specialised knowledge and skill sets, and further build expertise in particular domains of practice.

2. Experts:

There are many variations of experts who are considered to be highly important stakeholders. These are often content-related experts that provide specialised input at different moments of the project; they may include biotechnologist; researchers and developers in Artificial Intelligence; lawyers; anthropologists, and geo-, electronic-, bio-physics-, and climate-scientists. Their involvement can take many different forms, from conducting commissioned expert research to suggesting peer-reviewed literature, and interviewing or co-producing ideas together with the practitioners. The role of experts in the development of a creative production can also change over time. For example, in the case of Furtherfield, expert advisors were very important in shaping the concept and course of the Hologram ExP, but the centrality of this expertise decreased as compared to other types of experts over the course of the project development. Occasionally, experts who make substantial ongoing contributions through the life of the project become co-authors of the work.

3. Peers and Peer-Networks:

Many of the creative practitioners in the CreaTures consortium remain connected to their peer networks, either by jointly developing projects or by following each other's productions. In the case of the Feeding Food Futures, as a collective with a very specific focus on food futures, their work appeals to a smaller group of researchers and practitioners who share the same interests, while rendering their work less accessible to the general public. In the case of Kersnikova, part of their mission is to support artists by providing them with infrastructure and production support to realise their work, with a particular focus on international promotion of their work. As such, local artists, and international cultural organisations and festivals with a similar transdisciplinary focus are among Kersnikova's main stakeholders.

4. General Public:

While reaching new and wider audiences is a goal of many creative practitioners, tension exists between accommodating large audiences and tackling very specific or controversial topics which may garner smaller audiences. As a public institution, Kersnikova endeavours to organise activities that popularise citizen science, and demonstrate that laboratory work and science do not need to be perceived as intimidating and can be accessible to many. For this reason, ensuring a substantial number of audiences and participants in Open Lab events, Freaktion bars, and purpose-designed workshops are very important to them. One aspiration for engaging with the broader public is that some of the participants will form closer and longer lasting relationships with the institution. However, not all productions call for large audiences at all times and may require different sized audiences at different stages of the project. For example, The Hologram by Furtherfield can only accommodate a small number of pre-selected participants, so they intend to include the general public as an audience in the second phase of the project when a parafictional video is disseminated about the first phase. Often, the terms 'general public' and 'audience' are used inclusively to encompass "all the others" that have not been specifically defined or addressed in other categories. This ambiguity can be explored fruitfully to reflect on the creative work from new perspectives that have not been considered. For Superflux, there is great value in the new and different meanings that their audiences see in their installations, which may go beyond their initial intentions as authors; understanding what such meanings are and how they emerge or manifest would help them to further develop their narrative.

5. Organised Society:

As the topics of the ExPs are closely related to major societal issues, connections with civil society organisations are also relevant for some creative practitioners in various ways. For example, The Hologram by Furtherfield is connecting with prisoner support groups. ZEMOS98 is often perceived as an activist organisation, while they see themselves as well connected to LGTB+, anti racism or environmental issues, but not specifically identified with social movements and activists.

6. Institutions:

Engagement with institutions is common and often serves the aspiration to reach policy- and decision-makers as a way to create impact. This comes with challenges, stemming from differences in targets, approaches and language, making long-term or repeated collaborations difficult. However, some practitioners see value in working together with larger (oftentimes scientific) institutions, academia, 'white cube' galleries, and specific experts, especially to gain leverage and legitimacy for their projects. For Kersnikova, having scientific collaborators connected to recognised institutions took significant time and effort to develop but this helps them strengthen their recognition and access to potential industry partners, a much desired stakeholder group. Similar synergies are also evident in other ExPs: for example, The Hologram is attracting the attention from institutions in art, technology, and health domains, leading to direct engagements and partnerships with the artist.

7. Media:

Achieving visibility is a way to reach new audiences, but also to advance creative practitioners' agendas and prompt wider related conversations. For Furtherfield, ongoing participation in a range of high profile podcasts and panel discussions helps locate their work in specific political discourses and activist networks. For Superflux, social media and visibility in the press helps further important conversations and reflection even from those who may not see the work in person. Kersnikova's strategy consists of building relationships with specific media and research journalists in cultural and scientific domains, as often the artistic approaches and works at Kersnikova are considered too progressive for the mainstream media.
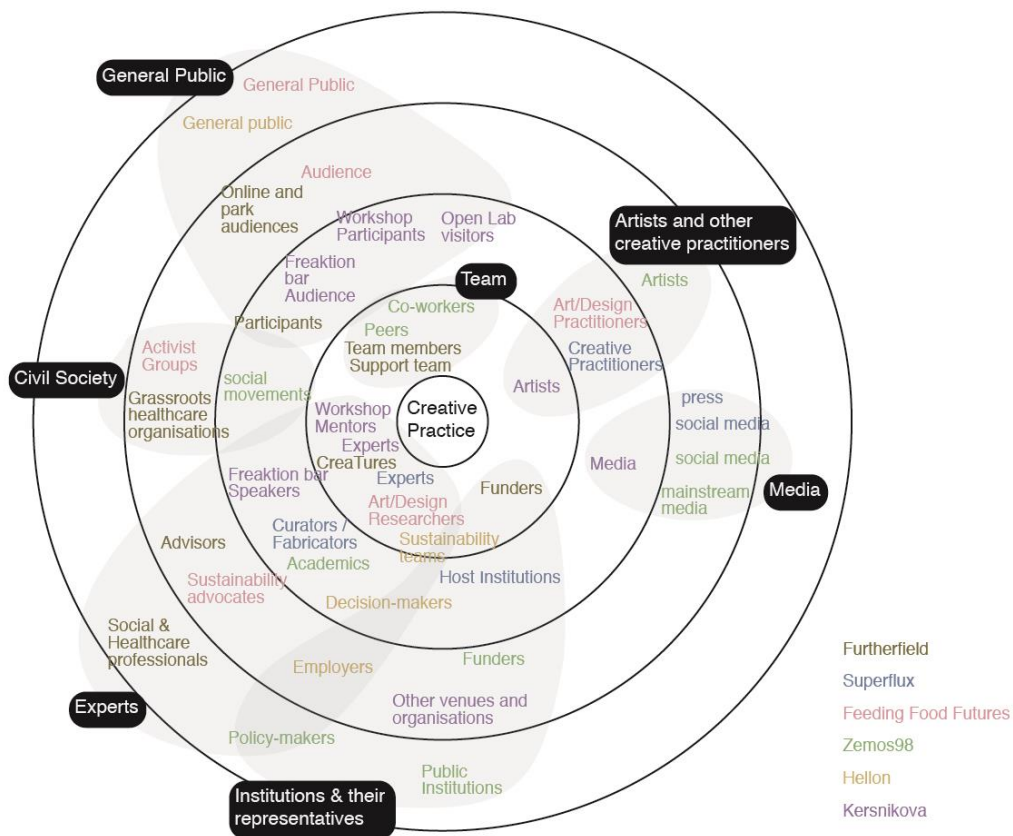
Figure 1 - Comparative diagram bringing together all entries to the Circles of Stakeholders exercise.

3.3 Audience Feedback

There was a consensus among most workshop participants on the significant differences between the audience categories pre-defined by stakeholders including funders and the granularity and the relevant audience for each specific work as perceived by the creative practitioners themselves. Target audiences vary according to the project and even different stages of the project: 'sustainability teams within organisations' (Hellon), 'expert collaborators - biotechnologist' (Kersnikova), 'art/design researchers' (Feeding Food Futures). Mapping the audiences that are relevant for the ExP Hologram, Furtherfield mentioned previous, current and future course participants, art workers, expert advisors, healthcare workers and healthcare policy-makers. To further investigate some of these commonalities and differences, creative practitioners were asked to come up with three top priority questions they would ask their audiences in order to understand how they engage with their creative practice, and provide additional details using Who - What - When - Where - How - Why format. The questions they formulated point to their need and desire to gain better insights into two areas:

1. If the message they intended is successfully communicated to the audience (e.g. 'Do you feel it helps you thinking about the importance of the Commons and cooperation as a social tool?' - Commonspoly by ZEMOS98)

2. Impact of their work on the audience (e.g. 'What did you take away from the workshop that you might pursue further in you own practise of otherwise?')

The first question takes the creative work as a starting point and seeks to understand whether it communicates the intentions of the creative practitioner, whereas the second invites instances of interpretations and experiences not specifically targeted by the practitioners.

Currently, the participants are engaged in four key methods of collecting audience feedback:

1. Surveys:

Surveys are commonly used as low threshold feedback tools, which can provide concise and measurable information. The Feeding Food Futures collective consists mostly of design researchers with academic affiliations, who often use their creative productions for research purposes and often employ pre- and post- workshop surveys and questionnaires as both feedback and research data collection methods. Hellon and Furtherfield also use surveys to collect information from their audiences. However, surveys also have some disadvantages: it can be difficult to balance between collecting information and respecting privacy; they often fail to capture the details of individual experiences, surprising reactions and thoughts. For this reason, some creative practitioners prioritise more open-ended means of collecting feedback such as face-to-face discussions. Further, in some cases, the statistical value of a survey completed by audience members is considered of lower value for the creative practitioners themselves; Kersnikova indicated that in some cases, receiving feedback from scientists, artists and art experts is more valuable than feedback from the broad public.

Observations:

Sometimes observations result in richer and more nuanced understanding of the experience rather than directly asking for feedback. This is because when people are asked to respond to questions, they often interpret their original reaction to a work and filter their answers; thus observing can be a less intrusive way to record genuine reactions. Complementary to other methods of collecting feedback, Furtherfield actively asks exhibition hosts to observe and write down how visitors respond to exhibited works. A similar strategy is used by Kersnikova who also conducts observations in the context of exhibitions and public events.

Informal discussions:

Informal settings provide ideal occasions for feedback collection. Such settings can emerge organically, for example in the periphery of organised events, or can be facilitated on purpose. Kersnikova prefers to observe people and have a discussion with them in the context of engagement events - for example, in Freaktion Bars and workshops where they subtly collect feedback from the public in more informal ways. Hellon also organises activities separate from the core engagement to create different settings for people to give feedback.

CC licenses:

Allowing other people to appropriate one's work was one of the most surprising ways through which creative practitioners receive feedback. Inspired by the Free Culture and Copyleft movements, the Commonspoly game by ZEMOS98 is published under a Peer Production licence, and some of the games Hellon has developed are available under Creative Commons licences. At the core of this decision is a desire to exchange knowledge in a peer-to-peer way and the

acknowledgement that creating something replicable by others is important, because ideas can be applied differently in different contexts and grow along the way. For similar reasons, the Feeding Food Futures experiments with decentralised ownership and leaves the collective open to inputs from other people, as an organic way to produce new surprising knowledge. These creative practitioners propose shared conceptions of authorship, and associate non-ownership with sustainability.

4. DEFINITIONS OF KEY TERMS

As indicated in D2.7 Glossary of Terms and Methodological Processes (confidential document), "the construction and exchange of language is also a form of sense-making, or the process by which people give meaning to their own experiences." As such, it was not surprising that participants had varying ways of perceiving and communicating the key terms of 'audience', 'engagement', and 'feedback'. The workshop participants were given the opportunity to share their own reflections with the rest of the group using the Individual Reflection activities, exposing them to diverse perspectives and experiences. After this, they were invited to collectively define the three key terms: 'audience', 'engagement', and 'feedback'. This section presents a brief summary of the result.

4.1 Audience

Audience as a term was perceived to be rather generic and broad; different entities form the audience depending on the context in which creative practice manifests. Several of the creative practitioners indicated that they actively avoid the use of the term, as it denotes passivity and spectatorship, instead of active involvement; thus they prefer alternative terms such as "participants" and "communities" instead. In the case of Hellon and Sniffer, "stakeholders" would be a more appropriate term for their practice involving working together with policy makers and public organisations as equal collaborators. For ZEMOS98, the term "communities" better represent the peer-to-peer, multidirectional connections and mutual exchange that they aim to develop with the people and organisations they collaborate with.

4.2 Engagement

Engagement was largely understood as a mutual exchange, a collaborative process of building relationships and shared understanding. Most participants emphasised the need for inclusivity and its politics, raising important questions about who is invited, agency, whose voices are heard / not heard. Participants expressed that engagement is often implicit but not specifically accounted for by the creative practitioners and can even be uninviting / uninvited. The complexity and diversity of its form and scale further presents challenges to defining engagement. More specifically, there are blurred boundaries between engagement as a way of working and as a way of understanding the impact of their work, which could benefit from further research and experimentation within the CreaTures project; further, feedback was generally considered as a directed and smaller form of engagement, a request from the creative practitioner to their

audiences, but engagement is broader and calls for multiple forms of participation, agency, and commitments.

4.3 Feedback

Many participants used the term "insight" to define feedback. Essentially, feedback was perceived to be the information collected from the audience and stakeholders with the purpose of evaluating and improving their work, and building further relationships. The issue of time was raised: while some feedback is direct and immediate, some take longer to manifest. Despite this temporal difference, feedback was considered to be clearly defined sets of mechanisms allowing creative practitioners to think through some of their assumptions and impact of their work.

5. EMERGING ISSUES AND FUTURE DIRECTIONS

Findings from the three research activities show three key issues concerning audience feedback, which should inform the future direction of how audience feedback needs to be approached within the CreaTures project. They are: addressing and managing divergent expectations; ensuring flexibility in how audience feedback is collected, and; possibilities of building reflexive capacity for creative practitioners through the use of the tool.

5.1 Divergent Expectations

All participants recognised the need for collecting feedback from their audiences, but expressed diverse needs, desires, and aspirations around how it should be done. One point of convergence was the compilation of an audience engagement protocol or a collection of tools and case studies that could set benchmarks against which creative practitioners could evaluate their own work. This resource could then be used to negotiate, test, and design more concrete forms of audience feedback tools, iteratively throughout the project period. Furtherfield and Kersnikova, who curate and facilitate cultural and artistic productions, commented that their goals might differ significantly to the goals of the artists they collaborate with. For example, the ultimate goal of collecting audience feedback for the Hologram ExP (produced by artist Cassie Thornton as part of her Furtherfield residency) would be to understand whether the project has any transformative effect on the ways participants approach healthcare. Some of the issues Furtherfield would like to better understand by collecting audience feedback is whether participants to the Hologram find the process supportive, and if so, what are the factors that contribute to this perception; whether they feel respected throughout the course; would they repeat it and which elements they found most energizing or exhausting. Similarly, for ZEMOS98 the main goal would be to understand whether Commonspoly is successful at popularizing notions such as "commons" and "cooperation" on a practical level. One of the main research goals of the CreaTures project is to evaluate the transformative potential of specific ExPs and creative practices more broadly, and thus the Tool must take into consideration how such different aims of collecting audience feedback can be negotiated among different stakeholders.

5.2 Flexible Feedback Collection Methods

Audience covers a large spectrum of individuals and organisations that engage with the creative practice in various capacities, in different moments in time and with various degrees of involvement. It is thus crucial to accommodate diverging availabilities and interests. Two areas of consideration hold particular relevance to the CreaTures project:

1. Temporal consideration: When looking at evaluating the transformative potential of a project, immediate interactions and feedback would not indicate the kinds of impacts that may unfold over time - even years after a project takes place. Often a single interaction with a creative work might not have a large impact, but works that are embedded in long lasting processes might have slower, yet more fundamental effects. Additionally, while most feedback collection methods address individuals, it is important to note that impact might manifest on individual level, such as in changed perceptions or behaviour related to sustainability, but might also happen on a team, organisational or community level, for example by introducing changed processes, new roles or re-imagined service offering and business models, and changes in policy, which would have larger societal impact.

2. Site-specific consideration: A lot of feedback is collected by methods that do not translate well to the virtual realm. Conducting observation in a physical setting can be more discreet and less intrusive. Furthermore, informal discussions, that have been mentioned as a very rich source of feedback, are only possible in settings and moments that are peripheral to the main event. In virtual meetings, the possibility to accommodate spontaneous, intimate conversations among a random subgroup is rare. Also, the etiquette of online interactions may not accommodate people to socialise beyond the specific duration of such interaction. As more engagement is taking place online during and after the COVID-19 pandemic, the lack of possibilities to meet physically may have a critical and wide-ranging impact on long term engagement with creative projects and the formation of durable personal connections.

5.3 Reflexive Possibilities

Effective outreach and engagement is a common desire of all creative practitioners. For some, that means attracting more people, while for others it means addressing specific groups. For example, Feeding Food Futures sees higher outreach as reaching people outside of academia, whereas for ZEMOS98 it is about creating stronger ties with universities and other educational institutions. Despite this strong desire, creative practitioners do not always have the time and resources to engage deeply with their audiences as part of their ongoing practice beyond the predefined requirements by funding bodies. There is an opportunity for the Audience Tool to contribute to building reflective capacities of creative practitioners with regards to how to better understand their audiences and reflexively integrate the understanding with their practice. The CreaTures project can respond to this opportunity through continued research into this area, creating tools for new and effective stakeholder and audience engagement, and instigating peer to peer learning processes.

6. AUDIENCE FEEDBACK TOOL – DESIGN GOALS

This section translates the findings and insights from the preliminary research activities into a set of broad design goals to guide the design and development of the audience feedback tool for selected ExPs within the CreaTures project.

6.1 Purpose of the Audience Feedback Tool

One of the goals of CreaTures is to evaluate the role of creative practices in enabling sustainability transformation. Sustainability transformations are approached in three distinct ways:

1. the shared imagining of sustainability transformations, in terms of shared goals and pathways considered towards these goals. These include the development, extension, and spreading of new conceptions of the future and intersectional differences.
2. concrete actions toward sustainability transformations, such as the formation of new actor coalitions and networks, concrete changes to contextual strategies, plans and policies, and shifts in resources that can be grasped by stakeholders involved.
3. the depth of meaning and feeling as indicative signals of transformation that can be more attuned to detect the changes that creative practice brings about in individuals or communities.

The knowledge gained from evaluating the transformative potential of creative practices along these three principles, will be consolidated in an Open Creative Practice Framework (D4.5). The Open Creative Practice Framework will be establishing a knowledge hub and public awareness, demonstrating the short-term wins and long-term value of employing, supporting and enabling arts and creative practices when it comes to social and ecological sustainability transformation processes.

6.2 Relevance for Various User Groups

The Audience Feedback Tool should collect data that would be relevant across several consortium members, both researchers and creative practitioners, as well as externally to the other project stakeholders. Specifically, it should help ExPs authors better understand the effect their work might have in terms of bringing about socio-ecological transformations, and it should provide data useful across WP2 and WP4 that will enable researchers to evaluate the impacts of the ExP and incorporate the useful learnings into the Open Creative Practice Framework. A set of indicators for evaluating if and how creative practices contribute to socio-ecological transformations are being developed as part of WP4. In order to contribute to the evaluation of the creative practices and the specific ExPs, the main goal of the Audience Feedback Tool is to become a complementary source of data that will share some of the core questions with the evaluation strategy developed by WP4. The Audience Feedback Tool will contribute specifically to aspects of audience and stakeholder engagement, which may be highly contextual and thus will not be entirely captured by the evaluation processes developed in WP4.

Beyond the CreaTures consortium, the Audience Feedback Tool would provide a low threshold way for audiences to articulate their engagement with the ExPs in a reflective way. Particularly for members of the creative sector, including individual practitioners, collectives, centres, service providers, small to major cultural organisations, institutions, and enterprises, the tool should help demonstrate and be conducive to understanding better the impact of their work in socio-ecological transformations.

6.3 Design Guidelines

The findings of the research detailed in this report point to the value and necessity to approach the design as an open-ended process evolving through continued engagements with the creative practitioners of the CreaTures consortium and the project's diverse stakeholders. To facilitate the creation of an adaptive Audience Feedback Tool, its design will unfold alongside the three key themes identified in section 5:

Divergent expectations:
1. accommodate the diverging understandings regarding who the audiences addressed are
2. present a collection of tools or methods that can be used by creative practitioners according to their needs

Flexible feedback collection methods:
3. create informal settings for collecting feedback, that take into account that many interactions have migrated to the digital realm
4. attempt to move beyond individual feedback and assess impact on the level of a community or organization by enabling insights into short to long term engagement
5. accommodate different levels of engagement and contribute to establishing long term commitment from key stakeholders to the creative project

Reflexive Possibilities:
6. interrogate the role that the art status of the project plays in fostering transformation
7. foster reflexive capacities and competencies of creative practitioners that enable them to critically evaluate and improve their work with regards to the socio-ecological transformation

The precise contents and form of the Audience Feedback tool, based on the three thematic areas outlined above, will be developed iteratively throughout the project in close collaboration with the ExPs, WP2 and WP4.

ANNEX: AUDIENCE ENGAGEMENT EXERCISES TEMPLATE

Who are you?

Your name / organisation:

Your CreaTures ExP (if known):

Write down 3 keywords that best describe you as a Creative practitioner:
1.   2.   3.

Write down 3 keywords that best describe your creative practice:
1.   2.   3.

What is your preferred way of working?

Alone   Large group

Can you name 3 practices that you find similar to yours?
1.   2.   3.

Who is important to you & in what ways?

Write your name in the centre of the circle and fill in the concentric circles your stakeholders (this can be funders, collaborators, types of audiences etc.), based on their importance in the development of your ExP. You can also add comments to explain why they matter to you.

YOU
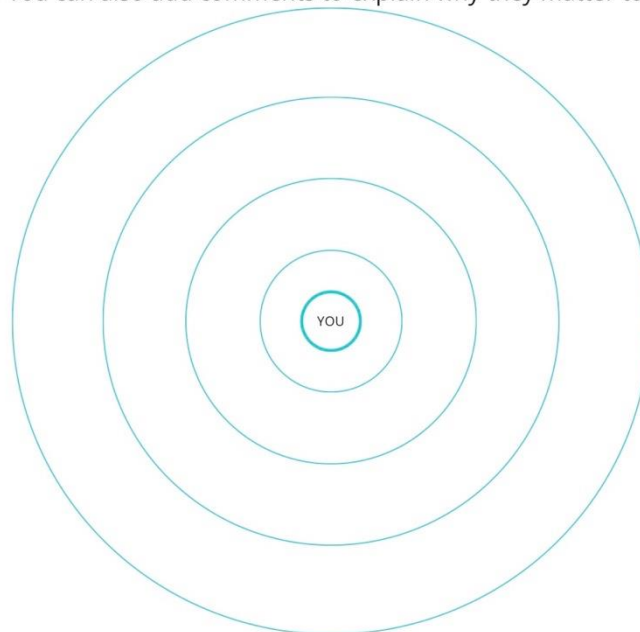
Engagement Journey

How and when do you expect to engage with these stakeholders during the ExP journey?
Think of the whole journey: e.g. where does it "start" and "end"? Would the "start" be when it's conceived? And would the "end" refer to when the project evolves to the next version? Which stakeholder stays through the process / returns at different points / only once?
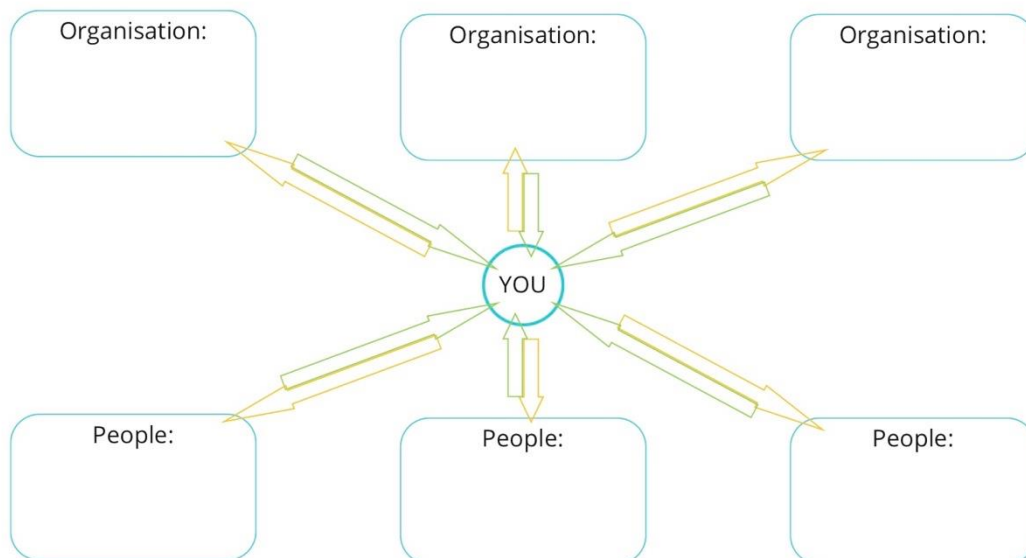
WHO

WHEN

HOW

Who are your audiences?

Organisations / groups / individuals and more ... what's the nature of the relationship? Is it reciprocal? What is offered / taken / shared etc?

Organisation:

Organisation:

Organisation:

YOU

People:

People:

People:

Audience (?) Feedback (?)

What are the 3 top priority questions that you would like to ask to understand how people engage with your creative practice? Why? How? etc...

WHO:	WHO:	WHO:
WHAT:	WHAT:	WHAT:
WHEN:	WHEN:	WHEN:
WHERE:	WHERE:	WHERE:
HOW:	HOW:	HOW:
WHY:	WHY:	WHY:

Inspiration!

What are great examples of audiene engagement and feedback that you know of / would like to try?