Erasmus+

Observing the impact of art on environmental education

Practical toolkit for artists, festivals and cultural stakeholders
stemming from the experience of the European project “Art Eco Soc”

cultures éco-actives

IncluDream

ART ECO SOC

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0. Foreword

The “Art Eco Soc” project

This practical toolkit is part of the European project “ **Art Eco Soc”** (“ *Observing and studying in a multidisciplinary way the social impact of educational artistic proposals for adult environmental education* ”), funded by **Erasmus+** , the European Union program dedicated to education, training, youth and sport.

The project brings together two partner organizations in France and Italy: **Cultures Eco-Actives (France)**, an association committed to environmental education through culture and observing the impact of artistic projects in rural areas, with a team of professionals from environmental and cultural engineering; and **IncluDream (Italy)**, an organization specializing in adult education and social inclusion, with a team of professionals from the social sciences. Their collaboration combines complementary skills to develop a robust yet experimental methodology.

The “Art Eco Soc” project aims more specifically to develop, test and consolidate simple and reproducible tools to assess the **emotional and educational impact of artworks dealing with environmental themes**, with a particular focus on:

- the **emotional aspect** (the emotions felt by the participants, how and why the audiences were affected);
- the **desire to act** aroused by the artistic experience among the public (environmental awareness, change in behavioral intentions, desire to get involved).

The **operational method** presented in this document constitutes one of the final results of the project. Its purpose is to share the **methodological tools** developed and tested within the framework of the project, as well as **concrete advice** for their implementation, data collection, analysis and reporting.

European added value

This practical toolkit was designed to be immediately **reusable** by actors outside the project, **adaptable** to a diversity of artistic and cultural contexts, and **replicable** on a European scale, taking into account the plurality of audiences, artistic practices and national frameworks, while promoting **transnational appropriation** through its multilingual format and common tools for collection and analysis.

The tools and methodology were tested and refined based on feedback from audiences, artists, and organizers during **two pilot tests conducted in France and Italy,** involving over 100 participants in total. The lessons learned from these tests allowed optimization of the systems, striking a balance between ease of implementation and the quality of the approach and data collected.

Target audiences

This procedure is primarily intended for:

- artists, companies, and artistic collectives developing artworks related to the environment;

- festival organizers and cultural broadcasters;
- the institutions that support and finance events and artists.

It can also be used by:

- cultural and environmental mediators;
- organizers in the broadest sense of cultural and civic events;
- educational, associative or institutional structures working on environmental education through art, and targeting in particular rural/mountainous communities and adult learners;
- more broadly, any actor wishing to better understand and improve the educational and emotional impact of art with an environmental focus.

1. Introduction

1.1. Why evaluate the impact of artistic proposals on environmental education?

The accelerating pace of environmental crises makes it essential to develop **forms of environmental education capable of reaching a broad adult audience.** However, traditional teaching approaches still rely primarily on the transmission of knowledge and the rational understanding of phenomena, sometimes neglecting the sensory, emotional, and imaginative dimensions.

Artistic proposals, in this respect, offer a **complementary and innovative educational tool.** By mobilizing emotions, stories, symbols, and lived experience, they can foster a more embodied awareness of environmental issues, generate new forms of attention, and nurture a desire to act, particularly among audiences who are not previously engaged or not engaged at all.

However, while **environmental education through art** is increasingly developing in festivals, cultural venues, and rural areas, **its effects remain poorly documented.** Artists and organizers often lack the tools to understand what their work produces in audiences, beyond intuition or informal feelings.

The methodology developed within the "Art Eco Soc" project is based on the hypothesis that **emotions and imaginations constitute an essential entry point to environmental awareness and engagement.** Evaluating the impact of artistic proposals therefore does not mean measuring their effectiveness in a normative way, but rather seeking to observe, qualify, and understand the resonances they generate, and how these can contribute to a shift in perspectives, intentions, and, sometimes, practices.

1.2. Dimensions observed by the methodology

The proposed methodology aims to observe primarily two major, closely linked dimensions:

- the **immediate emotional impact** of artistic proposals, i.e., the emotional, cognitive and imaginative resonances of the participants during the artistic experience;

- the **desire to act** aroused by artistic experience, understood as a range of possible reactions from simple awareness to the intention to change certain behaviors or to engage collectively in actions related to the environment.

These dimensions are addressed, in the methodology developed, in a progressive manner, respecting the natural progression of the participants: from individual feeling towards a more conscious reflection, then towards potential forms of action or commitment.

1.3. What the methodology allows (and does not allow)

The methodology developed within the framework of the "Art Eco Soc" project allows:

- to collect **lightweight qualitative and quantitative data** directly in the field;
- to observe **trends** in terms of resonance and desires to act;
- to **cross-reference** these results with contextual elements (audience profiles, type of artwork, presentation conditions);

- to provide **artists, organizers and broadcasters** with concrete elements for reflection to adjust their practices, programming or mediation devices in a more sustainable, organized and quantitative way than a stage edge.

However, this methodology does not aim to:

- measure long-term behavioral changes;
- establish direct causal relationships between an artwork and a specific action;
- produce statistically representative results in the sense of large-scale quantitative social surveys.

The results must therefore be interpreted considering:

- the context in which the investigation was conducted;
- the nature of the artistic proposals studied;
- the size and composition of the sample;
- the handover conditions (available time, weather, public flow, etc.);
- the voluntary and unforced nature of participation.

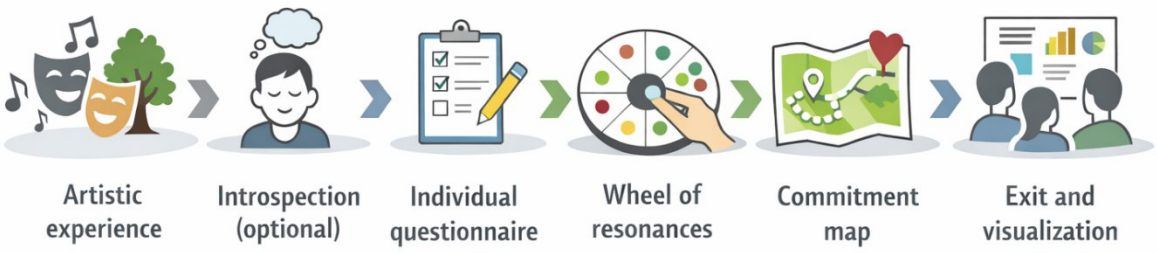
The proposed methodology is thus based on an approach of observation, understanding, and **continuous improvement,** rather than on a logic of normative evaluation or standardized impact measurement. It aims to provide artists and cultural and environmental stakeholders with useful indicators to support artistic and educational practices.

2. Description of the tools in the kit

This chapter presents the **methodological tools** developed, tested and finalized within the framework of the "Art Eco Soc" project. These tools form a **coherent path** and have been designed to be simple to implement, adaptable to different artistic contexts and easily appropriated by cultural and educational actors, while producing usable data for the analysis of the impact of artistic proposals on environmental education.

2.1. Overview of the methodology

The methodology developed within the framework of the "Art Eco Soc" project is based on a **short, progressive and non-intrusive observation process,** offered to the public at the end of an artistic experience, directly at an event venue.



It combines verbal and visual tools, both individual and collective, to capture:

- the emotional, cognitive and imaginative resonances aroused by the artwork;
- the desire to take action at the environmental level triggered by the experience.

It is structured according to a typical path including the following **tools:**

- **Characterization of the artistic programming**
- **Initial introspection**
- **Public questionnaire**
- **Wheel of Resonances**
- **Commitment card**
- **Instruction signs.**

2.2. Description of tools

2.2.1. Characterization of the artistic programming

Objective

The characterization of artistic programming makes it possible to document, BEFORE the survey, **the context and characteristics of each artwork observed**, in order to relate, in the data analysis phase, the results collected from the public with the characteristics of the artworks and their presentation conditions.

When and by whom?

The characterization form is completed:

- by the artist or artistic team, in relationship with the festival organizer ;
- before the survey or during the event (self-guided or guided completion).

It is completed for each artwork observed.

Main sections

The form allows you to categorize, in particular:

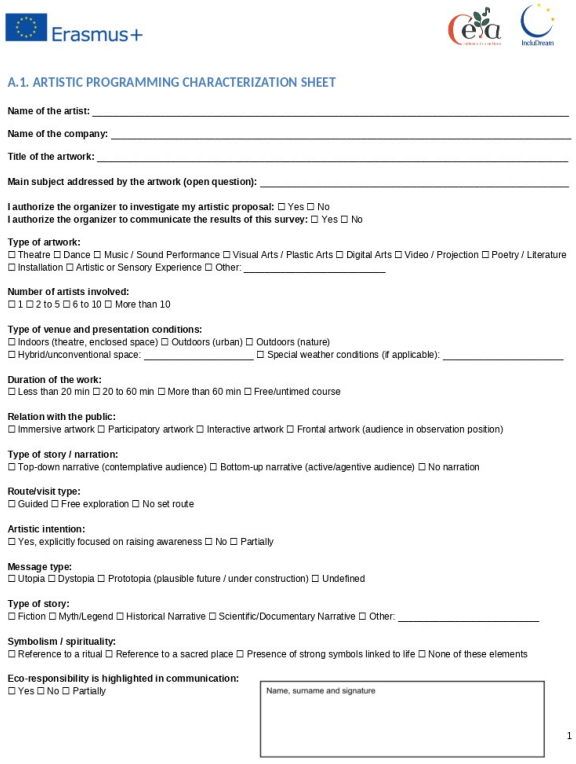
- the type of artwork and the artistic medium used;
- the number of artists involved;
- the type of location and presentation conditions (indoor/outdoor, nature, urban, weather);
- the duration and format of the experience;
- the relationship with the public (frontal, immersive, participatory, interactive);
- the visit modality (guided or exploratory);
- the artistic intention, particularly in connection with environmental awareness;
- the type of story and message (utopia, dystopia, prototopia);
- the possible presence of symbolic or ritual dimensions.

Use in analysis

This information allows us, during the analysis phase, to:

- **contextualize** the results collected from the public;
- perform **crosschecks** between types of artworks and observed impacts;
- stimulate reflection on the **conditions favorable** to certain resonances or commitments.

An example of an artistic programming characterization sheet is provided in the appendices (appendix A.1.).



A.1. ARTISTIC PROGRAMMING CHARACTERIZATION SHEET

Name of the artist: _____

Name of the company: _____

Title of the artwork: _____

Main subject addressed by the artwork (open question): _____

I authorize the organizer to investigate my artistic proposal: ☐ Yes ☐ No
I authorize the organizer to communicate the results of this survey: ☐ Yes ☐ No

Type of artwork:
☐ Theatre ☐ Dance ☐ Music / Sound Performance ☐ Visual Arts / Plastic Arts ☐ Digital Arts ☐ Video / Projection ☐ Poetry / Literature
☐ Installation ☐ Artistic or Sensory Experience ☐ Other: _____

Number of artists involved:
☐ 1 ☐ 2 to 5 ☐ 6 to 10 ☐ More than 10

Type of venue and presentation conditions:
☐ Indoors (theatre, enclosed space) ☐ Outdoors (urban) ☐ Outdoors (nature)
☐ Hybrid/unconventional space: _____ ☐ Special weather conditions (if applicable): _____

Duration of the work:
☐ Less than 20 min ☐ 20 to 60 min ☐ More than 60 min ☐ Free/untimed course

Relation with the public:
☐ Immersive artwork ☐ Participatory artwork ☐ Interactive artwork ☐ Frontal artwork (audience in observation position)

Type of story / narration:
☐ Top-down narrative (contemplative audience) ☐ Bottom-up narrative (active/agentive audience) ☐ No narration

Route/visit type:
☐ Guided ☐ Free exploration ☐ No set route

Artistic intention:
☐ Yes, explicitly focused on raising awareness ☐ No ☐ Partially

Message type:
☐ Utopia ☐ Dystopia ☐ Prototopia (plausible future / under construction) ☐ Undefined

Type of story:
☐ Fiction ☐ Myth/Legend ☐ Historical Narrative ☐ Scientific/Documentary Narrative ☐ Other: _____

Symbolism / spirituality:
☐ Reference to a ritual ☐ Reference to a sacred place ☐ Presence of strong symbols linked to life ☐ None of these elements

Eco-responsibility is highlighted in communication:
☐ Yes ☐ No ☐ Partially

Name, surname and signature

1

2.2.2. Initial Introspection

Objective

The initial introspection aims to offer participants a **short moment of respite, refocusing and visualization following the artistic experience,** in order to promote a more conscious and embodied expression of feelings.

By encouraging an internal re-experiencing of the artistic experience, it helps to avoid a handover that is too "charged" and purely reflexive, while remaining very brief.

Terms and conditions

The initial introspection is **optional.** An example of introspection is provided on a **dedicated instruction sign,** as an indication; participants are free to choose whether to follow the instructions, carry out their introspection in another way, or proceed directly to the questionnaire.

Recommended duration: 2 to 3 minutes maximum.

Principle

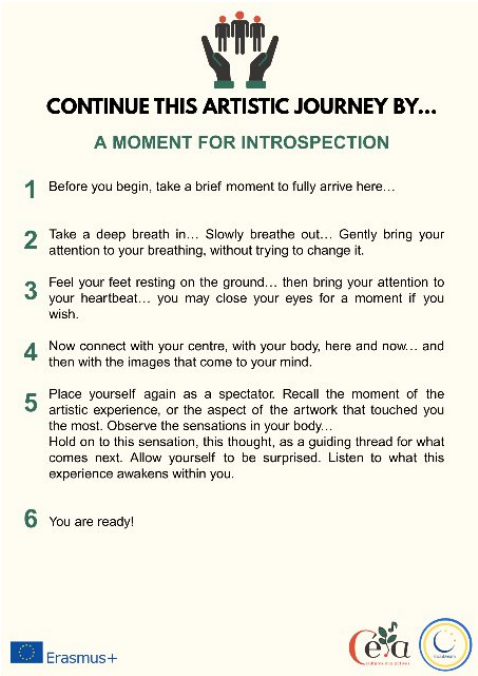
The public is invited to:

- reconnect with one's body and breath;
- recall the moment or element in the artwork that most marked them;
- identify internally the main sensations and resonances before answering the questionnaire.

Methodological note

Two options are possible depending on the context: a guided and collective introspection when conditions allow (see paragraph 3.2.2.) and/or a free and optional introspection, supported by written material.

An example of an introspection material is provided in the appendices (appendix A.2).



2.2.3. Public Questionnaire

Objective

The questionnaire is the **first tool** administered to the public. It allows data to be collected in **written and individual form,** and not solely through collective visual aids, thus facilitating the subsequent cross-referencing of data during analysis. It also offers participants an **initial period of personal reflection**, away from the group, encouraging the expression of feelings and intentions without social pressure or the influence of others' responses.

Content

The questionnaire includes:

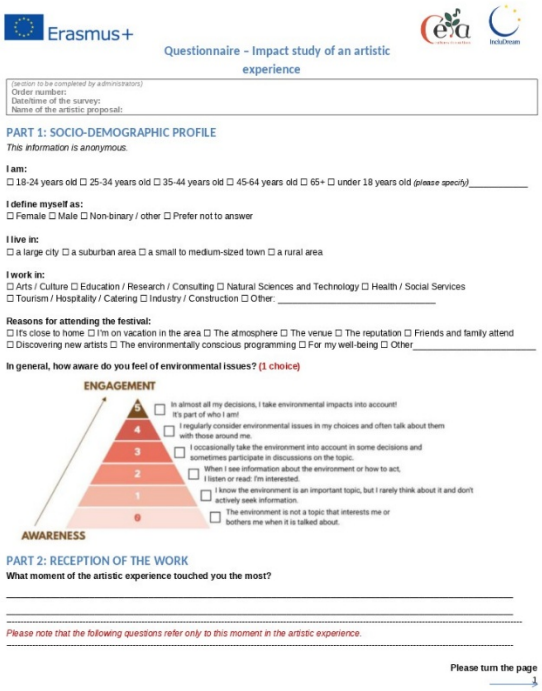
- **socio-demographic profile** elements;
- the identification **of the artwork** (visual arts path...) or of the **moment of the artwork** (live or audiovisual art...), **which most touched** the participant;
- the **resonances** felt (related to the wheel of resonances);
- the perceived impact in terms of awareness and desire **to act** (related to the comitment card).

The use of a paper questionnaire is recommended; this can be supplemented by access to the questionnaire via tablets provided to respondents: in this case, a QR code should be included on the explanatory panels. The use of respondents' personal phones is not recommended, as it may reconnect participants to their routines, thus distancing them from their inner reflections.

Two versions of the questionnaire can be used (see appendix):

- a version for a single artwork observed (e.g., live art performance);
- a version adapted to multi-artwork contexts (e.g., visual arts path).

An example of a questionnaire is provided in the appendices (appendix A.3.).



Erasmus+

Questionnaire - Impact study of an artistic experience

(section to be completed by administrators)
Order number:
Date/time of the survey:
Name of the artistic proposal:

PART 1: SOCIO-DEMOGRAPHIC PROFILE

This information is anonymous.

I am:
☐ 18-24 years old ☐ 25-34 years old ☐ 35-44 years old ☐ 45-64 years old ☐ 65+ ☐ under 18 years old *(please specify)*_____

I define myself as:
☐ Female ☐ Male ☐ Non-binary / other ☐ Prefer not to answer

I live in:
☐ a large city ☐ a suburban area ☐ a small to medium-sized town ☐ a rural area

I work in:
☐ Arts / Culture ☐ Education / Research / Consulting ☐ Natural Sciences and Technology ☐ Health / Social Services
☐ Tourism / Hospitality / Catering ☐ Industry / Construction ☐ Other: _____

Reasons for attending the festival:
☐ It's close to home ☐ I'm on vacation in the area ☐ The atmosphere ☐ The venue ☐ The reputation ☐ Friends and family attend
☐ Discovering new artists ☐ The environmentally conscious programming ☐ For my well-being ☐ Other_____

In general, how aware do you feel of environmental issues? (1 choice)

ENGAGEMENT

5 ☐ In almost all my decisions, I take environmental impacts into account! It's part of who I am!
4 ☐ I regularly consider environmental issues in my choices and often talk about them with those around me.
3 ☐ I occasionally take the environment into account in some decisions and sometimes participate in discussions on the topic.
2 ☐ When I see information about the environment or how to act, I listen or read: I'm interested.
1 ☐ I know the environment is an important topic, but I rarely think about it and don't actively seek information.
0 ☐ The environment is not a topic that interests me or bothers me when it is talked about.

AWARENESS

PART 2: RECEPTION OF THE WORK

What moment of the artistic experience touched you the most?

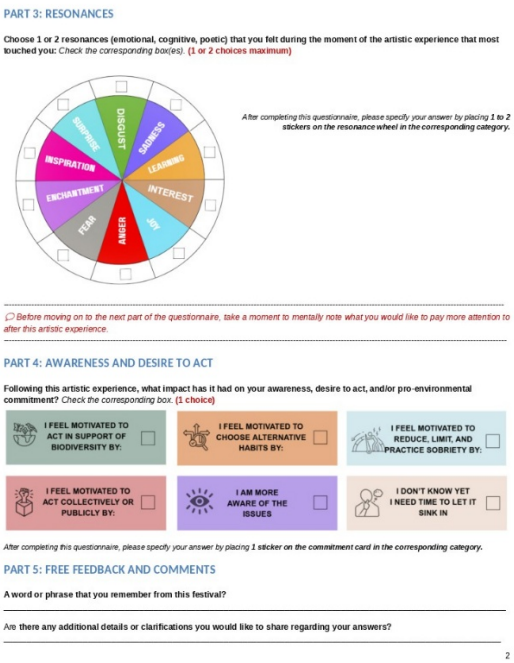
_____

_____

Please note that the following questions refer only to this moment in the artistic experience.

Please turn the page

1



PART 3: RESONANCES

Choose 1 or 2 resonances (emotional, cognitive, poetic) that you felt during the moment of the artistic experience that most touched you: *Check the corresponding box(es).* **(1 or 2 choices maximum)**

After completing this questionnaire, please specify your answer by placing 1 to 2 stickers on the resonance wheel in the corresponding category.

Before moving on to the next part of the questionnaire, take a moment to mentally note what you would like to pay more attention to after this artistic experience.

PART 4: AWARENESS AND DESIRE TO ACT

Following this artistic experience, what impact has it had on your awareness, desire to act, and/or pro-environmental commitment? *Check the corresponding box.* **(1 choice)**

I FEEL MOTIVATED TO ACT IN SUPPORT OF BIODIVERSITY BY: ☐	I FEEL MOTIVATED TO CHOOSE ALTERNATIVE HABITS BY: ☐	I FEEL MOTIVATED TO REDUCE, LIMIT, AND PRACTICE SOBRIETY BY: ☐
I FEEL MOTIVATED TO ACT COLLECTIVELY OR PUBLICLY BY: ☐	I AM MORE AWARE OF THE ISSUES ☐	I DON'T KNOW YET I NEED TIME TO LET IT SINK IN ☐

After completing this questionnaire, please specify your answer by placing 1 sticker on the commitment card in the corresponding category.

PART 5: FREE FEEDBACK AND COMMENTS

A word or phrase that you remember from this festival?

_____

Are **there any additional details or clarifications you would like to share regarding your answers?**

_____

2

2.2.4. Wheel of Resonances

Objective

The wheel of resonances allows for the **visual representation** of the cognitive, emotional, and imaginative resonances felt by the audience. It acts as a bridge between individual sensory experience and a collective interpretation of feelings.

Displayed in the instruction signs, it also provides an aid to verbalizing the emotion felt while filling out the questionnaire.

Functioning

Each participant chooses **1 to 2 main resonances** from the questionnaire. He or she then places 1 to 2 stickers on the wheel, in the corresponding categories.

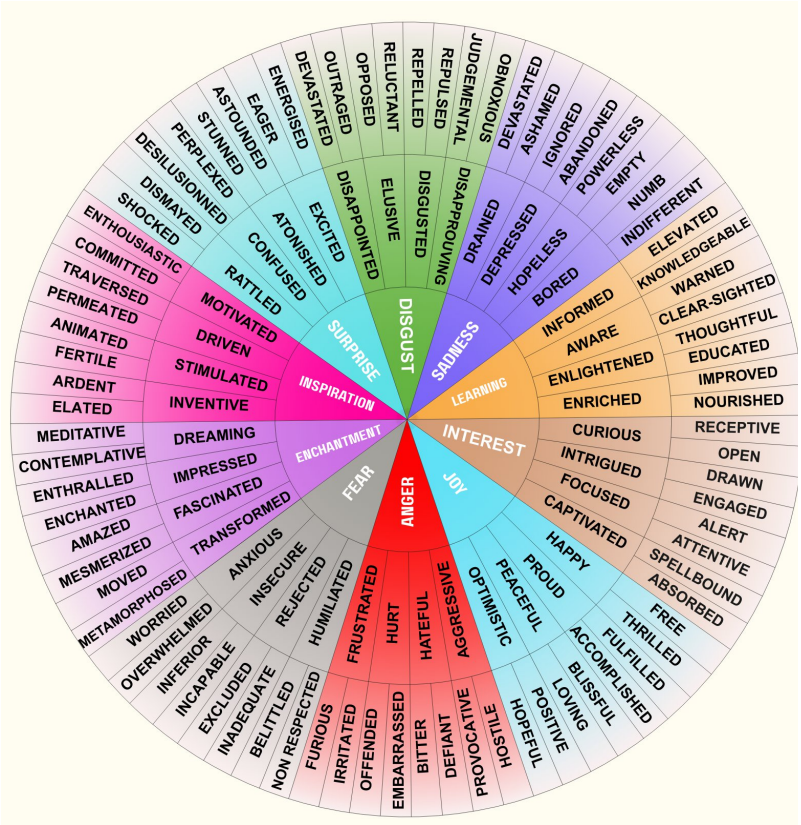
The proposed categories cover **emotional registers** (the 6 basic emotions), **cognitive registers** (interest, learning) **and imaginative registers** (wonder, inspiration).

Interest

The wheel allows:

- an **immediate visualization** of collective trends;
- a **more detailed collection** of feedback than through the questionnaire.

An example of a resonance wheel, to be adapted to your linguistic and cultural nuances, is provided in the appendices (appendix A.4.).



2.2.5. Commitment Card

Objective

The commitment card aims to observe the **impact of the artistic experience on the desire to act**, in a broad sense: awareness, intention to change behavior, collective engagement.

Functioning

Each participant chooses **1 main option** in the questionnaire. He or she then places a sticker on the card, in the corresponding category.

The categories cover:

- the need to "let it steep";
- awareness;
- daily habits;
- choices of sobriety;
- action in favor of biodiversity;
- collective or public commitment.

They include in particular the categories of action of individuals from the French institutions ADEME and OFB .

Interest

The card allows:

- an **immediate visualization** of collective trends;
- a **more detailed collection** of desires to act than through the questionnaire.

Key principle

Limiting it to one sticker per person forces a priority choice, facilitating readability and analysis.

An example of a commitment card is provided in the appendices (appendix A.5.).

2.2.6. Instruction signs

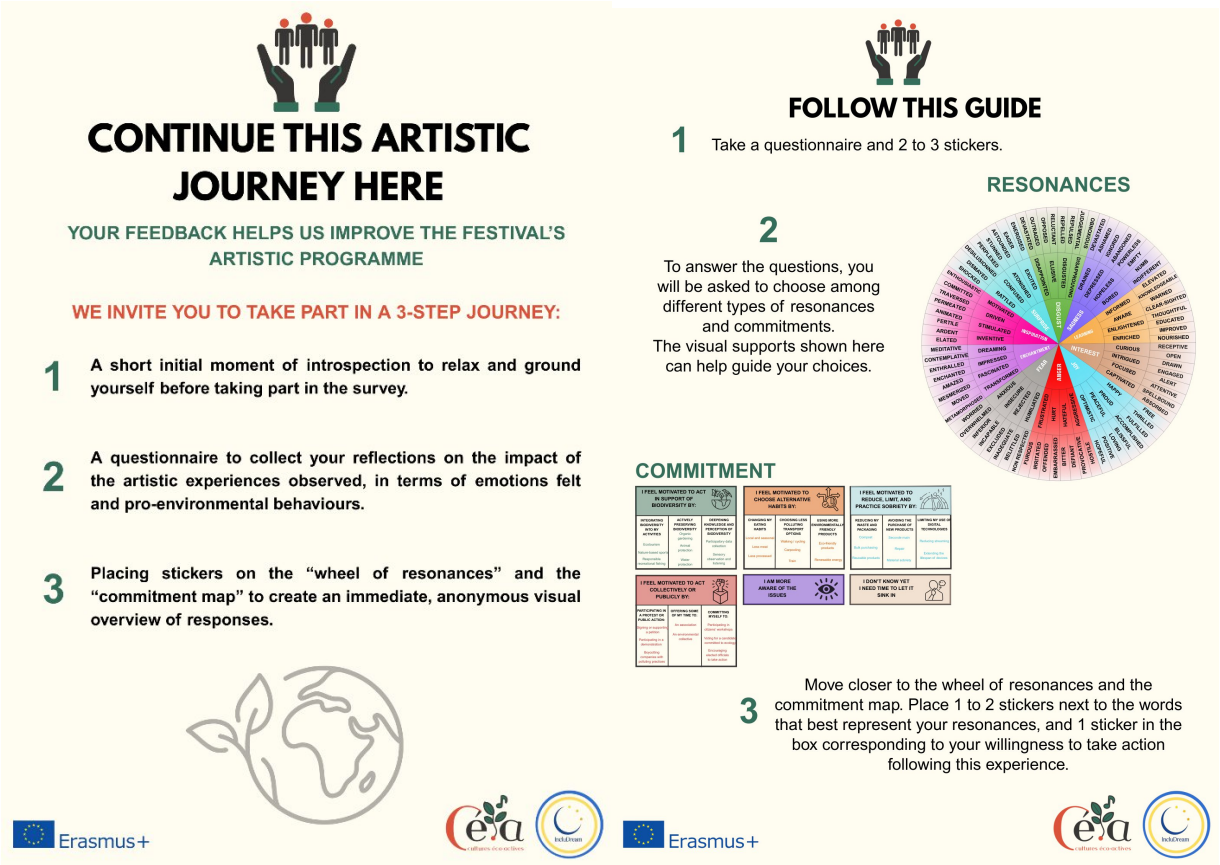
The instruction signs accompany the entire system and are provided as an example in the appendix.

They allow to:

- **make the process understandable** without cumbersome mediation;
- **facilitate traffic flow** between the different stages;
- provide **examples** of resonance and behavior.

They play a vital role in ensuring an **autonomous, seamless and non-intrusive experience,** especially in high-traffic environments.

An example of instruction signs is provided in the appendices (appendix A.6.).



3. Field administration protocol

This chapter describes the **practical implementation** of the "Art Eco Soc" project methodology in the field. The protocol was designed to adapt to various contexts (festivals, exhibitions, art trails), while ensuring a seamless experience for the public and high-quality data collection.

3.1. Before the festival / event

3.1.1. Inform and involve artists and organizers

Before the event, it is essential to:

- make contact and present the objectives of the approach to the **artists** and **organizers**;
- identify the space and clarify the **practical arrangements** (time required, space needed, role of the teams, administration methods, organization of conviviality, handover of attention between artists and administrators - see paragraph 3.2.2...);
- if possible, **announce the investigation** and the progress of the event to the public (for example, on social media and other means of communication for the event).

This step promotes **stakeholder buy-in** and helps anticipate specific constraints of the venue or program.

3.1.2. Choosing the artworks to observe

In the case of a multi-artwork event, the choice of artworks to observe can be made as follows:

- depending on the environmental **themes** addressed**;**
- the **format** of the artistic proposals (duration, capacity, relationship to the public);
- **specific objectives** of the festival or project.

3.1.3. Prepare the equipment and space

Preparing the **equipment** includes, in particular:

- printed questionnaires;
- the A1 visual panels (resonance wheel, commitment card, instruction signs);
- stickers (provide sufficient quantities; choose only one color per panel to facilitate reading; provide 3 sheets of stickers to facilitate their distribution; possibly staple them to the questionnaires);
- collection and storage materials (fine markers, writing surfaces, boxes for collecting questionnaires, etc.).
- grids or walls for installing the panels, and tables for the collection supports.

An explanatory panel about the project within which the survey is taking place may be added.

Prior reconnaissance of the space allows for anticipating the layout of the route and ensuring smooth public flow.

It is essential to be clearly identifiable in a **visible manner,** without obstructing entry and exit. Administrators could, for example, wear a dedicated T-shirt. Administrative spaces will be sufficiently allocated to administrative tasks, spacious, attractive, and user-friendly.

In the event of possible involvement of volunteers, the **conviviality** and attractiveness can be enhanced by offering a hot or cold drink, a photo with an artist or a piece of decor, a discount voucher for another show, etc.

3.2. During the festival / event

3.2.1. Typical administrative process

The administration of the methodology takes place **at the end of the artistic experience,** after a short (optional) transition period.

The public is invited to participate **voluntarily** in the experience, which generally unfolds as follows:

- invitation to participate;
- individual questionnaire;
- passing in front of the wheel of resonances;
- passing in front of the commitment card;
- free exit from the course.

The total duration is estimated to be between 10 and 15 minutes per participant.

3.2.2. Attention-grabbing and administration conditions

A minimum of 2 investigators is required.

The **invitation to participate** must be:

- formulated without pressure or injunction;
- respectful of the audience's pace.

It is recommended to offer participation after a **short time for breathing, refocusing and visualization,** adapting to the context and the pace of the audience, in order to avoid both too immediate a request at the end of the work and an excessive delay which could scatter attention or cause the audience to wander off.

This time can be organized collectively, based on the principle of **free choice.** In this case, a collective introspection can be proposed at the end of the show or artistic proposal, with a microphone if needed, from the stage, before the organizer's closing remarks (allowing those who wish to leave the proposal at that point to do so).

Capturing attention will be effectively organized **in partnership with the artists** to ensure a smooth, lively, and spontaneous transition. The artists can introduce the interviewer, thus facilitating the shift in attention, at the end of their artistic presentation. They can also propose the moment of introspection themselves.

3.2.3. Role and posture of investigators

Those in charge of administration adopt a **light mediation approach,** characterized by:

- a **non-intrusive** approach;
- availability to answer questions and clarify instructions, **without directing the answers;**
- strict respect for the **consent,** anonymity and time of the participants.

Simple formulations can be used, for example:

" *If you have a few minutes, you can share what you felt. It's quick, anonymous, and it helps us better understand the impact of the artworks.*"
"Good morning, ladies and gentlemen. Help us understand the transformative power of art on your desire to act for the environment. It will only take a few minutes."
"As part of a European program, we are conducting a study on the impact of art on viewers' environmental awareness. Would you be willing to participate in our study? It will only take a few minutes."
"Hello, would you have a few minutes to spare? Following the artistic presentation you just saw, we are studying its impact on your emotions and your desire to take action for the environment."
"Hello, did you enjoy it? Would you be willing to come and tell us briefly what you felt and how it made you want to take action for the environment?".

The goal is not to convince, but to facilitate free and informed participation.

The investigators also collect **oral feedback** freely given by the respondents.

The **participation of artists** in the administration of the survey is such as to allow them to also collect oral feedback, like a talk back discussion, the survey replacing the time that could be devoted to the latter.

The investigators will need to stand **near the resonances wheel and the commitment card,** in order to organize the placement of the stickers, and allow everyone to place the required number, no more and no less.

4. Data entry, analysis and reporting

This chapter describes the main steps involved in **entering, analyzing, and presenting data** collected using the "Art Eco Soc" tools. The aim is not to propose a statistical or academic protocol, but to guide users through a **progressive analysis process,** adapted to the nature of the data collected and the objectives pursued (artistic, educational, programmatic).

4.1. Organize data entry

4.1.1. General Principles

The quality of the analysis relies largely on rigorous and structured data entry, incorporating:

- the **questions** posed to the public;
- **contextual information related to the artworks**, the event and the conditions of submission (see the artistic programming characterization sheet, and the other administrator fields);
- **public responses** (see questionnaire).

It is recommended to:

- **number** the paper questionnaires;
- systematically associate the **visual aids** (photos of the final result of the resonance wheel and the commitment card) with the corresponding group of questionnaires;
- keep a clear record and written notes of the festival, the artistic proposal, the work observed and the conditions of the handover;
- not to forget the **administrator fields** essential for subsequent cross-referencing, when entering the questionnaire in the software (see section 4.1.3).

Several points of attention must be taken into account when entering and analyzing data:

- **Pyramid ladder of the initial level of commitment** (questionnaire): when several levels are checked by the same respondent in the pyramid at the beginning of the questionnaire, it is recommended to retain the highest level (the one at the top of the pyramid), as an indicator of the maximum positioning expressed;
- **Unexpected multiple responses:** if multiple responses appear on questions designed for a single choice, this situation must be made explicit in the analysis as a limitation or potential bias;
- **Discrepancies between tools:** differences may appear between responses from group tools (resonance wheel, commitment card) and those from the individual questionnaire. These discrepancies must be noted and discussed in the analysis, and conclusions based on inconsistent results must be discarded or formulated with caution;
- **Constraints specific to the software used:** it is necessary from the outset to take into account the constraints specific to the software used, in particular with regard to the processing of free fields (for example, the limited possibility of a single "other" field per question in some tools), in order to properly structure the collection of data.

4.1.2. Case of multi-artwork artistic proposals

In contexts where several artworks are part of the same artistic proposal (visual arts path, etc.), particular attention must be paid to **linking the responses to a specific artwork.**

To do this, the data entry manager will use the answer to the question "which artwork touched you the most" question from the multi-artwork questionnaire and deduce the relevant artwork from that answer. This requires the **data entry manager to have seen or researched the artworks.** They will then enter this deduction into the administrator's "name of the artwork" field during data entry.

The tests carried out highlighted the need to clearly distinguish:

- the **type of proposal** (for example: self-guided tour, guided tour) and its name;
- the **names of the artworks** observed.

The **administrator fields** (see section 4.1.3) allow this information to be standardized by **multiple choice fields,** in order to facilitate subsequent cross-referencing.

4.1.3. Administrator fields

Administrators' fields, filled in by the investigation team during data entry (and not by the public), are necessary for the analyses.

Specifically, the following checkbox-type administrator fields must be included:

- name of the event or festival (if several);
- name of the artistic proposal;
- name of the artwork, among the artworks it includes (some route-type proposals may include several);
- all fields of the characterization sheet.

4.2. Use of data analysis software

4.2.1. Issues related to the choice of software

The analysis of data from the "Art Eco Soc" methodology is based on **mixed data**:

- quantitative data (closed questions, multiple choices);
- qualitative data (open-ended responses : short verbatim comments).

Few solutions allow for the **efficient combination of these two types of data.** Traditional spreadsheets (Excel, LibreOffice Calc) and free software may be suitable for basic analysis (quantitative or verbatim), but quickly become limiting when one wants to:

- cross-referencing quantitative data;
- classify verbatim transcripts;
- cross-referencing open-ended responses (classified verbatim comments) with quantitative variables;
- tproduce reliable synthetic visualizations of verbatim transcripts.

4.2.2. Recommended approach

Two levels of analysis are possible:

- **Basic analysis:** data entry into a spreadsheet, calculation of simple frequencies, qualitative reading of verbatim transcripts;
- **In-depth analysis:** use of specialized software allowing mixed analysis (statistical and textual), including classification of open-ended responses and cross-referencing.

As part of the "Art Eco Soc" project, **a mixed-methods analysis software** was used in order to:

- structure the verbatim transcripts;
- transform certain open-ended responses into analyzable categories;
- carry out detailed cross-referencing between socio-demographic profiles, resonances and desires to act.

4.3. Recommended analysis steps

To ensure a clear, progressive, and actionable analysis, it is recommended to **proceed in stages,** moving from the general to the specific. This approach allows for the rapid identification of clear **trends** before undertaking more detailed analyses.

4.3.1. Step 1 – Overview of resonances

The first step involves **analyzing the emotional, cognitive, and imaginative resonances** expressed by the participants:

- overall distribution of resonance types;
- dominant emotions;
- possible marginal or absent resonances;
- distribution by artwork or artistic proposal .

This analysis helps to answer a simple question: *How were the audiences affected by the artistic experience?*

4.3.2. Step 2 – Overview of the desire to act and commitment

The second step focuses on responses related to the desire to act, and more specifically to:

- environmental awareness;
- intentions to act individually on a daily basis;
- the forms of collective or public engagement envisaged.

The aim here is to identify:

- the levels of engagement most often expressed;
- the most frequently cited types of actions;
- the distribution by artwork or artistic proposal.

This step helps to answer the question: *What intention for action or desire for engagement did this artistic experience generate?*

4.3.3. Step 3 – Summary reading of profiles (if relevant)

Depending on the size and diversity of the sample, a **synthetic reading of the socio-demographic data** can be integrated:

- majority profiles of respondents;
- initial level of awareness;
- contextual elements useful for interpretation.

This step is not mandatory and should remain proportionate to the quality of the available data.

4.4. Examples of possible crosses

Once these initial analyses have been carried out, it is possible to explore intersections **between** the different dimensions observed.

The table below provides indicative **examples of crosses** resulting from the work and tests carried out within the framework of the project:

Crossing	Objective
Link between perceived resonance and type of engagement	Does a specific resonance generate a type of engagement?
All socio-demographic categories / Resonances *Choosing significant intersections in terms of trends and based on the interests of artists or programmers, for example:* Age/resonance	Does resonance depend on socio-demographic category? And which category is the most receptive? Which age resonated the most?
All socio-demographic categories / Desire to take action *Choosing significant intersections in terms of trends and based on the interests of artists or programmers, for example:* Level of awareness/engagement	Does the level of desire to act depend on socio-demographic category? And which category is more receptive? Does engagement depend on the initial level of awareness?

Other crosses will be usefully considered if the sample size allows it:

Link between felt resonance and detailed desire to act. *Choosing significant intersections in terms of trends and based on the interests of artists or programmers, for example:* Link between felt resonance and collective commitment	Does a specific resonance (cognitive, imaginative or emotional) generate a particular desire to act within the different types of engagement? Does a specific resonance promote collective engagement?
Topic addressed (a statistical classification of the field " Main subject addressed by the artwork " must be done beforehand) / type of commitment or detailed desire to act	Can the topic being addressed be easily correlated with the theme of the desire to act?
Socio-demographic categories / resonances and socio-demographic categories / commitments / artwork (3-dimensional intersection)	Are there socio-demographic categories that are more receptive, and to which artwork?
Socio-demographic categories / resonances and socio-demographic categories / commitments / type of work (3-dimensional intersection)	Are there socio-demographic categories that are more receptive, and to what type of artwork?

4.5. Adapt the analysis and reporting to the objectives and the target audience

Not all possible combinations are necessary or relevant in every context. It is recommended to **select** analyses and reports based on:

- objectives pursued;
- data that can actually be used;
- the significant nature of the results of the crossover;
- recipients of the restitution.

It is better to produce a few clear and concise analyses than too many complex and difficult-to-interpret cross-tabulations. Results should always be placed in their context and presented as specific to the sample, not as general truths, and cross-tabulation results as trends within a specific group of respondents.

The choice of graphs will be made based on their ease of reading.

Within the framework of the "Art Eco Soc" project, two main types of restitution were tested, depending on the needs and uses of the recipients of the results:

4.5.1. An "artwork" restitution (for artists)

This type of analysis relies on data relating to a single **artwork**. It notably allows for highlighting:

- the dominant emotional, cognitive or imaginative resonances;
- the moments or aspects of the artwork that most impressed the audiences;
- the link between the stated artistic intention and the perceived reception;
- the forms of desire to act or awareness that are aroused.

This feedback aims above all to **foster artistic and educational reflection,** by providing artists with concrete elements on how their proposal is experienced by the public.

4.5.2. A "festival" restitution (for organizers)

This second type of reporting adopts a more global perspective, at **the scale of an event or program.** It allows, for example:

- to identify general images and trends in terms of resonance and engagement;
- to understand the socio-demographics of the event and the differences associated with the profile of the respondents;
- to compare the effects of different types of artistic proposals;
- to analyze the links between formats, presentation contexts and audience reactions (in the case of a sufficiently large sample);
- to fuel strategic thinking on programming, mediation or proposed artistic pathways.

This feedback is particularly useful in the logic of **continuous improvement of cultural events and strengthening their educational impact**.

These two types of reporting are not mutually exclusive and can be **combined or adapted** according to the context. They illustrate how the methodology can be used flexibly, depending on the objectives pursued and the expectations of the stakeholders involved.

4.5.3. Openings towards research-oriented analyses

Beyond the directly operational outcomes for artists and organizers, the methodology developed allows, in certain contexts, conducting **more global analyses** contributing to research on the links between art, resonances and environmental commitment.

The table below provides some examples as an example:

Crossing	Objective

Type of artwork / resonances	Do certain types of artwork encourage certain resonances?
Type of artwork / category of desire to act (6 categories in our case study)	Do certain types of work promote the category of desire to act?
Type of message (utopia/dystopia/prototopia) / category of desire to act	Does the type of message influence the category of desire to act?
Type of message (utopia/dystopia/prototopia)/ resonances (*comprehension check*)	Are the resonances consistent with the type of message?
Link between type of artwork (10 types in our case study) and type of emotions	Does a particular type of artwork generate a specific emotion?
Artist's intention / level of desire to act	To what extent does an artistic work with the intention of raising awareness affect the category of desire to act?
Type of narrative (5 types of narratives in our case study) / interest, learning	Does a particular type of narrative promote interest/learning?
Intellectual reference in the type of narrative/ Inspiration and wonder	Do artwork that includes scientific narrative allow for wonder/inspiration?
Intellectual reference in the kind of artwork/ Inspiration and wonder	Are intellectual professions less prone to inspiration /wonder?
Guided or exploratory route / resonances	Does the mode of artistic pathway influence the resonances?
Guided or exploratory route / desire to take action	Does the kind of route influence the categorie of desire to act?

Within the framework of the "Art Eco Soc" project, this type of global crossbreeding was not experimented with due to the limited sample size.

They nevertheless constitute **possible avenues for developing the methodology** within the framework :

- of a large sample;
- with an objective explicitly oriented towards research and/or evaluation.

The proposed methodology was thus conceived as **evolving,** able to be used both for immediate operational purposes and, in certain contexts, to contribute to more in-depth analyses on the role of art in environmental education.

5. Conclusion

The methodology presented in this document is the result of experimental work conducted within the framework of the **European project "Art Eco Soc",** bringing together cultural, artistic, and educational stakeholders in France and Italy. It proposes a simple yet structured methodology for observing and better understanding **the emotional and educational impact of artistic proposals on environmental education for adult audiences.**

The **tools** developed and tested include:

- characterization of artistic programming;
- initial introspection;
- public questionnaire;
- wheel of resonances;
- commitment card;
- instruction signs.

They were designed to be:

- easy to implement in the field;
- adaptable to a diversity of artistic and territorial contexts;
- usable by actors who are not evaluation specialists;
- compatible with both qualitative and quantitative analysis.

This methodology does not claim to measure long-term impact or establish direct causal links between an artwork and a change in behavior. Rather, it aims to **equip artists, organizers, and broadcasters** to:

- observe trends;
- encourage reflection on their practices;
- improve the educational and emotional quality of their proposals;
- strengthen the dialogue between artistic creation, environmental education and civic engagement.

Conceived from the outset with **replicability** and **European added value in mind,** this system is designed to be adapted to other national, cultural, and linguistic contexts. Its dissemination via the Erasmus+ networks and European adult education platforms will extend its use and ultimately enrich environmental education practices through art at the European level.

Beyond its operational dimension, this approach is fully aligned with **European priorities** in adult education, ecological transition, and citizen participation. By offering concrete tools to assess and strengthen the role of culture and art in environmental education, it contributes to the objectives of the **Erasmus+ program,** which aims to support educational innovation, lifelong learning, and transnational cooperation between cultural, educational, and environmental stakeholders.

Appendices

A.1. Template for an artistic programming characterization sheet

A.1. ARTISTIC PROGRAMMING CHARACTERIZATION SHEET

Name of the artist: _____

Name of the company: _____

Title of the artwork: _____

Main subject addressed by the artwork (open question): _____

I authorize the organizer to investigate my artistic proposal: ☐ Yes ☐ No
I authorize the organizer to communicate the results of this survey: ☐ Yes ☐ No

Type of artwork:
☐ Theatre ☐ Dance ☐ Music / Sound Performance ☐ Visual Arts / Plastic Arts ☐ Digital Arts ☐ Video / Projection ☐ Poetry / Literature
☐ Installation ☐ Artistic or Sensory Experience ☐ Other: _____

Number of artists involved:
☐ 1 ☐ 2 to 5 ☐ 6 to 10 ☐ More than 10

Type of venue and presentation conditions:
☐ Indoors (theatre, enclosed space) ☐ Outdoors (urban) ☐ Outdoors (nature)
☐ Hybrid/unconventional space: _____ ☐ Special weather conditions (if applicable): _____

Duration of the work:
☐ Less than 20 min ☐ 20 to 60 min ☐ More than 60 min ☐ Free/untimed course

Relation with the public:
☐ Immersive artwork ☐ Participatory artwork ☐ Interactive artwork ☐ Frontal artwork (audience in observation position)

Type of story / narration:
☐ Top-down narrative (contemplative audience) ☐ Bottom-up narrative (active/agentive audience) ☐ No narration

Route/visit type:
☐ Guided ☐ Free exploration ☐ No set route

Artistic intention:
☐ Yes, explicitly focused on raising awareness ☐ No ☐ Partially

Message type:
☐ Utopia ☐ Dystopia ☐ Prototopia (plausible future / under construction) ☐ Undefined

Type of story:
☐ Fiction ☐ Myth/Legend ☐ Historical Narrative ☐ Scientific/Documentary Narrative ☐ Other: _____

Symbolism / spirituality:
☐ Reference to a ritual ☐ Reference to a sacred place ☐ Presence of strong symbols linked to life ☐ None of these elements

Eco-responsibility is highlighted in communication:
☐ Yes ☐ No ☐ Partially

Name, surname and signature

1

A.2. Example of initial introspection

CONTINUE THIS ARTISTIC JOURNEY BY...

A MOMENT FOR INTROSPECTION

1. Before you begin, take a brief moment to fully arrive here…

2. Take a deep breath in… Slowly breathe out… Gently bring your attention to your breathing, without trying to change it.

3. Feel your feet resting on the ground… then bring your attention to your heartbeat… you may close your eyes for a moment if you wish.

4. Now connect with your centre, with your body, here and now… and then with the images that come to your mind.

5. Place yourself again as a spectator. Recall the moment of the artistic experience, or the aspect of the artwork that touched you the most. Observe the sensations in your body…
   Hold on to this sensation, this thought, as a guiding thread for what comes next. Allow yourself to be surprised. Listen to what this experience awakens within you.

6. You are ready!

A.3. Final version of the questionnaires

A.3.1. Single-artwork questionnaire

Questionnaire – Impact study of an artistic experience

(section to be completed by administrators)
Order number:
Date/time of the survey:
Name of the artistic proposal:

PART 1: SOCIO-DEMOGRAPHIC PROFILE

This information is anonymous.

I am:
☐ 18-24 years old ☐ 25-34 years old ☐ 35-44 years old ☐ 45-64 years old ☐ 65+ ☐ under 18 years old *(please specify)*_____

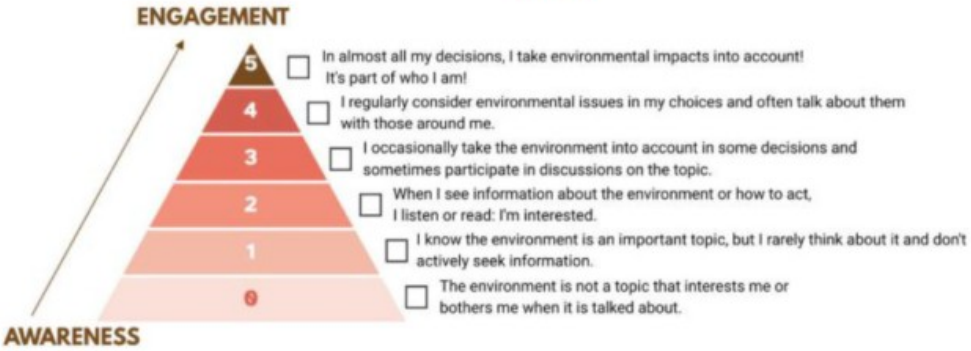
I define myself as:
☐ Female ☐ Male ☐ Non-binary / other ☐ Prefer not to answer

I live in:
☐ a large city ☐ a suburban area ☐ a small to medium-sized town ☐ a rural area

I work in:
☐ Arts / Culture ☐ Education / Research / Consulting ☐ Natural Sciences and Technology ☐ Health / Social Services
☐ Tourism / Hospitality / Catering ☐ Industry / Construction ☐ Other: _____

Reasons for attending the festival:
☐ It's close to home ☐ I'm on vacation in the area ☐ The atmosphere ☐ The venue ☐ The reputation ☐ Friends and family attend
☐ Discovering new artists ☐ The environmentally conscious programming ☐ For my well-being ☐ Other_____

In general, how aware do you feel of environmental issues? (1 choice)



PART 2: RECEPTION OF THE WORK

What moment of the artistic experience touched you the most?

_____

_____

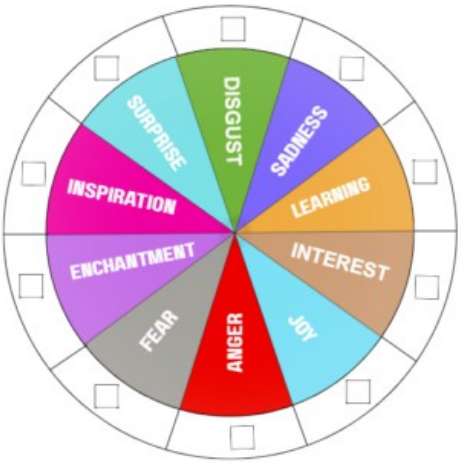
Please note that the following questions refer only to this moment in the artistic experience.

Please turn the page

1

PART 3: RESONANCES

Choose 1 or 2 resonances (emotional, cognitive, poetic) that you felt during the moment of the artistic experience that most touched you: *Check the corresponding box(es).* **(1 or 2 choices maximum)**



*After completing this questionnaire, please specify your answer by placing **1 to 2 stickers on the resonance wheel in the corresponding category.***

Before moving on to the next part of the questionnaire, take a moment to mentally note what you would like to pay more attention to after this artistic experience.

PART 4: AWARENESS AND DESIRE TO ACT

Following this artistic experience, what impact has it had on your awareness, desire to act, and/or pro-environmental commitment? *Check the corresponding box.* **(1 choice)**

☐ I FEEL MOTIVATED TO ACT IN SUPPORT OF BIODIVERSITY BY:	☐ I FEEL MOTIVATED TO CHOOSE ALTERNATIVE HABITS BY:	☐ I FEEL MOTIVATED TO REDUCE, LIMIT, AND PRACTICE SOBRIETY BY:
☐ I FEEL MOTIVATED TO ACT COLLECTIVELY OR PUBLICLY BY:	☐ I AM MORE AWARE OF THE ISSUES	☐ I DON'T KNOW YET I NEED TIME TO LET IT SINK IN

*After completing this questionnaire, please specify your answer by placing **1 sticker on the commitment card in the corresponding category.***

PART 5: FREE FEEDBACK AND COMMENTS

A word or phrase that you remember from this festival?

_____

Are **there any additional details or clarifications you would like to share regarding your answers?**

_____

2

A.3.2. Multi-artwork questionnaire

Questionnaire – Impact study of an artistic experience

(section to be completed by administrators)
Order number:
Date/time of the survey:
Name of the artistic proposal:

PART 1: SOCIO-DEMOGRAPHIC PROFILE

This information is anonymous.

I am:
☐ 18-24 years old ☐ 25-34 years old ☐ 35-44 years old ☐ 45-64 years old ☐ 65+ ☐ under 18 years old *(please specify)*_____

I define myself as:
☐ Female ☐ Male ☐ Non-binary / other ☐ Prefer not to answer

I live in:
☐ a large city ☐ a suburban area ☐ a small to medium-sized town ☐ a rural area

I work in:
☐ Arts / Culture ☐ Education / Research / Consulting ☐ Natural Sciences and Technology ☐ Health / Social Services
☐ Tourism / Hospitality / Catering ☐ Industry / Construction ☐ Other: _____

Reasons for attending the festival:
☐ It's close to home ☐ I'm on vacation in the area ☐ The atmosphere ☐ The venue ☐ The reputation ☐ Friends and family attend ☐ Discovering new artists ☐ The environmentally conscious programming ☐ For my well-being ☐
Other_____

In general, how aware do you feel of environmental issues? (1 choice)

PART 2: RECEPTION OF THE WORK

Which artwork touched you the most?

_____

_____

Please note that the following questions refer only to this work.

Please turn the page

1

PART 3: RESONANCES

Choose 1 or 2 resonances (emotional, cognitive, poetic) that you felt during the moment of the artistic experience that most touched you: *Check the corresponding box(es).* **(1 or 2 choices maximum)**

*After completing this questionnaire, please specify your answer by placing **1 to 2 stickers on the resonance wheel in the corresponding category.***

Before moving on to the next part of the questionnaire, take a moment to mentally note what you would like to pay more attention to after this artistic experience.

PART 4: AWARENESS AND DESIRE TO ACT

Following this artistic experience, what impact has it had on your awareness, desire to act, and/or pro-environmental commitment? *Check the corresponding box.* **(1 choice)**

☐ I FEEL MOTIVATED TO ACT IN SUPPORT OF BIODIVERSITY BY:	☐ I FEEL MOTIVATED TO CHOOSE ALTERNATIVE HABITS BY:	☐ I FEEL MOTIVATED TO REDUCE, LIMIT, AND PRACTICE SOBRIETY BY:
☐ I FEEL MOTIVATED TO ACT COLLECTIVELY OR PUBLICLY BY:	☐ I AM MORE AWARE OF THE ISSUES	☐ I DON'T KNOW YET I NEED TIME TO LET IT SINK IN

*After completing this questionnaire, please specify your answer by placing **1 sticker on the commitment card in the corresponding category.***

PART 5: FREE FEEDBACK AND COMMENTS

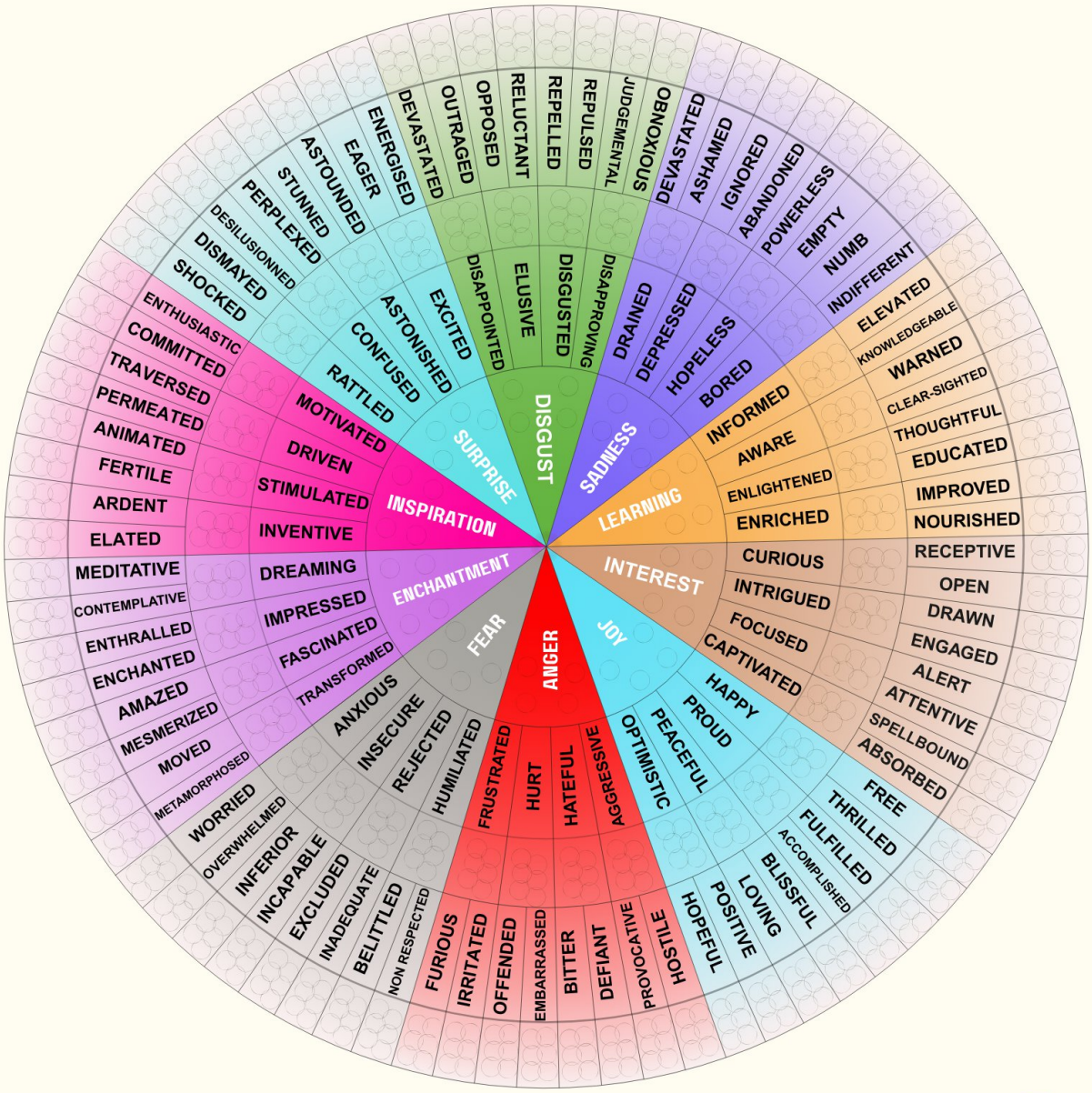
A word or phrase that you remember from this festival?

_____

Are there any additional details or clarifications you would like to share regarding your answers?

_____

WHEEL OF RESONANCES



COMMITMENT CARD

FOLLOWING THIS ARTISTIC EXPERIENCE...

I FEEL MOTIVATED TO ACT IN SUPPORT OF BIODIVERSITY BY:

INTEGRATING BIODIVERSITY INTO MY ACTIVITIES	ACTIVELY PRESERVING BIODIVERSITY	DEEPENING KNOWLEDGE AND PERCEPTION OF BIODIVERSITY
Ecotourism	Organic gardening	Participatory data collection
Nature-based sports	Animal protection	
Responsible recreational fishing	Water protection	Sensory observation and listening

I FEEL MOTIVATED TO CHOOSE ALTERNATIVE HABITS BY:

CHANGING MY EATING HABITS	CHOOSING LESS POLLUTING TRANSPORT OPTIONS	USING MORE ENVIRONMENTALLY FRIENDLY PRODUCTS
Local and seasonal	Walking / cycling	Eco-friendly products
Less meat	Carpooling	
Less processed	Train	Renewable energy

I FEEL MOTIVATED TO REDUCE, LIMIT, AND PRACTICE SOBRIETY BY:

REDUCING MY WASTE AND PACKAGING	AVOIDING THE PURCHASE OF NEW PRODUCTS	LIMITING MY USE OF DIGITAL TECHNOLOGIES
Compost	Seconde main	Reducing streaming
Bulk purchasing	Repair	
Reusable products	Material sobriety	Extending the lifespan of devices

I FEEL MOTIVATED TO ACT COLLECTIVELY OR PUBLICLY BY:

PARTICIPATING IN A PROTEST OR PUBLIC ACTION:	OFFERING SOME OF MY TIME TO:	COMMITTING MYSELF TO:
Signing or supporting a petition	An association	Participating in citizens' workshops
Participating in a demonstration		Voting for a candidate committed to ecology
Boycotting companies with polluting practices	An environmental collective	Encouraging elected officials to take action

I AM MORE AWARE OF THE ISSUES

I DON'T KNOW YET I NEED TIME TO LET IT SINK IN

A.6. Example of instructions signs

CONTINUE THIS ARTISTIC JOURNEY HERE

YOUR FEEDBACK HELPS US IMPROVE THE FESTIVAL'S ARTISTIC PROGRAMME

WE INVITE YOU TO TAKE PART IN A 3-STEP JOURNEY:

1 **A short initial moment of introspection to relax and ground yourself before taking part in the survey.**

2 **A questionnaire to collect your reflections on the impact of the artistic experiences observed, in terms of emotions felt and pro-environmental behaviours.**

3 **Placing stickers on the "wheel of resonances" and the "commitment map" to create an immediate, anonymous visual overview of responses.**

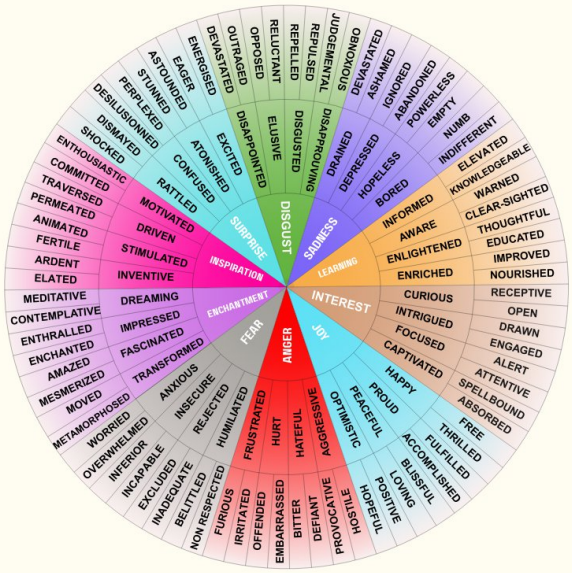
FOLLOW THIS GUIDE

1 Take a questionnaire and 2 to 3 stickers.

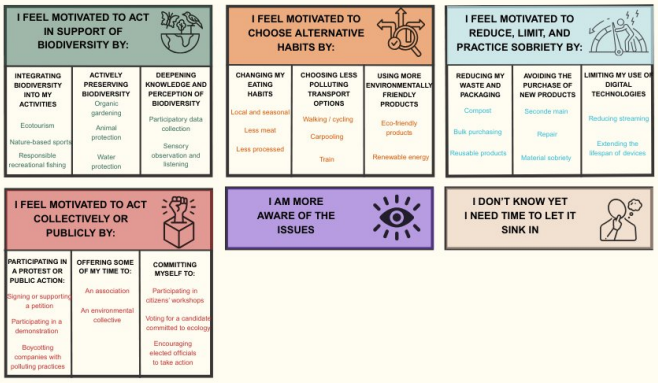
RESONANCES

2

To answer the questions, you will be asked to choose among different types of resonances and commitments.
The visual supports shown here can help guide your choices.



COMMITMENT



3 Move closer to the wheel of resonances and the commitment map. Place 1 to 2 stickers next to the words that best represent your resonances, and 1 sticker in the box corresponding to your willingness to take action following this experience.