QUESTIONNAIRE: ON TRANSFORMATIVE ARTISTIC PRACTICES

This document is a questionnaire relating to the research-creation on Transformative Artistic Practices conducted as part of the Transformative Territories project. It may be used to support a broader analysis of transformative artistic practices.

For each main category / major question, please write a minimum of 300 words to develop your ideas.

Ideally, you and the artists involved in your research-creation projects should answer as many questions as possible, although none of them are strictly mandatory. What matters most is that you focus on the questions that are most relevant to your projects and research-creation approaches. The artists participating in your research-creation work may also record themselves and then transcribe their answers if this is easier for them.

PontVer(t)s, Thierry Boutonnier © EvaHabasque

1. GENERAL QUESTIONS

Please write a minimum 300-word text developing your reflection, using (but not necessarily answering) the guiding questions below:

- Summary of the Research-Creation project (title, intention, stakeholders, name of the artist etc, biography artist, territories/types of territory, timeline managed).

- How long did the project take? How was the timeline managed ? How did the timeframe influence the intervention and its effects?

- What did the project generate (short-term, long-term, expected, unexpected effect / Care of self and environment (Did it make audible the need for territorial repair (eco-grief, hospitality, safety), and how are these dimensions translated into operative frameworks (low-impact protocols, listening time, thresholds of heat/noise, etc.)) ?

- What economic resources, funding models or constraints shaped the project, and how did they affect its development or sustainability?

- Media (Photos/vidéos/audios....): in all other deliverables

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2. FOCUS ON THE ARTIST(S), THE INTERVENTION, THE DIAGNOSIS, AND ITS TOOLS

This section addresses the sensitive and strategic foundation of any artistic intervention. It is not about producing a purely technical diagnosis, but rather engaging in a situated inquiry aimed at understanding the deep dynamics of a territory, revealing its fragilities and potentials, and establishing active listening.

In this approach, the artist takes on a mediating role, weaving connections between inhabitants, institutions, human and non-human worlds.

Within this framework, the following questions are designed to help you analyze the artist's role, the nature of the intervention, the diagnosis, and the tools used.

Please write a minimum 300-word text developing your reflection, using (but not necessarily answering) the guiding questions below:

- How did the artist integrate into the territorial diagnosis and how did they intervene? (Methods used to identify territorial needs / territorial assessment / reliance on pre-existing documents, etc.)

- How did the artist intervene in the territory? (Transforming representations – ways of thinking, knowing, and perceiving / Transforming practices – ways of acting, behaving, and interacting / Transforming structures – ways of organising, regulating, and governing).

- How did the artist's personal trajectory or artistic practice evolve through this residency?

3. PUBLICS

This section represents the social and political core of Transformative Artistic Practices (TAPs).

The success of a TAP lies not only in its artistic intention but in its capacity to bring together a durable collective and to build solid, lasting forms of cooperation.

Inspired by John Dewey's notion of the public, this approach sees the public not as a passive audience, but as an emerging collective formed around a shared issue and a common willingness to act.

In this sense, the artist becomes a facilitator of collective processes rather than a producer for an audience. They contribute to creating an active public through a shared inquiry, where collective experience takes precedence over the object itself, and where new forms of relationship, action, and organization can emerge.

It is in this spirit that the following questions aim to analyze the nature and durability of the publics involved.

Please write a minimum 300-word text developing your reflection, using (but not necessarily answering) the guiding questions below:

- Summary of activities carried out with a public (qualitative and quantitative – number of participants, types of people, etc.)

- How did you co-construct the artwork/project with the public? (Process / forms of co-construction, etc.)

- Did you build alliances with other actors in the territory? (How and why? With whom, and how did these collaborations function? What kind of coalition supported the project to anchor it in the long term within the territory? Will this project and these alliances continue after the TT program ends?)

4. FOCUS: RESEARCH-CREATION

Within the framework of Transformative Artistic Practices, evaluation is redefined – no longer as a final audit aimed at control or sanction, but as an ongoing, integrated, and transformative inquiry.

This type of evaluation is inseparable from the action it accompanies and guides. Its goal is less about proving performance than about collective learning, informing decision-making, and allowing participants to adjust their approaches along the way.

The aim is to consolidate the conditions for transmitting knowledge and gestures, and to make often invisible effects negotiable and durable within the everyday fabric of territories.

Please write a minimum 300-word text developing your reflection, using (but not necessarily answering) the guiding questions below:

- *In your view, was the artistic practice you carried out a research-creation practice?*

- *If yes, what elements allow you to affirm that your research-creation had an effect on the territory? (Please illustrate with examples.)*

  Symbolic: *Shifted representations of the place and its living beings (language, reference images, shared narratives); emergence of a common lexicon, new affective maps, or rituals that reframe ordinary experience.*

  Relational/Organisational: *Creation of new norms; reorganisation of social practices; opening of channels between services; formation of coalitions of allies; establishment of discussion rules, veto or withdrawal rights; emergence of more stable forms of cooperation (core committees, rotating roles, institutionalised mediation).*

  Material/Ecological: *Reshaping of physical space; transformation of the materiality of the territory (micro-sites, gestures of care, practices).*

FINAL OPEN QUESTION

Please write a minimum 300-word text developing your reflection, using (but not necessarily answering) the guiding questions below:

- *What remains of the project once the artist leaves the territory? What's next for the project? (Will the project be extended or generate other projects with the artists and stakeholders?*

- *Might it be transposed to other territories? What could be enhanced or added to strengthen the influence and impact of the Research-Creation?)*

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THE TRANSFORMATIVE TERRITORIES PROGRAM

Transformative territories: Performing Transition through the Arts is a European laboratory uniting a network of actors and artists who work to promote new ways of inhabiting the Earth. Throughout the duration of the program, over a dozen field experiments combining arts, sciences, and citizen participation, collective experiences, artistic performances, exhibitions, educational actions, training sessions, and meetings will bring together artists, thinkers, farmers, scientists, po- litical actors, cultural project leaders, and local and European citizens to demonstrate the potential of culture-based solutions in transforming territorie.

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