Emancipation and creativity atlas: Participatory art and design, the societal image

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Abstract

Participatory art and design is an eclectic domain and an increasingly relevant trend. We have been witnessing the profusion of projects of an activist nature, simultaneously informed by ethics, aesthetics and politics, which aim to benefit society. Encouraging the social and cultural sustainability of citizens living in disenfranchised residential areas by developing their creativity in a systematised way is the scope of the present research. Through an experimental methodology focused on project development, three case studies are presented—*Netskola*, *Kowork* and *More South*—all of which took place in socially and culturally disenfranchised neighbourhoods of the wider Lisbon area, specifically in the cities of Amadora and Oeiras. Then follows a case study evaluation conducted using the Delphi method. The research concluded that participatory art and design is a holistic territory that can be understood as interdisciplinary or transdisciplinary and that this understanding can foster the development of alternative and innovative solutions that contribute to the sociocultural sustainability of vulnerable urban areas. Recognising the advantage of this expanded field and enhancing the socially engaged art domains is not only important for these areas of knowledge, which can thus develop further, but also for the many situations in society that can benefit from systematic creativity.

Keywords: Participation, Co-design, Social innovation, Societal image, Transmedia practice

Common ground

The research starting point is based on the recognition of weak common ground between the various practices of social art and the fact that this shared knowledge is the result of an interdisciplinary or transdisciplinary dialectic that could be further developed for the benefit of art, design and society in general. There is also the perception that the development of socially useful hybrid art initiatives is a means of intervention in society, with great potential for the development of social and cultural sustainability.

The finding of common social objectives and the use of similar methodologies and methods by different art practices is a phenomenon that touches upon all fields of the arts and has an ethical and political aspect in confronting social concerns. As far as research is concerned, visual arts and design practices take on particular importance. In certain cases, in addition to promoting reflection, representation or the presentation of some answers to a set of problems in society, these practices seek to intervene directly with concrete solutions.

Contemporary social art practices that are developed within certain communities have as their main goal the emancipation of the people involved so that they feel stimulated by the experience in which they participate (Helguera, 2011). In Bishop's (2012) view, this is an expanded field of post-studio practices that have taken over several designations, such as socially engaged art, community-based art, dialogic art, participatory art, collaborative art, activist art and new genre public art, amongst others.

On the other hand, through the creation of services, systems and digital products, design is increasingly interactive and participatory, as well as characterised by a dynamic and co-creative aesthetic, increasingly based on knowledge networks and participants' qualifications, then restricted to commercial products. These features sometimes result in more ephemeral or immaterial design approaches. Within this logic, many artists no longer make a clear distinction between their practice and a user-centred design approach, which is dramatically more political and speculative (Holt, 2015). Similarly, certain designers are experimenting with methodologies informed by participatory and dialogical aesthetics (Kester, as cited in Holt, 2015).

These are ambivalent art forms, which on the one hand give continuity to their disciplinary language, and on the other hand play a role in social intervention. When focusing on social issues, both disciplinary fields tend to be characterised by a higher degree of interdisciplinarity and transdisciplinarity. The question is the extent to which there is a mutual exchange of concepts, methods and methodologies in a complementary process, or even the existence of a disciplinarily more autonomous approach, but which goes beyond conventional limits whenever experimentation in other fields is necessary. Parallel to this question, it is important to mention the problem of the means of expression in the development of participatory art and design practices. This overcoming of borders is a sensitive concept because it contributes to the transformation of each discipline, thus surpassing the conventional approaches of each territory.

This takes into account that in visual arts one of the most used expressions is participatory art—as well as in design the denomination of participatory design—which is increasingly recurrent. Regarding the three case studies discussed further, the designation used to define the developed practice is participatory art and design. Regarding the artists and/or designers involved in the process, they are seen as conductors of a participatory project who seek to keep participants during the outlined activities so that they autonomously go ahead exploring knowledge. This is a way of promoting equality in which artists and designers in participatory projects have a role as conductors. According to Rancière (2002), this is a necessary quality for social sustainability, which needs agents for its promotion and permanent confirmation.

The social axis of the arts

Historically, the notion of holistic territory is a phenomenon that has its roots in the Western classic period, since the use of the *teknè* concept, in which there were present the notions of art and technique that served as the basis for the varied evolutions of art disciplines. At the end of the twentieth century, Galeyev (1991) created an open system to include art practices based on new techniques and technologies. The objective was to demonstrate the unity and systematisation of the existing art forms and to understand how they position themselves within an artistic culture. From this conceptual framework, an approach is made to the system of differentiation between the different arts to further propose the existence of a social axis with two distinct poles, namely the pole of social arts and the pole of self-centred arts (Figure 1).

This is a way of classifying all the existing art forms, which, regardless of whether they are framed by a particular art discipline, such as painting, sculpture, design, architecture, music, theatre, amongst others, have a greater or lesser degree of social action. According to this understanding, zero degrees of social meaning indicate art forms exclusively focused on questions of expression and technique, from which, according to the position in the referred axis, they may reveal greater social focus.

One of the precursors of social art forms that most influenced the territory in question is the artist Suzanne Lacy through the concept of a new genre of *public art* that she developed to characterise and deepen the

socially engaged art field. According to Lacy (1995), the artist imbued with an ethical sense articulates his/her thought and intentions with the ideas manifested by the social body in the public domain. In this sense, Lacy analyses different behaviours that an artist can have according to a scale between the public and private, such as the artist as the experimenter, as a reporter, as an analyst and as an activist. Parallel to this, Lacy develops the issue of public participation in the work of art, which is understood according to different degrees of responsibility, collaboration, proximity and involvement with the work of art.
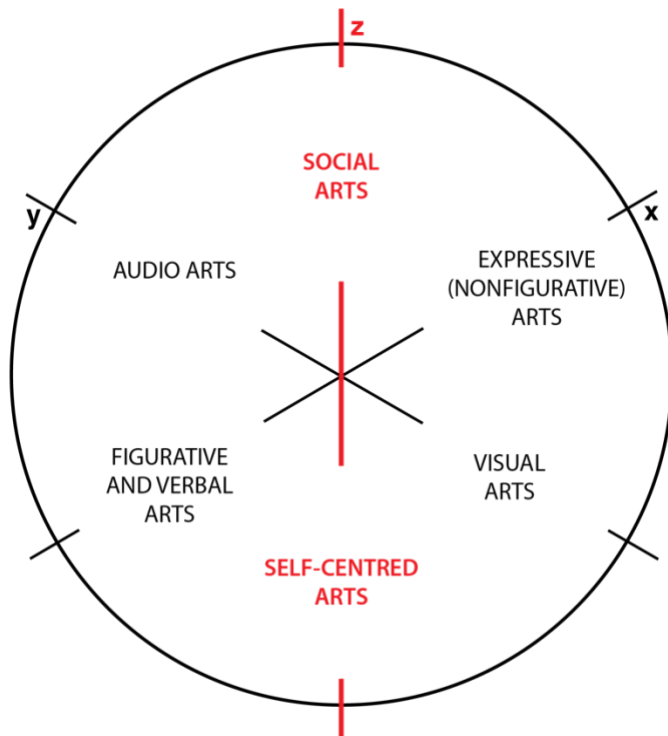

Figure 1: Social axis Z with two poles: The pole of social arts and the pole of self-centred arts.

This particular notion of activism is also followed in the sphere of design. Authors such as Fuad-Luke (2009) and DiSalvo (2012), amongst others, explore a notion of design based on civic reflection and political action with the influence of several areas of knowledge, as well as involving protagonists with different characteristics, such as designers and other professional or non-professional creative agents. This line of thought is a consequence of the criticism that was first offered by Papanek (1971) to the design discipline, which he considered to be linked to the consumerist culture that has propelled design culture since the first Industrial Revolution.

Within the scope of art and design practices that developed a culture based not just on techniques, technologies and aesthetics, but also underpinned by ethics, other authors were alerted to a set of social and environmental problems since the 1960s. A common feature is a relational and dialogical issue, which is transversal to all forms of social art and design. In the sphere of visual arts, the concept of participation and collaboration led artists to a different understanding of the logic of authorship centred on the artist or on a collective of artists to assume they are authors of events shared with other participants who, with different degrees of commitment, may also be considered as creative agents. In the scope of design, this relationship between various creative sources and protagonists is a situation of *diffuse design* and *expert design*, which is fundamental cooperation for the future development of society. A coalition not only focuses on the resolution of concrete problems but also the construction of social values and qualities (Manzini, 2015).

According to Manzini (2019), despite the neoliberal logic in various spheres of society, as well as in human thinking and behaviour, transformative social innovation processes occur in the opposite direction. These modes of action result from creative initiatives from citizens, which are characterised by being both individual and social, driving the creation or rehabilitation of links between people, as well as between people and the places they live in and, consequently, promoting the development of new communities. In this sense, participatory art and design is a significant way to systematise social and cultural innovation and strengthen democracy. Social innovation through creative practices and dialogic collaboration, in general, are ways of imagining and experimenting with social alternatives towards sustainability, where local initiatives are particularly meaningful, whose repercussions can generate other forms of development at a global level (Escobar, 2018).

Emancipation through participation
In the field of participatory design, a significant aspect is the array of different possibilities, specifically in terms of innovation, collaboration, emancipation and motivation, as well as concerning forms of public or community participation. These determine how the relationship between designer and user occur (Lee, 2006). According to Manzini (2015), there is now a relatively strong consensus around the idea that design is an activity shared by different players whose initiatives are based on the same principles of creativity and reinvention of forms of interaction with the environment. Some designers with scientific knowledge who are more sensitive to this problem have been looking for ways to relate with empirical designers and to collaboratively participate in the creation of products and services that better contribute to society. There are also increasingly design initiatives for social innovation that arise spontaneously and are promoted without the participation of design specialists, by citizens who act in isolation or organised groups, as well as by professionals from other art fields and related areas.

In tandem with creating coalitions between people with different forms of knowledge or finding solutions exclusively for human problems, it is important to mention the need for conductors of participatory art and design projects to establish other collaborations with non-human agents. Considering that there is active and continuous participation with more-than-human worlds (Escobar 2018), Holt (2015) argues that the environment should be considered a user and not just something to be explored as a theme or an aesthetic form. In Escobar's (2018) view, this is an understanding based on the effort to reconnect the domains of culture and nature, namely human and non-human agents, through theoretical and practical proposals, such as "visualising networks, assemblages, nature cultures, or socio-natures, or through and analysing the composition of the more-than-human worlds always in the process of being created by all kinds of actors and processes".

The critical issue for understanding participatory art and design lies in the way the respective conductors interact with people and the environment, in the relationship that is established between each art and design area with society in general, as well as the integration of new experiences and concepts within the scope of participation. Therefore, it is important to expand the field of participatory art and design to other fields of artistic collaboration and to benefit from the resultant synergies. In the scope of design, Lee (2006) argues that the way the designer-user relationship occurs is decisive for the different participatory design manifestations, such as in the cases of innovation, collaboration and emancipation. In the sphere of innovation and collaboration, the interaction is centred around the user. Regarding motivation, the difference lies in the fact that design methods are influenced by people's initiative. In the case of emancipation, the main issue lies in the fact that both the designer and the user play an active role

in a collaborative design process aimed at finding and implementing better solutions for the valorisation of a given social context.

Participatory art and design through emancipation, which was the methodology used in the case studies analysed hereafter, is a more user-focused model often sought by users. The relationship between the conductor and the user in this domain occurs horizontally in a creative equitable group, with the common goal of promoting its development. It is a way of encouraging and supporting people through co-creativity, and this usually occurs in small initiatives where the outreach and follow-up work between the conductor and the user is constant. It is from the opinions and experiences of each partner that the whole process is built. An important aspect of this concept is the fact of disseminating the transfer of design knowledge that can be freely used by the user (Lee, 2006).

According to Fuad-Luke (2009), the co-design methodology is another significant designation that brings together several practices of contemporary design that are determinants for the development of social innovation. The dynamic of knowledge based on co-design processes is open to the participation of different users, even if the contribution made by the empirical designers is not always helpful. The dialogical relation in which listening is as important as speaking is decisive for the development of participatory art and design. In this context, parallel to critical capacity and creativity, the artist-designer expert must develop his/her relational capacity to interact and enhance the co-design process. The dialogical method should not be used as an instrument to control the co-design process but to stimulate its development and keep it open.

Mechanism of co-design and societal image

Also important for the understanding of this common field of participatory art and design and the notion of transdisciplinarity among both territories is the idea of a transmedia practice, which is a concept created by the Fluxus artist Shiomi Mieko. The importance of transdisciplinary logic for understanding this hybrid art domain is related to the fact that it allows a better comprehension of the existing knowledge between disciplines whose boundaries are in constant dynamism as well as concerning spaces between them. This interstitial space is considered to be of greater relevance for the development of each disciplinary field (Nicolescu, 2010). The transmedia concept that was introduced by Mieko (2013) is a way of demonstrating the nature of her conceptual art projects, which were initially conceived for one specific medium and later assumed other interpretations and art forms by the artist and other Fluxus members. According to Mieko (2013, pp. 1–2), "… just as people continue their journeys by transferring from one type of transportation to another, an artwork can continue its creative evolution by transferring from one medium to the next".

Like Mieko's practice, the participatory art and design projects developed in disenfranchised neighbourhoods of Amadora begin by using design as a medium, namely through participation and co-design, to later become signifying objects through the reproduction of the communities involved in creative activities (Gorgel Pinto, 2017). The representation of communities is what constitutes the *Emancipation and Creativity Atlas*, which is an archive of photographs and videos produced during each of the projects, namely *Netskola*, *Kowork* and *More South*. Art and design practice is informed by aesthetic and civic questions whose purpose is the development of citizenship and sociocultural sustainability with the disenfranchised target populations. This atlas of images is the last stage of the systematisation of processes involving partners and participants in a continuum. The images and videos cannot be restricted to their form and appearance or as the outcome of only one author. They are also part of the participatory process whose main objective is to question and explore the common space between participatory art and design

and simultaneously demonstrate the potential of the arts for the development of social and cultural sustainability (Gorgel Pinto, 2019).

The whole process of *participatory art and design—the societal image* that was experimented with through the research case studies—is defined by specific objectives and by the systematisation of processes. Within the methodology of the three projects, it is important to note the idea of a mechanism for the coordination of all actors and constraints, as well as for system operation and the consequent production of specific contents. This mechanism is titled a *co-design machine* and has as a starting point the identification of a set of factors, such as the training needs required in the context, the participants' willingness to learn, the material conditions and the experience of the local participants with which the interactions occurred for the development of the project, as well as the perceived latent potentialities. The *co-design machine*, inspired by Meadows and Wright's (2009) systems thinking, is a mechanism to boost, reinforce and generate the growth of existing creativity in individuals and the community, and in turn contributes to the regulation of creativity capital (Figure 2). This means that it is a way of promoting the resilience and sustainable development of certain social groups as regards the ability to find different and original solutions to situations of inequality and social vulnerability.
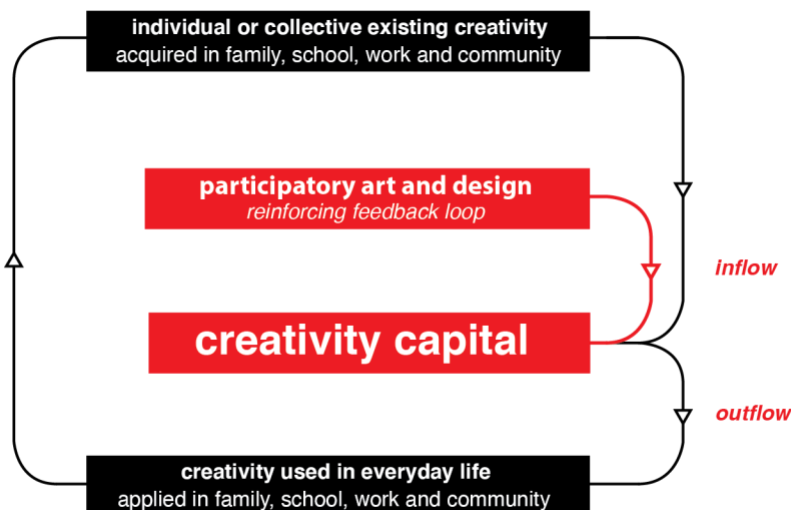

Figure 2: Co-design machine systematisation: A process to boost creativity in the individual and the community.

The *co-design machine's* main goal is to create a small-scale dynamic that seeks to influence the sociocultural structure of the larger-scale system, which is characterised by slow and stabilising development. It is a socio-technical system (Manzini, 2019) focused on developing solutions to real problems, as well as fostering the common good. In Wahl's (2016) understanding, this type of smaller system has the advantage of being faster and thus affecting larger systems with more efficiency, either through a chain reaction or through a "transformative (r)evolutionary" development. In this sense, the *co-design machine*, operating in the local sphere through a practice of participatory art and design with citizens in vulnerable situations, aims foremost at emancipating them, as well as rehabilitating the sociocultural fabric creativity in a broader sense.

Case studies in disenfranchised neighbourhoods

The three participatory art and design projects developed and reproduced in the *Emancipation and Creativity Atlas* are entitled *Netskola* (Image 1), *Kowork* (Image 2) and *More South* (Image 3). These case studies took place in the Amadora and Oeiras municipalities.

Amongst the most significant phases that are present in all projects are the interaction with local associations with roots in the territories, the existence of facilities and equipment that these organisations have and made available for carrying out each workshop, the voluntary collaboration of residents participating in the activities, the fact that these occurred in places where people live, the choice of themes and educational activities, as well as the definition of purposes related to the people's interests and willingness to participate in learning and creative processes, and the dissemination through an archive of video and photography.

Image 1: Netskola project: ICT workshop with adults.

The *Netskola* (2013–2015) project was the first intervention to take place. This initiative was developed in disenfranchised neighbourhoods of the city of Amadora in partnership with local private social solidarity institutions. In this case, an educational service was created in the field of computer literacy and photography, and it was open to participation by locals, mostly African or Afro-descendant. The activities took place in two local associations that people often use for social and educational support.

The *Kowork* (2015–2017) project resulted from a collaboration platform between the Faculty of Architecture of the University of Lisbon and the local association Moinho da Juventude (Youth Mill in Portuguese) in the Cova da Moura neighbourhood, Amadora. The main objective was the creation of a training course focused on the development of skills in design to promote the institution's carpentry. In the context of creative stimulation and critical thinking, the participants of African descent were led

to survey latent problems in the neighbourhood and to propose possible solutions. In this sense, pieces of urban furniture were produced and installed in various areas of the neighbourhood, such as garden benches and litter bins built with reused wooden pallets.

The *More South* (2017–2018) project was based on a proposal made by the Aga Khan Foundation in Portugal. A collaboration was initiated to implement a socially engaged art project with a group of African immigrants living in different neighbourhoods in a creative and participatory project in which design outcomes were developed. Based on the participants' knowledge, the production of cloth bags with capulana (printed fabric used in some African countries) applications was carried out. Visual poems, also created in a participatory manner, appeared on bags. The idea was to develop a survey of expressions from various African languages and Creoles informed by the knowledge of those involved and further elaborated through graphic compositions.

A common characteristic of the three case studies is the fact that they initially worked through the organisation of workshops and other educational activities and then unfolded into significant objects through the reproduction of the initiatives. This kind of societal image constitutes a photographic testimony through which the spectator metaphorically participates in the project. The observation of these societal reproductions requires a critical perspective of the sociocultural context in question, shaping a political attitude towards public life (Azoulay, 2015). Through the *Emancipation and Creativity Atlas,* the viewer becomes a witness of the evidence produced as well as the subject of a reflection around the permanent need for support and requalification of communities living in disenfranchised neighbourhoods (Gorgel Pinto, 2019).

Image 2: Kowork project: Design workshop.

A negative aspect was the participants' precarious condition, which generally makes it impossible for them to be more involved in the initiatives. This is something that can be minimised through alternative forms of interaction and by valuing empirical knowledge that can contribute to a greater commitment of the participants and reduce existing inertia. On the other hand, it is possible to promote group cohesion through an involvement adapted to each situation and through the accountability of participants to certain tasks. Another concern was the possible lack of interest from the community in the participatory actions, and these can be minimised through the creation of collaborative educational contexts of their interest and by the perseverance of some participants in the project who are more autonomous and proactive. Amongst the qualities that can strengthen the experimented participatory art and design practice, what stands out are a) the valorisation of the aesthetic dimension of ethics, b) the use of a transdisciplinary methodology based on several means of expression for the benefit of social objectives to be achieved and c) the level of the relationship between art and social innovation.

Image 3: More South project: Engraving and sewing workshop.

The possibility of the adoption of the projects by the communities or by partner institutions is another advantage that can be leveraged, given the evident improvement that these actions bring to the communities in question. Through the experimented systematisation of the processes, it was proven to the partners that this kind of collaborative work is a benefit that can be continued and deepened. Also, it was demonstrated to the participants that with their will and creativity and these kinds of collaborations, it is possible to aspire to more sustainable sociocultural conditions.

Establishing consensus through the Delphi method
The application of the Delphi method focused on a set of questions with relevance for the study. The reflection on the issues and topics considered was crucial and resulted from the analysis and exploration of information collected through a questionnaire to reach a consensus. Another decisive aspect for

common understanding is the fact that there was an eclectic group of experts whose territory of origin corresponds to the various areas that inform the research. Designers, artists, theorists in both areas and other experts with experience in public affairs were part of the panel that allowed the application of the Delphi method.

The Delphi method was used because it is an effective way of organising a group communication process, which enabled interaction with a panel of specialists to function in the critical analysis of a complex and subjective problem (Graham et al., 2003). In this context, judgements, opinions and convictions were systematically collected and structured, giving priority to the consensus creation, but also considering divergent points of view. Among the invited personalities to participate were design theorists such as Alastair Fuad-Luke and Maria Hellström Reimer; artists with a practice marked by the involvement with communities and by participatory art forms, such as Jane Gilmor, Virginia Fróis and the Wochenklausur collective; designers with an activity focused on participatory design and co-design, such as the collective Fermenta; a professional photographer and designer, David Van Allen; and professionals in public functions, such as Ricardo Robles and Ana Isabel Ribeiro from the Lisbon municipality, as well as Mário Campos from the Almada municipality.

The panel was asked a series of questions, and they answered on the main aspects that inform the developed participatory art and design practice. The members of the panel also analysed and justified the resultant different perspectives. The main objective was to test the concepts and the experimented practice from a multitude of disciplinary perspectives. The inquiry process consisted of two multiple-choice questionnaires with several relevant questions for the research. In the first questionnaire, only five questions did not receive the intended result. Subsequently, based on the five questions that did not obtain consensus, plus the set of answers that did not reach strong agreement, the study continued with the application of a second questionnaire. This last approach to the expert panel resulted in a consensus on all issues.

Amongst the expressed thoughts, the appreciation of cultural capital through an emphasis on art, heritage and plurality stands out, as well as the fact that the creative input of specific communities and citizens, in general, should be recognised and supported by professional artists and designers. Thus, more and better conditions for artists and designers to develop initiatives to encourage creativity and social innovation are necessary to improve creativity amongst citizens living in vulnerable areas.

Regarding the methods and methodologies of participatory art and design, the panel highlighted the understanding of common aspects that are informed by both politics and aesthetics. Depending on circumstances, this area of knowledge should be seen as a whole and as an interdisciplinary or transdisciplinary phenomenon.

Considering the different targets and forms of expression produced during each project (participants, community, society, art and design specialists), another consensual view was the understanding of different possibilities of interpretation derived from the participatory interventions. The proliferation of participatory art and design initiatives of an activist nature is a relevant way to boost sociocultural transformation, especially the promotion of citizenship issues in a sphere of sustainability, while reacting critically against the political agendas of certain organisations with social responsibility. This kind of practice is thus an artistic phenomenon, informed by ethics, aesthetics and politics and aiming at the involvement and collaboration with citizens for the experimentation and implementation of alternative sustainability models.

Concerning the dialogue between artists and designers with participants to stimulate interaction and optimise the collaboration process, the panel agreed that this is a core value in the social innovation process for the emancipation of citizens living in disenfranchised neighbourhoods. In this context, the use of participatory creation methodologies, particularly co-design, is a relevant medium for systematising methods of participatory art and design.

Finally, the expert panel acknowledged that the representation of citizens residing in disenfranchised areas through images of their engagement in creative initiatives for social innovation is a proactive form of representation that goes against the usual reproduction of stigmas. These and other consensual opinions can be better analysed in the questionnaires (Appendix 1).

Conclusions

The results obtained in the present research can be verified in several ways. On the one hand, through what was achieved with each social group, and on the other, through the generated intersubjectivity between the areas of knowledge in the fields of design, visual arts, culture, education and social action. Regarding the developed initiatives in the disenfranchised neighbourhoods, the outcomes were not only recognised by the participants, but it was also possible to confirm through their interest and constant presence in the development of activities that these types of actions are significant and contribute to the residential areas that engaged. The projects' implications in society are also revealed by the fact that they lead participants to the production of contents and objects with public interest and utility. Also, the outcomes are a testimony of creativity and civic participation in community life. In the *Netskola* case, these aspects were less evident because the project participants produced only small, illustrated texts about cultural references with which they identify themselves. However, both in *Kowork* and *More South*, through the creation of urban furniture and fabric bags with stamped visual poetry, value and impact were more evident for the local community, society in general and the activists of the established platforms.

Regarding the intersubjectivity generated in the territories of art and design, as well as in the areas of culture, education and social action, this was measured not only through the involvement with each of these contexts but also through their overlap. Within the scope of the design discipline, the understanding of the participatory and transmedia practices in question and the theoretical implicit issues were predominant since the study started from the design discipline. This research characteristic is a relevant aspect that demonstrates the openness of design and the ability to expand to other forms of knowledge.

In the areas of culture, education and social action, the generated knowledge resulted from involvement with different organisations within the scope of the completed projects. These associations of social solidarity and non-governmental organisations, with which the intervention platforms have been created, have in general professionals with qualifications in areas such as psychology, sociology, economics and social assistance with whom the knowledge exchange was enriching. It should also be noted that these types of institutions are promoters of educational and cultural activities with experience in using public funding, as well as experience dealing with different local entities. In this context, in the development of the projects, through collaboration with local organisations and established contacts with the heads of public entities in these territories, it was possible to demonstrate the relevance and usefulness of this type of participatory art and design project, as well as discuss and disseminate among those experts some of the main concepts and the modus operandi.

Among the objectives achieved, it is important to highlight the production of a photography and video archive that represents the developed practice. Regardless of the citizenship status of all the case studies, the existence of another form of citizenship emerges, made possible through the imagery in question. This is an archive with images showing a disenfranchised community that lacks social support to unveil the presence of a rich culture. However, what is worth noting is that despite the many adversities in these marginalised places of our society, there are creative citizens full of knowledge and ready to pursue life opportunities (Gorgel Pinto, 2019).

For further research in the same field, the lessons include fostering pluralism, eclecticism and a transdisciplinary approach. Considering that this type of socially engaged art initiative is characterised by multiplicity, the coexistence of different aspects and is constituted by elements from several origins, it is pertinent that different artistic approaches of social character seek other possibilities of intervention with similar objectives and without the loss of identity. If the initiative comes from the visual arts or design, for example, and within these with different means of expression and specificities, it is constructive to maintain an attitude that assumes itself by its characteristics and disciplinary context, at the same time that it is informed by other methods and methodologies, whether for their use or simply to better reflect on their condition.

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Appendix
Selection of questions from the first and second questionnaires:

Given the existence of several participatory art practices with social groups and communities, namely in the sphere of visual arts and design, how relevant is the fact that these disciplines inform each other concerning the methodologies, methods and means of expression? [75% *Very relevant*]

How do you consider social art and social design as disciplinary practices? [75% *Depending on the project circumstances, an interdisciplinary or transdisciplinary phenomenon*]

How important do you consider the proliferation of social art and design initiatives of an activist nature, whose objective is to boost sociocultural transformation, especially the promotion of citizenship issues and their respective interests and ambitions in a sphere of sustainability, while reacting critically against the political agendas of certain organisations with social responsibility? [75% *Important*]

In parallel with the critical and creative sense, how relevant is dialogue between artists and designers with participants to stimulate interaction and improve the collaboration process? [90% *Very relevant*]

How important is the use of art and design for social innovation focused on the emancipation of participant citizens? [80% *Very important*]

How important do you consider the use of participatory creation methodologies, namely co-design, by other disciplines in the field of social art? [88% *Relevant*]

Do you agree that the representation of groups of citizens living in disenfranchised areas through images of their engagement in creative initiatives for social innovation is a proactive form of representation which goes against the usual reproduction of stigmas? [80% *Agree*]