



COMMUNITY ENGAGED RESEARCH IN AN UNESCO WORLD HERITAGE SITE

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KEYWORDS

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ABSTRACT

WITH THIS PAPER, WE WISH TO SHARE THE EXPERIENCE OF AN ARTS-BASED ACTION RESEARCH INTERVENTION IN THE SOFIA STREET, IN COIMBRA (PORTUGAL), A CITY STREET THAT WAS INSCRIBED AS AN UNESCO WORLD HERITAGE SITE IN 2013. THIS INTERVENTION IS PART OF THE BIGGER ACTION-RESEARCH PROJECT NAMED ARTERIA (2018-2020), WHERE WE WISH TO EXPLORE THE POSSIBLE CONNECTIONS BETWEEN THE ARTISTIC PRACTICE AND THE FIELD OF SOCIAL SCIENCE. IN THIS PAPER, WE DESCRIBE HOW THE FIELD RESEARCH, WHICH TOOK PLACE IN THIS STREET (THE PREPARATION OF COMMUNITY WORKSHOPS AND THEIR IMPLEMENTATION), OFFERS A PROCESS OF METHODOLOGICAL EXPLORATION ON HOW SOCIAL SCIENCE METHODOLOGIES MAY BE ARTICULATED WITH THE PROCESSES OF ARTISTIC CREATION. WE SHOW HOW THIS CAN BE DONE BY DEVELOPING INNOVATIVE APPROACHES TO CULTURAL PARTICIPATION THROUGH THE PROCESS OF IMMATERIAL CO-CREATION OF KNOWLEDGE. AT THE SAME TIME, WE SHARE REFLECTIONS ON HOW THE ARTISTIC INTERVENTION MAY HAVE AN IMPACT ON THE SOCIAL AND CULTURAL TRANSFORMATION OF SOFIA STREET.

AUTHOR BIOGRAPHY

CLAUDIA PATO CARVALHO IS A POSTDOCTORAL RESEARCHER AT THE CENTRE FOR SOCIAL STUDIES (CES, PORTUGAL) IN THE ACTION-RESEARCH PROJECT ARTERIA. THE PROJECT'S GOAL IS TO CREATE A CULTURAL PROGRAMMING NETWORK AND ARTISTIC PROJECTS OF INTERVENTION IN EIGHT CITIES OF THE CENTRO REGION (PORTUGAL), FOCUSING ON COLLABORATIVE METHODOLOGIES OF CULTURAL PARTICIPATION AND KNOWLEDGE GENERATION. HAS COMPLETED HER PHD IN SOCIOLOGY BY FEUC, UNIVERSITY OF COIMBRA (PORTUGAL), IN COLLABORATION WITH COMMUNITY INNOVATORS LAB (DUSP, MIT, USA).

Introduction: Presentation of the Arteria project in a cultural participation context

The Arteria project is an action research project, coordinated artistically by the professional theatre company O Teatrão (Coimbra, PT) and academically by the Centre for Social Studies (Coimbra, PT). The aim is to create a cultural program network of agents from eight cities from the Centro Region of Portugal: Coimbra, Figueira da Foz, Ourém, Viseu, Guarda, Belmonte, Fundão and Ourém. The project is presently funded by the European Regional Development Fund (FEDER) under the technical supervision of Regional Coordination and Development Commission of the Centre Region of Portugal (CCDR). This network seeks to structure the circulation of cultural production in the Region and to encourage a greater professionalization of these agents through an innovative practice of artistic creation (linking the local authorities, knowledge production centers and local cultural agents), thereby contributing decisively to the enrichment and valorization of the cultural offers in the region. The project is itself understood as an innovative practice in the cultural field to work within and artistic project with a set of partners and institutions who represent themselves a radiography of these communities. The project also promotes the need for the circulation of information and working ability in mobilizing these communities.

The triptych involved in the creative process in each city – municipalities, universities/polytechnic institutes, cultural agents (among others, social and cultural institutions) – aims to transform cultural dynamics by creating conditions for local authorities to understand the production and creation practices of cultural agents, working with them in greater complicity. It thus promotes a close relationship between academic research and social reality through cultural and artistic intervention, especially with respect to higher education institutions, influencing how knowledge is produced and how it is disseminated. Cultural operators, in turn, deepen the knowledge of one another and develop collaboration possibilities and artistic intersections, which promote reflection and discussion.

Within the larger field of cultural participation, we wish to present and discuss a specific methodology adopted in the preparation of the context of intervention of the Arteria project in the city of Coimbra. Specifically, Sofia Street and its present state of cultural and social degradation were the starting points for the development of an approach to cultural participation. By presenting this methodology, we wish to contribute to the field of cultural participation and show how participatory methodological innovation in an UNESCO World Heritage site can bring change and urban transformation – as a direct result of the project of artistic intervention that is taking place in Sofia Street. The unique character of this case is related to the fact that it considers the need to involve community agents (businesses, residents and other local services and institutions) in a process of co-design, co-creation and reflective thinking. This process brings together different constellations of cultural and social actors (businesses, residents, institutions, local organizations, municipality, researchers, among others), who are willing to work together to transform how Sofia Street is perceived by the city at large and what possible roles it may come to play in the future. Below, we present the methodology that was conceived through this process.

We bring to the forefront of the discussion how different sectors of a community can be involved in these co-creation processes and may participate and be directly involved in the transformation of their own neighborhoods. By sharing this methodological experience in the context of the Arteria project, this article offers concrete articulation to the juncture between theory and practice, between what is shared in the literature in the field of cultural participation, what can be highlighted from the Sofia Street case and how these processes may advance knowledge in the cultural participation field.

The final goal is that this participatory process and the results can be used to inform the process of artistic intervention that will take place in Sofia Street in the summer of 2018. The logic of implementation of Arteria in the eight cities of the Centro Region, and in Coimbra, is then based on two forms of articulation between arts-based approaches and the field of social science. The first one supports the action research process and relates to an array of collaborative and participatory workshops, designed and implemented locally in each city. The second one integrates the artistic intervention project that takes place in each city/territory. The first form of articulation generates the material that will be used as a starting point for the artistic intervention project, which will then feed into the knowledge generation process.

The context of the Sofia street: history and the unrecognized cultural, social and economic importance of a street

It is pertinent here to recall some information about the origins of Sofia street. From 1527 on, the material and spiritual reform of the Monastery of Santa Cruz took place and an university center in Coimbra was created. According to Maria de Lurdes Craveiro (Craveiro, 2009), the Sofia street definitively consolidated the city of Coimbra as a cultural center and national university center. The street was built in 1535, as an artery of unusual breadth for the time. After the creation of the first colleges (S. Miguel de Todos os Santos) in 1535, the academic structures were defined in 1548, when the College of Arts was created. But it is from the Colegios dos Crúzios that Sofia Street is projected as an enterprise of the Monastery of Santa Cruz. With the definitive transfer of the university to Coimbra in 1537, the religious orders were also established in the street. In this way, the colleges in this street were affirmed, and after the extinction of the religious orders in 1834, they became subject to successive renovations. This street stood out from the narrow, winding loop of the surrounding alleys, and was from the outset designed to house the university colleges that D. João III returned to Coimbra, installing the main buildings on the Real Paço (Craveiro, 2009; Câmara Municipal de Coimbra – Departamento de Cultura, 2009).

This new and monumental urban structure gave a very particular symbolic feature to the construction of the schools, realized from 1537. From then on, and up to now, the history and life of the city remained closely linked to the university. However, despite the dynamism that the urban structure created and sustained, Sofia Street remained for centuries relatively remote from the traditional urban rhythms, as a true “university city” and noble street, around which was a neighborhood occupied by students. The street was not open to ordinary trade until the nineteenth century. According to Walter Rossa, in what concerns the history of Sofia Street, it is worth more for its architectural and urban materiality, for its role as an *ensanche* in a stunted city, for its long and rich process of transformation, than for the frustrated functional and ideological plan, which determined its conformation, but was never fully realized. The absolutely controversial character of its history and foundation is of increasing importance (Rossa, 2006: 19).

In sum, Sofia Street, apart from its architectural significance, did never assume its full potential as the main center of knowledge and as the core space of Coimbra University. This role was assumed by the uptown area surrounding the university tower. It is from this paradox that the street today suffers from a complete lack of functions, social importance or any other kind of widely recognized cultural, economic or social value. The development of methodologies of cultural participation may help to redefine new social and cultural functions for this part of the street, bringing different community voices to the forefront of processes of cultural transformation and community rehabilitation. With the work presented in this article, I wish to bring reflections on and contributions to how cultural participation may bring renewed importance to this street.

Co-creation of knowledge: Scientific knowledge, community-engaged research and artistic practice

In the following, I address the way in which social science research can be understood as a process of community building and community transformation and how educational action research (Coutinho et al, 2009; Noffke & Somekh, 2010) can in fact be directly connected with processes of cultural participation at community level. This approach poses a set of challenges and a need to understand how knowledge is produced at the level of academic institutions. Also, we need to consider how community building is developed as an on-the-ground process that involves different types of partners and different political interests and challenges that are mostly of importance to minority groups (Lewin, 1946; Hou, 2013). What is presented here for discussion, on a theoretical and practical level, is how the co-creation of knowledge may be a strategy for linking new processes of knowledge production, where different sectors of society need to work together: academia, the cultural sector and citizens in general. So, the intention is not to ground the reflection in one specific area, but to facilitate the reflection on how different areas of knowledge generation may be intersected.

The example presented in this article offers a space for the development of critical research on co-creation processes and its input to local communities, policy and urban transformation, informing the international trend towards the shift from government

to new forms of governance (partly bottom-up). The concepts of 'cultural governance' and 'co-creation' (Weber, 2010; Baltà Portolés et al., 2014; Durie et al., 2011; Elliot, 2009; Gilchrist et al., 2015; Katz & Earl, 2007; Wood & Brown, 2012) are sub-jacent to this discussion and are important to contextualize and justify the methodological approach of the Sofia Street project. The methodology, which was used in the Sofia Street workshops, was designed and implemented using a participative and inclusive approach with the intention of capitalizing on innovative ways of knowledge generation and on the ground-breaking potential of the combined strategies of collaborative knowledge generation and knowledge to action.

The discussion is focused on how social science research may be created, specifically in the Arteria project and mainly in what concerns the Sofia Street intervention. The approach specifically applied in Sofia Street brings to the forefront of the discussion a set of possibilities on how knowledge may be produced, by whom and how it is absorbed and co-created by communities, directly influencing the citizens' relation with urban spaces. In this specific case, the fact that Sofia Street is a UNESCO Heritage site brings redoubled possibilities in terms of how knowledge can be attached to the immaterial component of the street patrimony. In this context, the conditions for working on the intersection between social science research and artistic and cultural related approaches are established. Civil society groups and other culturally and socially diverse communities, institutions and social and cultural actors are typically not consulted or involved in knowledge generation and in designing new forms of governance and participation that influence the decision-making processes. The cultural field seeks a more responsible scientific perspective that aggregates the Sofia Street stakeholders in a participative cultural mapping effort.

In the context of intervention in Sofia Street, a set of methodological approaches were tested in order to experiment with the contextual meaning of a cultural mapping effort that is based on a direct connection between the methodologies of the arts and the social sciences. According to Steyaert, it is in the politics and aesthetics of invention and intervention (Steyaert and Beyes, 2011) that there is a space to articulate social sciences with efforts of artistic intervention. This is specifically the case of Sofia Street. The different phases of the participatory cultural mapping process are presently being used for initiating the process of creation of the arts intervention project for the street. Spaces of intersection are then established at different levels (theoretical, practical, interventive), and overlaps happen as a direct consequence of knowledge production.

The relation between participation and arts-based approaches adds importance to the possibilities offered by arts-based action research. In recent years, growing importance has been given to the incorporation of artistic methodologies in practices of action research (Lykes, 2001; Fisher & Phelps, 2006). In fact, all around the world experiments have been made to integrate the arts in conducting and communicating action research projects. From Canada, Switzerland, Austria, Denmark and United Kingdom, some examples drawing on theater (Beyes & Steyaert, 2006), mural-making and installations, among others (Brydon-Miller et al, 2011), enhance new approaches to the process of knowledge generation. In an Italian context, very recent approaches have involved exploring how visual methods have proven effective in interpreting the needs of local citizens (Arcidiacono et al, 2016). A book by De Bruyne and Gielen focuses on examples of community arts projects and approaches to the field that are currently being explored in several European countries like Belgium (with the music production organization MET-X) and the Netherlands (with the community art project *Zina*). The Arteria project and specifically the work that we have been doing in Sofia Street integrates the co-design of methodologies – between social science, the arts and cultural practices – and includes a process of documental background that will inform how the arts intervention project will be developed. This type of approach uses artistic practices in combination with the documental approaches of social science to produce social transformation and innovate the field of cultural participation through the artistic practice (De Bruyne and Gielen, 2011).

From another perspective, it is also important to reference additional ways of involving citizens and communities in the making of place, where they become directly involved, in a participatory way, in the design, implementation and evaluation of participatory place-making (Hou, 2013). Practices of place-making take many formats. One of these formats is what is called 'site specific art projects' (or documental practices), which also applies to the Sofia arts intervention project. Such projects are very much connected with the ontological politics of action research (Papastergiadis, 2008). These formats interrupt the everyday use of social space and, at the same time, develop different types of connections with local communities. Different formats of interrelation with communities take place through the development of documental approaches and articulation between social science methodologies and methodologies of the artistic practices.

These approaches have concrete implications on the way in which action research can relate to the possible performative character of artistic practice towards developing a performative notion of action research (Steyaert and Beyes, 2011) and a

reformulation of the character of knowledge creation in the field of social science. Steyaert and Beyes refers here to the artistic practice that enables the creation of spaces of articulation between action research, within the field of social science and the artistic practice itself. There are specific aspects of the arts that favor that performative notion, mainly reflective thinking, the degree of commitment and individual participation, and the creation of alternate imaginaries. This type of intervention is characterized by a set of interrelated features: they draw attention to the relational character of a specific site, call attention to the need to reformulate the community's relations to the public space (Beyes, 2010) and directly interfere with how the social is assembled in a specific context. These characteristics suggest that these types of interventions are not only related with the physical conditions of the site, but also connected with the social, cultural, economic and political circumstances of that specific site (Kwon, 2004). There is then a socio-spatial discourse that art historian Rosalyn Deutsche refers to as an 'urban-aesthetic' or 'spatial-cultural' discourse (Deutsche, 1996), which combines ideas about artistic practice and activity, on the one hand, with theories of the city, public and social space, on the other (Kwon, 2004).

It is in this theoretical context where a spatial-cultural discourse is developed that we situate this paper. From the methodological experience provided by the Sofia Street project, we wish to provide reflections on how the artistic practice needs to be directly connected with the questions concerning art as a spatial and politically problematic theme. It is under this umbrella of the relation between art, space and a spatial-political type of relation that we bring to the forefront the discussion the Sofia Street methodology of intervention.

This political component of the project therefore seeks to develop the innovative and ground-breaking potential of two complementary approaches presented through collaborative knowledge generation (CKG) and knowledge to action (KTA) (Bruner, 2004; Durham Community Research Team, 2011; Alcorn, 2010), implemented as exercises towards understanding methodologies of co-creation of knowledge. Located in the practice of participatory action research (PAR), we believe that the investment in research based on CKG and KTA principles can directly influence how co-creation is developed. Furthermore, it may have an influence on cultural policy, cultural institutions and communities at large, specifically in participatory governance of cultural heritage and in implementing responsible research and innovation in the cultural field. To achieve these goals, applied research is needed, relating culture with democracy through evidence based on participatory governance of cultural heritage.

Methods

Mapping the street

To gain understanding of the profile of this street, different types of information about Sofia Street were gathered: historical documents, institutional documents, architectural plans, Coimbra University, Alta and Sophia Master Plans (which were included in the proposal as the city areas nominated for inscription on UNESCO's World Heritage List). An array of research papers and books about Sofia Street and the city of Coimbra were also gathered. Several local institutions were contacted and asked to share information about the profile of this street, namely the local Municipality (Department of Housing, Department of Culture and Urban Rehabilitation Division – DRU), the Agency for the Promotion of the Downtown Area (*Agência para a Promoção da Baixa de Coimbra*, APBC) and RUAS Association – Recreate the Univers(c)ity Uptown and Sofia, responsible for the management of the property of Coimbra inscribed as a World Heritage Site.

Creating on-the-ground relations – inviting the people

In addition, different contact inventories of public services, business services, and residents were collected to compile a Sofia Street database.

Two months prior to the day of the workshop, we initiated a process of direct contact with the different people, services and businesses from the street. The goal was to contact all these different inhabitants and institutions of Sofia Street and invite them for a set of participatory cultural mapping workshops, where participants were challenged to design and make their own cultural maps of the street and rethink possible future cultural transformations and the cultural potential of the street.

One intensive week was dedicated to the door-to-door contact, focusing on a direct relation with businesses, services and

residents. A short ad was handed out to all the potential participants, and names were gathered in order to complete the detailed mapping. It was interesting to notice how individuals and institutions were, in most cases, available for collaboration and interested in being part of a participatory project that includes a possibility for a transformation of their relation to the street. Three weeks later, we went back to the field, already knowing with whom we were going to talk to and with a strategy of how to approach each resident/service/business to commit them to participate in the workshops.

Designing and facilitating the cultural mapping exercise – participatory workshops

The concept behind the workshop design was based on the question of how to socially and culturally transform Sofia Street through participatory cultural mapping, by exploring its relation with the artistic practice and by reworking the immaterial relation of local communities and stakeholders to the material space and immaterial heritage of Sofia Street. This immaterial component was in fact the most important one, with residents, services and businesses sharing individual stories about their historical connection with the street. The inscription of the street as an UNESCO World Heritage Site inspired new interest and opportunities for the city of Coimbra. However, local inhabitants (businesses, services and residents) have little or no connection with this inscription, many of them do not even recognize the effective patrimonial importance of buildings. We believe that a participatory cultural mapping exercise may help to resolve this contradiction. By involving the local electorate (businesses, residents, services, municipalities, cultural agents, researchers) in defining the cultural values and significance of the cultural site to them, this UNESCO World Heritage Site can become of great interest not only to tourist, but to the local community at large. In fact, it can even reframe a new cultural and political role for Sofia Street. This experience may then create an opportunity for questioning how participatory cultural mapping can influence the relation between art, space and a spatial-political type of relation. An effective transformation of this spatial-political type of relation between the local users and the street is one of the main transformations that may occur as a direct result of the participatory workshops and of the artistic intervention in Sofia Street. With this approach, we have transformed the character of the relation between residents, services, businesses and the street, by bringing to the forefront their immaterial cultural connections with Sofia Street. Consequently, renewed importance was given to the political relation to that specific space, as the immaterial cultural mapping endeavor described is the starting point for the process of artistic creation.

The main goal of the workshops was to bring businesses, services, residents, municipality and cultural agents to acknowledge the cultural importance of the site, through their participation in the making and sharing of cultural maps of the street. Participants co-designed and co-created an array of five maps, which included mapping the immaterial components of Sofia street. This immaterial mapping effort, which was generated through two workshops that took place between June and September 2016, produced an array of “Immaterial Co-Created Knowledge” that would not have been possible if the mapping was done solely by researchers. Through the generation of these maps, the locals became committed to the collection and interpretation of the stories, official events, figures, expressing their spatial connections with the street itself and how they felt the city could be transformed in the future. This approach brought very specific contributions to the “Immaterial Co-Created Knowledge” process. In sum, what was required was a commitment of the street participants to become involved in immaterial mapping, trying to discover cultural mapping perspectives about this street. In order to establish a common understanding of the cultural importance of Sofia Street, we needed to differentiate and organize the different groups of participants.

What follows is a list of the various participants present at the workshops (28/06/2016 and 28/09/2016): A Nova Penta Bakery Lda; A Cova Funda Restaurant; Ferreira Jewelry store; A Escola da Noite theater group; College of Nossa Senhora da Graça – Ligue of Combatents (Portuguese Army); 25th of April Nursery and Pre-School; Cavalinho Shoe and Purse store; Patrocínio Tavares Real State; Housing Department (Coimbra Municipality); Portuguese Pension Association (*Previdência Portuguesa*); Sofia Café; Pingo Doce Supermarket; College of Nossa Senhora do Carmo - Third Order of Saint Francis; Coimbra Health Clinic (*Casa de Saúde de Coimbra*) – College of São Pedro dos Terceiros; Coimbra Municipality; University of Coimbra; Hair dresser Maria Teresa Cardoso; Children’s clothes store Kids Outlet Carlos Freitas; Figueiredo Pharmacy; Assistance, Development and Professional Education (ADFP) Foundation; Shoe Store Quintas; Theater Company O Teatrão; Centre for Social Studies, University of Coimbra; A Nova Penta Bakery; Sofimoda Clothes Store; the Bank Caixa Geral de Depósitos (CGD), 25th of April Documentation Center, the Court of Appeal and the Agency for the Promotion of the Downtown Area (*Agência para a Promoção da Baixa de Coimbra*, APBC). This list is a result of the mapping effort that was done in the

beginning of this work and represents the initial cultural and social overview of businesses, services, organizations and institutions that inhabit the street and which demonstrated an interest in being part of this action-research process.

After a brief presentation of the Arteria project, its goals and main objectives as well as a summary of the structure of the workshop were presented to the people and the main methodology adopted was shared. The challenge was that, after dividing the participants randomly, each group (of a total of five groups) worked on the cultural mapping and design of an immaterial perspective of the street. Each group was asked to identify historical events, happenings, characters, stories or other type of initiatives that were connected (past) or are connected (present) with the physical space of the street. This immaterial mapping effort is unique and very relevant to the process of creation and the intervention in Sofia Street. It adds to the normal process of cultural mapping done by researchers, as it brings an immaterial dimension brought by the people who have an experiential relation with the street.

What follows is a description of how this process of immaterial cultural mapping was developed. Each group was assigned a map with a basic structure of the street, where all the main stores, services, historical buildings and institutions were properly identified. They then had to use the map to identify events, happenings, characters and stories about Sofia Street. Blue color denoted the past and red color denoted the present. A group discussion took place to better justify what was represented on the map and why. After that, stories and events were shared between the participants. The identification was done by placing a post-it on the map, describing what has happened and making clear the relation with the physical space of the street. The important thing was the relation between the happening/story/character and the street space, so that a direct connection could be established. Each group also had access to a flipchart where more detailed information could be added to clarify the choices made. After one hour of group work, a representative from each group presented the final map to all the participants. Contributions from the other participants were integrated to complete the five cultural maps. Below is presented, as an example, the final composition from two of the groups (Fig. 1 and 2) and a summary of the methodological process (Table 1).

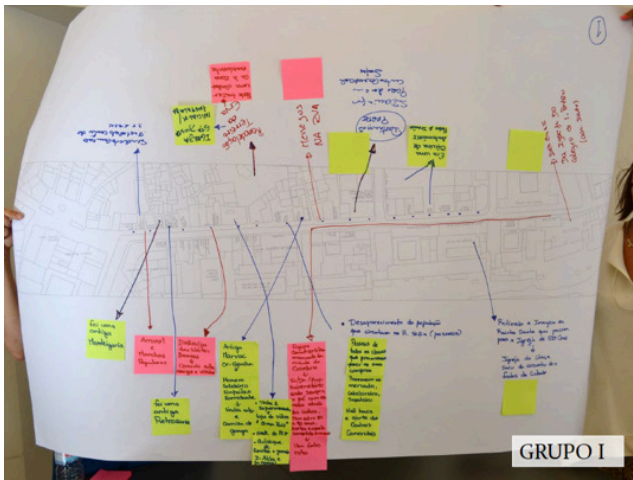


Fig. 1. Cultural Mapping group I
(Reproduced with permission from O Teatrão)

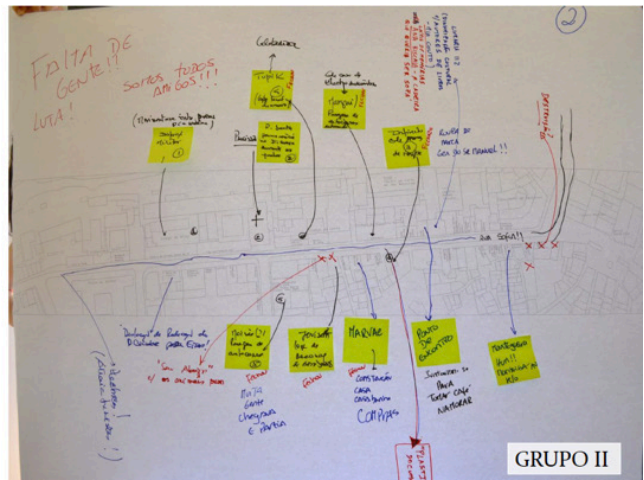


Fig. 2. Cultural Mapping group II

WHO	WHAT	WHEN	RESULTS
O TEATRÃO/CES team	Documental gathering (historic, institutional, architectural plans, master plans, bibliographic collection)	January-May 2016	Better understanding of the profile of Sofia street
	Local mapping of Sofia Street services, businesses and residents	January – May 2016	Sofia Street database
	Door-to-door contacts in Sofia Street	May-June 2016	Commitment to 1 st workshop
	Design and implementation of Participatory Workshop 1	June 2016	Participatory cultural mapping exercise related to Sofia Street to produce Immaterial Co-Created Knowledge about the street (5 maps)
	Design and implementation of Participatory Workshop 2	September 2016	Participatory cultural mapping exercise related to Sofia Street to produce Immaterial Co-Created Knowledge about the street (5 maps)

Table 1. Summary of Research Process

Analysis of results from the process of Immaterial Co-Creation of Knowledge

It is important to provide an analysis of this from different perspective. In what concerns the direct contact with the various street residents, redoubling efforts should be made to better understand how a more personal relation could be established with the different participants (businesses, services and residents from the street). We were unable to secure presence from any of the street residents, most of them being from the College of São Bernardo. In fact, effective efforts were made to contact these residents, and personal meetings were scheduled to present the project to them. What was missing was a sufficient map of the different families that reside at this college and direct contact with each of them. For this work to be done in a detailed enough manner, we would need to revise the cultural mapping process and make a systematic map of all the different residents and families of the street.

An in-depth analysis was made on the five maps generated during the workshops, and information was organized in a way that could enable us to identify different thematic starting points that could inform the processes of artistic creation. As mentioned before, strategies that enhance community participation are articulated through arts-based approaches, adding importance to the possibilities offered by arts-based action research. What arts-based approaches were then applied at Sofia Street? Artistic processes involved, most of the time, extensive periods of research, using documental approaches, reflective thinking and most of all, a strong attention to the individual and his/her degree of commitment and individual contribution to the processes of artistic creation. The endeavor on Sofia Street has many similitudes to the approach that is often used in artistic processes. In addition, the immaterial cultural mapping is also very strongly connected with the results that are often generated by artistic work.

In an analysis by categories, we have identified six types of thematic categories associated to Sofia Street and based on the

immaterial cultural mapping exercise done by the different community groups: meeting points, typical street stores, personalities and characters, happenings (taking place in a specific point in time) and activities/actions. Each of these categories expresses a different experiential perspective on the street, opening different possibilities for social and artistic intervention. We have identified the category "Meeting Points" (where coffee shops were the main related sites). A stronger category was "Typical Sofia Street Stores", where there was a large variety of stores and businesses like hardware stores, clothing, restaurants, bookstores, stores related to religion, decoration stores, construction enterprises, garages, kiosks and glass stores. Another reference is the one related to "Personalities and Characters" that is connected directly to the street, like grinders, plasticizers, Santa Isabel Queen (the patroness of Coimbra), toy sellers, homeless people, Mr. Espalha (from the enterprise MARVAC), Mr. Valdemar (university professor). Another category explored by the five groups was "Happenings", where specific events mark the street, like the fire at the supermarket Pingo Doce, blankets outstretched at windows (Day of the City), street closing (marches), return of the university to Sofia Street, a gas explosion, fled with shoes without paying, firemen's accident (car skipping), queues for bread and butter (rationing), opening of the Central Avenue, foundation of Centro de Documentação 25 de abril (25th of April Documentation Centre) (1974), concert in the context of Jornadas do Património (Carmo College), procession of Queen Santa Isabel, displacement of Diário de Coimbra (local newspaper) to Eiras (in Coimbra outskirts). The last, but not least important category associated to the street is "Activities/Actions", where medium or long-term activities contribute to building the profile of the street: subway project and relation with Sofia Street, MARGUIL (sewing courses), beginning of the destruction of the patrimony of the street (in the 90s), White Nights Program, disappearance of the people of Sofia Street, destruction of S. Domingos Church to give origin to the Shopping Center Sofia. This type of categorization gave way to the creation of a group of Sofia Street profiles – "Meeting Points", "Typical Sofia Street Stores", "Personalities and Characters", "Happenings", "Activity/Actions" – that bring to the discussion a range of background information that can be used as a starting point to design the deep cultural mapping process that will follow and which will be developed along with the process of artistic intervention in this street in the summer of 2018.

During the second phase of the workshops, it was important to gather people around what was produced in the first phase and design a cultural mapping exercise where the different groups could identify events, interventions and "fictions" that they wanted to see in the future. This second phase of the participatory cultural mapping exercise was extremely valuable, as it brought, from an inside point of view, different perspectives on possible futures for the Sofia Street. It enabled the creation of a space for knowledge-sharing between researchers, municipality representatives, cultural agents, businesses, residents and services from the street on an array of possible activities, events, plan and other initiatives. The information produced will directly inform the artistic intervention project that will be implemented in Sofia Street in 2018. The array of material and immaterial knowledge produced enabled the creation of maps that are currently being analyzed by the creative team. At the same time, specific constellations of social and cultural knowledge were created between the local stakeholders. These constellations and the immaterial knowledge generated have a strategic importance for the creation of the specific arts intervention project for the Sofia Street.

Final remarks

How can the participatory process of immaterial cultural mapping be used in creating an arts intervention project for the Sofia street? How to secure that the participatory component of the process is sustainable throughout the implementation of the arts intervention project? What effective transformations are expected to take pace in the street, and how will those transformations reframe the relation between the street and the city of Coimbra? These are some of the questions that oriented the participatory cultural mapping process presented here. Some of these questions have been clarified, others are in the process of clarification and are kept as orientation for the next steps of the project. To secure that this participatory cultural mapping process maintains continuity and offers effective results in terms of social transformation, we must closely consider how the process should be designed in the future in order to ground the action research work of Arteria in the city of Coimbra.

With these questions in mind, a design process for implementing the arts intervention project in the street has already started. One of the main reflections that came out of the first mapping phase was the fact that one of the big challenges was to secure the sustainability of a participatory cultural mapping process, capable of informing the arts intervention project that is being

created for Sofia Street. The second phase of the cultural mapping process is underway based on this. During the second phase, a thorough cultural mapping process will take place in continuous direct collaboration with community members and groups in articulation with university students, researchers and artists. In this phase, we plan to integrate testimonies, interviews, documental approaches, with the participation of university students from the fields of architecture, sociology, art history, art studies and anthropology. The students join researchers, artists and community people/groups to form "The Brigades": on-the-ground intervention groups, whose goal is to redesign a project of artistic intervention for the Sofia Street, based on the development of specific techniques for "deep" cultural mapping that include the connection between the methodologies of the social sciences and the methodologies of artistic creation. We expect that these "Brigades" can create sustainability in terms of how the project maintains its participatory component. However, continuous monitorization is needed from the technical and academic teams to secure and constantly reframe different possible formats for innovation in the cultural participation field. Each of these Brigades will be coordinated by an artist and a student/researcher, who will follow the mapping work that is being conducted. For the coordination work of the Brigades, students and researchers from the Centre for Social Studies, Faculty of Economics (Department of Sociology), Architecture Department, Artistic Studies Course, Degree in History and Degree in Anthropology will be mobilized.

From the cultural mapping process that took place during the workshops, and based on continuous analyses and reflections on the work, a typology for the Brigades is proposed, based on the main profiles of the street: a) Traders Brigade; b) Service Brigade; c) Inhabitants Brigade; d) Artists Brigade; e) Academic Brigade. From the cultural mapping process elaborated by these Brigades, a specific methodology needs to be explored and developed; one that can be used as a model, adapted as a strategy of community-engaged cultural research through participatory cultural mapping.

Having included a collaborative process of co-design of the past, present and future of the street, another strategy for securing continuous participatory cultural mapping could be added to the immaterial mapping process: a "Commission of Consultants", composed by the representatives from the businesses/services, church, artists and creators, researchers and technicians, residents. This commission will monitor the cultural mapping process and secure the authenticity of the input gathered. One approach may be the sharing of stories, skills and knowledge of the different local partners. In a subsequent phase, it may help us reconstruct the cultural profile(s) of Sofia Street and its significance today, from a collection of testimonies (interviews), historical documents, stories, photographs, videos (among others). This documental collection will inform the design and the implementation of the arts intervention project in the street (to be presented in June 2018), mobilizing the entire community involved in the mapping.

Other strategies and methodological approaches need to be designed to allow community- engaged research to guide the process of implementation of the arts intervention project in Sofia Street. From visual arts exhibitions in shop windows, participatory digital archives, alternative tourist routes, civic movements for the creation of a "Cultural Association of Residents", all these essential components are used to complement a sustainable cultural participation process. From the first phase of the mapping process to the second phase of deep cultural mapping, we have tried to share some experiential knowledge on how social science methodologies and artistic practices join to bring further methodological innovation to the field of cultural participation.

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