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## São José, a transmedia and multimodal website on the Lisbon Tourism Observatory engagement in the urban space (COESO D6.2)

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# COESO

connecting research and society

**COLLABORATIVE ENGAGEMENT ON SOCIETAL ISSUES**

WP6 –Enhancing Public Engagement in Citizen Science  
through transmedia writing and mutual learning

São José, a transmedia  
and multimodal website

**21.12.2022**



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## Deliverable 6.2

### São José, a transmedia and multimodal website on the Lisbon Tourism Observatory engagement in the urban space

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## Summary

Deliverable D6.2 "Transmedia website on the Lisbon Tourism Observatory engagement with the urban space" presents the implementation of the ethnographic and transmedia research carried out in the framework of the COESO project, Task 6.5 "Trans-mediatised ethnography of the Lisbon Tourism Observatory engagement in the urban space" in collaboration with CRIA and ZERO.

This document introduces the transmedia website, its functionalities, and its potential to propose new multimodal forms of collaborative research within citizen sciences, and accompanies the release of the actual deliverable in form of a website accessible at: <https://saojose.humanum.fr/intro>.

The transmedia website presents a transdisciplinary reflection on the engagement deployed within a participatory project in the urban space through material, sensitive, and narrative experimentations. By proposing an interactive object accessible to a broad public, this website displays a plurality of approaches to participatory research. Moreover, it highlights the multiple forms of collaboration that emerge within an ethnographic exploration of tourism.

Following a multimodal approach, this site contributes to the development of public anthropology. To do so, it draws on investigative materials produced *with* rather than *on* the participants to propose a more accessible narrative oriented towards a large non-academic audience. The objective of this website is thus to enhance public participation and engagement through transmedia writing using an innovative, accessible, and multimodal approach.

## I. Introduction

Images have been used since ethnography was employed in the social sciences (Becker 1974; Pink 2001). Within visual anthropology, theorizing about the practical uses of images has been systematically undertaken since the emergence in the 1970s of this branch of social anthropology (MacDougall 1997; Collier and Collier 1986). While images helped redefine the way ethnographic investigations were conceived and conducted in the field, in the 1990s, within the "sensorial turn" (i.e., Howes 2004; Stoller 1992), new sensitive and participatory practices emerged. The sensorial turn goes with a new epistemological reconsideration regarding the place of the ethnographer and the power relations within the investigation. In this context, new visual methods were developed. Their purpose is to conceive ethnographic research as a participatory data construction process. The role of the researcher is no longer to observe, to "extract data", but to enter into dialogue with others to bring out new forms of knowledge. The "informants" are thus seen as subjects capable of participating in the study by bringing out new lived and experienced first-hand insights. This is the basis of image-based participatory methods, which see the "informant" as an individual capable of producing new knowledge by taking part directly in constructing visual discourses based on their personal experience. Some methods, such as photovoice<sup>1</sup>, involve the direct production of photographic narratives by participants to better understand the social realities of their

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<sup>1</sup> <https://photovoice.org/>

communities (Baker and Wang 2006; Wang 1999).

Since the 1990s, these methods have been disseminated, refined, and theoretically defined, allowing for new ethnographic experiments at the intersection of anthropology, sociology, and media studies. This interactive website falls within the continuity of these forms of participative and experimental novel-media exploration in citizen sciences. This narrative proposal starts from a transmedia reflection conducted mainly in media and cultural studies around transmedia (Jenkins 2010; Bertetti 2014)<sup>2</sup> to introduce a broader reflection on the forms of engagement with new audiences in citizen sciences. Transmedia, as a notion often applied to study fictional media objects within media studies, also influences ethnographic approaches that see narrative interactivity as a source of dialogue with new audiences (Jenkins, 2012). Transmedia, applied to the ethnographic framework, thus allows for rethinking documentary and ethnographic practices through engaged visual methods (Walley 2015).

This website is a new proposal contributing to developing innovative citizen science approaches by making transmedia experimentation a way to support efforts to engage in new dialogues with civil society. The transmedia dimension allows different scenarios to be discussed by making various audiovisual materials available to visitors. Transmediality within the ethnographic framework is thus intimately linked to the multimodal dimension of inquiry. On the one hand, multimodality foresees the possibility of employing several types of media in the realization and sharing of ethnographic investigations. On the other hand, it engages a broader reflection surrounding public anthropology that allows sharing of knowledge from ethnographic research with as many people as possible (Collins, Durlington, and Gill 2017).

The collaborations we built during the ethnographic activity with the two project partners, CRIA and ZERO, were the basis for building an interactive website based on collective dialogues. "São José" website aims to ensure the continuity of these methodological and epistemological experimentations. Through the multiple participatory methods deployed throughout ethnography, the website makes available a set of practices that contribute to developing ethical and practical considerations within citizen sciences. The main objective is to develop new frameworks for disseminating research data that can be used as an illustration for new participatory projects in citizen sciences. This reflection, which was reinforced during the dialogues at the time of the COESO Mutual Learning Exercises held between January and May 2022<sup>3</sup>, outlines the results of the collaborative work conducted with Pilot 1 "Lisbon Tourism Observatory" (cf. <https://civtur.hypotheses.org/>).

Following the observational challenge of the "interpretative turn" (Clifford and Marcus 1986), some researchers mobilized participatory methods to rethink their position in the field. These collaborations allowed us to design the ethnographic project and the website that would be created as a space for interaction rather than a space for mediated observation, disconnected from the pilot's activities. Indeed, one of the main arguments of the participatory methods during the 1990s was to question the ethnographer's dominant and detached gaze on the environment

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<sup>2</sup> Henry Jenkins defines transmedia as: "transmedia storytelling represents a process where integral elements of a fiction get dispersed systematically across multiple delivery channels for the purpose of creating a unified and coordinated entertainment experience" (Jenkins, 2007, cf. [http://henryjenkins.org/blog/2007/03/transmedia\\_storytelling\\_101.html](http://henryjenkins.org/blog/2007/03/transmedia_storytelling_101.html))

<sup>3</sup> WP6 held Mutual Learning Exercises (Task 6.2.) in January and May 2022 in Marseille. The MLE offered a space for collective dialogue among COESO project pilots through participatory practices such as collaborative mapping, performative practices, and photovoice activities.

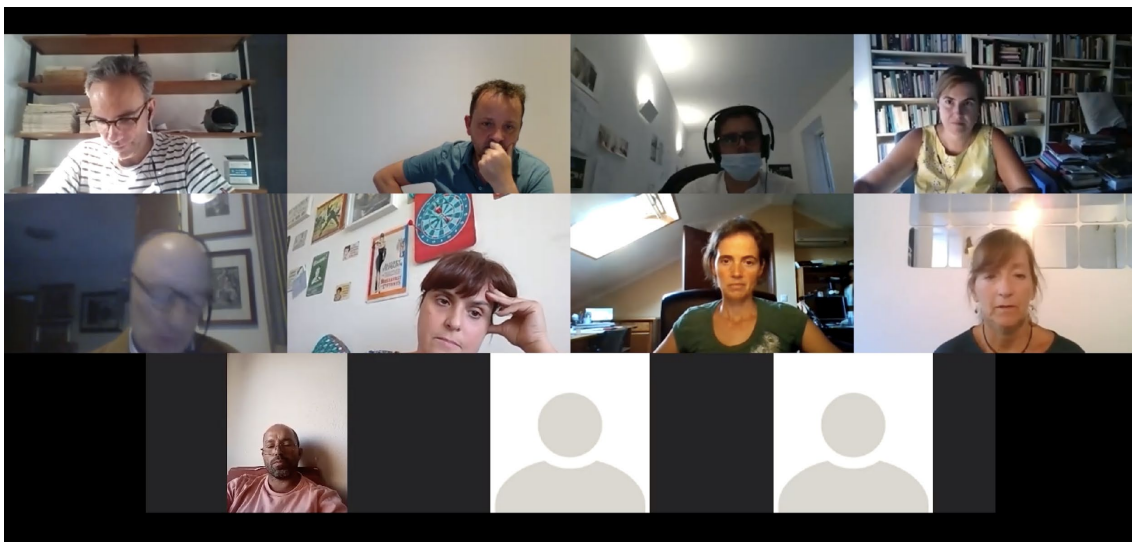
and the people he or she works with. Based on these controversies [and following the feminist reflections within standpoint theory (Harding 2003)], we privileged a situated approach that considers the collective creation of data as a means to question the objectivity of the ethnographer's gaze. By contrast, we proposed a collaborative narrative in the creation and definition of the transmedia website in which the partners of Pilot 1, ZERO and CRIA, were involved. This decision permitted the construction of a collective narrative, seen, shared, edited, and publicized, to experiment practically with possible solutions to the socio-spatial problems that emerged in the field and with scenarios of engagement between the two pilot members.

This website is aimed at pushing the boundaries of citizen science experiences by introducing new types of transmedia storytelling. While self-contained, the website is also meant to nourish a broader approach developed within other COESO platforms such as VERA. It does so by engaging new audiences through multimodal forms of storytelling and learning.

## II. Description of the transmediatized ethnography: materials and analysis

### Materials and multimodal data

The implementation of transmedia ethnography was made possible first by the tracking of activities conducted under Pilot 1 between CRIA and ZERO. These activities began in September 2021. Owing to restrictions due to the pandemic, the first documentation meetings and activities of the collaborative practices were done online. In this way, a preliminary form of netnography allowed the establishment of a first observation protocol around the research object of the two pilot members; i.e. the impact of tourism in the Santo Antonio neighborhood.



*Screenshot from a ZERO and CRIA online workshop on tourism in the city as part of the documented activities made by Pilot 1.*

When international traveling was enabled again, three on-site surveys were conducted (January-February; May; July-September 2022) to collect data in the area. In this effort, we documented the joint activities conducted by CRIA and ZERO as part of the pilot activities.

The first research visit was devoted to consolidating the digital ethnography work conducted with the members of the pilot. We also defined our collaboration modalities on-site, conducted interviews, and made the first audiovisual realizations. The second stage was devoted to documenting the collaborative activities between CRIA and ZERO and collectively defining the website's functionalities. The third stay, much more extended than the first two (more than two months), was devoted to the realization of full ethnographic immersion in the neighborhood. This third mission allowed the documentation of participative activities within the pilot. It also provided the opportunity to define the last functionalities of the website, in particular with the CRIA.



*CRIA and ZERO working session in Lisbon, July, 2022. Photo: Camilo Leon-Quijano.*

In doing so, we also contributed to the production of data and materials that were subsequently used by the pilot.

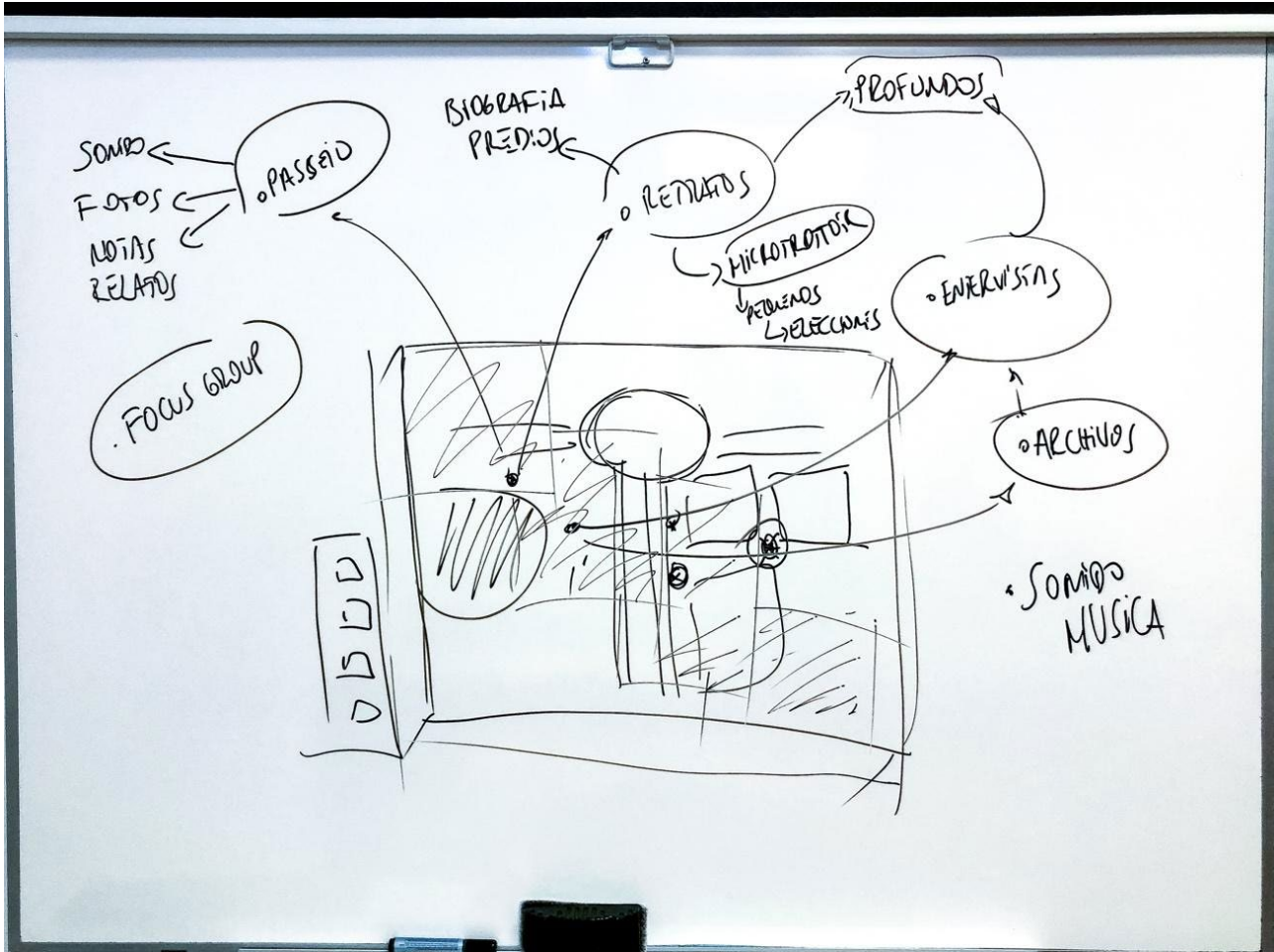




*Walking tour with the Santo Antonio district major (Presidente da Freguesia), Susana Fonseca (ZERO), Frederic Vidal (CRIA) and Elisa Lopes da Silva (CRIA) in Lisbon, May, 2022. Photo: Camilo Leon-Quijano.*

At the same time, pilot members were involved in defining what would eventually become the website.

In this first draft of the website, we thought about the importance of spatializing the information we would collectively collect. For this purpose, an interactive map was the best way to show all the data we would accumulate over time. This first draft of the website should allow us to spatialize a set of materials: interviews, archives, focus groups, and portraits in a geographical space which would be categorized according to the type of medium involved in the ethnographic research.



This photograph illustrates the first draft of the website. We conceived it in February 2022 during a collective working session with CNRS, CRIA, and ZERO members.

By participating in the editorial and narrative construction of the website, the pilot members shared ethical and practical questions about the central object of their investigation.

In the field, we conducted a series of multimodal data collection activities. On the one hand, Camilo Leon-Quijano, the Center Norbert Elias/La Fabrique des Ecritures anthropologist in charge of conducting the ethnographic survey, collected a set of materials while being with the members of the pilot and the individuals who participated in the research.

Concretely, the CNRS anthropologist:

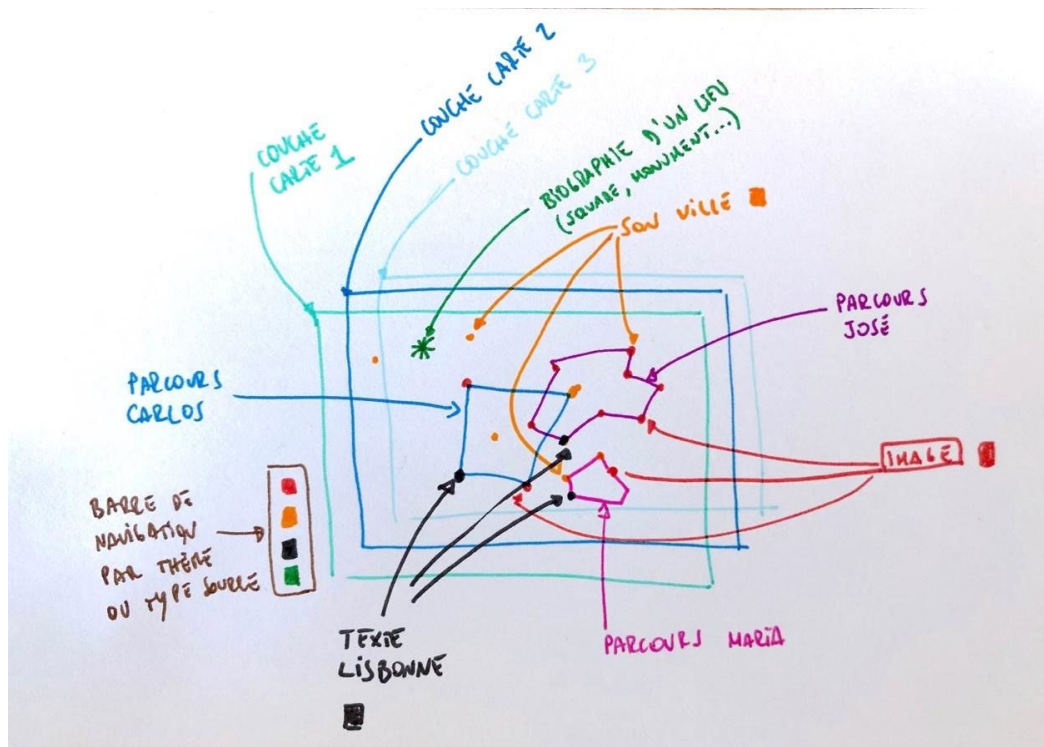
- Carried out an immersive and notational task during the on-site and online ethnographic missions;
- Recorded 68 excerpts of ambient sounds in different places in the city;
- Co-realized 16 qualitative interviews, mostly conducted together with members of the CRIA (Elisa Lopes da Silva and Frederic Vidal);
- Realized 2800 photographs in the field;

- Participated in the documentation of a focus group organized in May 2022 by ZERO and CRIA;
- Prepared six photovoice activities with neighborhood residents and project members;
- Produced 30 videos;
- Collected and analyzed statistical data on the impact of tourism in Lisbon for the creation of maps and graphs made available on the website;

As mentioned above, the data collection process was carried out jointly with the two partners of the pilot project: CRIA and ZERO. In particular, Camilo Leon-Quijano collaborated intensively with Elisa Lopes da Silva (CRIA) in the different ethnographic activities that took place in the field.

## Data analysis

Analyzing the materials from the ethnographic fieldwork was again done in a joint effort with the pilot project members. The analysis of the first ethnographic materials showed the importance of perception and representation of the spatial impact of tourism in the neighborhood. This first feedback led us to orient the design of the website's functionalities towards the sensory perceptions and emotional feelings surrounding the neighborhood's space. Tourism in Sao José appears as a place lived and felt diversely by the different individuals who inhabit it. The idea of a double-coded map following sensitive pathways and categories seemed to offer a way to capture these diverse experiences. Thus, the website's design was guided by these initial analyses that showed the variety of tourism-related experiences within the pilot.



*This photograph illustrates the second draft of the website. We conceived it in May 2022 during a collective working session with CNRS and CRIA members.*

Similarly to the discussions we had to define the form the website would take, the collaborations in analyzing the collected materials allowed the development of a novel mix-media narrative platform. This critical process was consolidated through the collective analysis of the field data. On the one hand, this was done during the pilot's activities with both partners, for instance, during the focus groups or the sensory walks in the space.

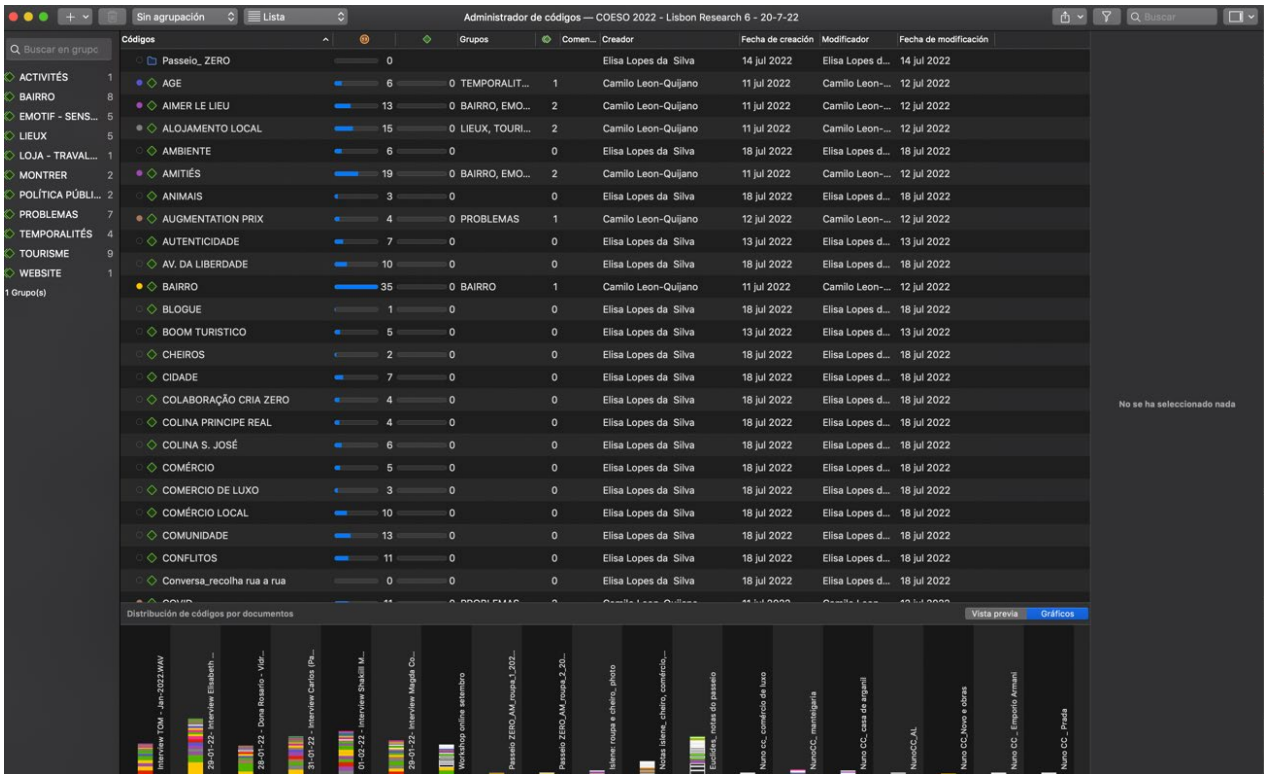


*Focus group organized by CRIA and ZERO in Biblioteca Arquitecto Cosmelli Sant'Anna. May, 2022. Photo: Camilo Leon-Quijano*

On the other hand, an extensive analysis was conducted in collaboration with Elisa Lopes da Silva, the CRIA postdoctoral researcher. She participated in the coding and categorizing of research data on the Computer-assisted qualitative data analysis software (CAQDAS) “*Atlas ti*” jointly with Camilo Leon-Quijano. During the last research visit in the summer of 2022, we collectively analyzed the data, building thematic analysis categories based on scientific criteria (e.g. type of collaboration, type of approach used), thematic (e.g. tourism, politics, temporalities, representations) and media (sound, image, text, video)<sup>4</sup>.

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<sup>4</sup> We categorized the *Atlas ti* data into 261 citations and 86 theme codes.



Screenshot of the code administrator on “Atlas ti”, the qualitative data processing software used to analyze the ethnographic materials.



Code cloud visualization of the categories used in the coding of research materials on Atlas ti.

Based on these collective categorizations and the exchanges we had during our meetings, the idea of an interactive and multimodal map of the tourism experience in the São José neighborhood was born.



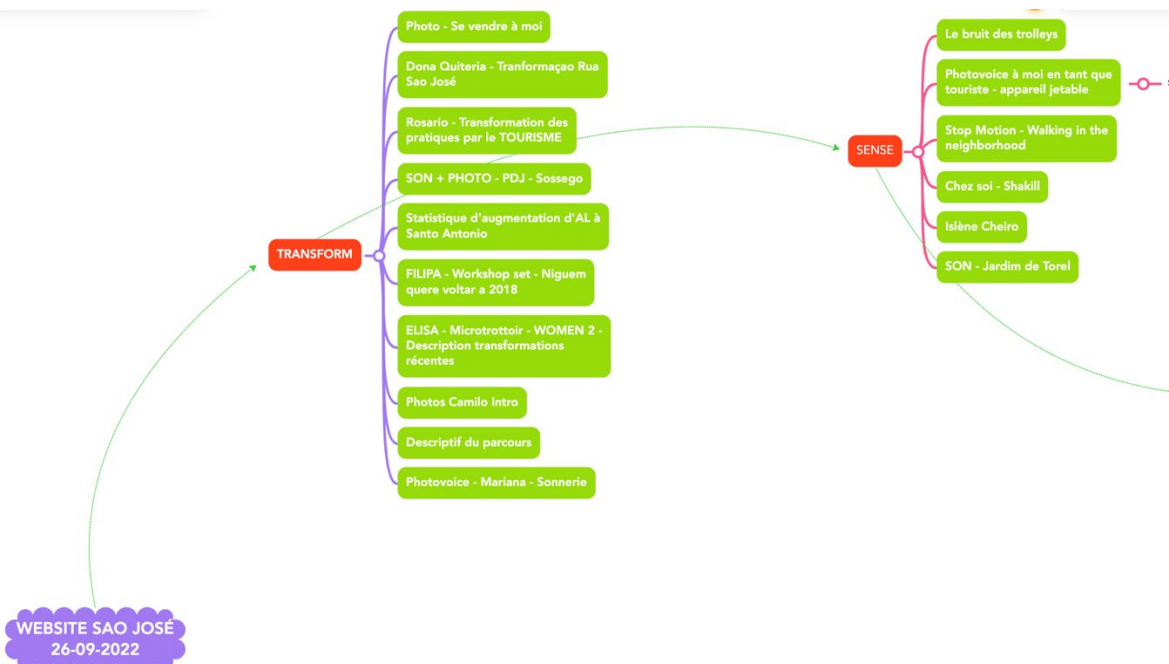
Screenshot of the different terms coded in the text citation administrator of Atlas ti.

### III. The transmediatized website of pilot 1: a multimodal ethnography

#### The making-of the transmedia website

As we analyzed the materials from the collaborative investigation, we collectively designed an object that allowed us to spatialize the participatory practices we experienced in the field. In analyzing the various materials, we decided that the best way to engage new audiences with the research we were conducting was to create a map that would enact pathways of sensory experience. To this end, an interactive device was required to engage new media interrelationships in the social space experienced by the members of Pilot 1.

The map offered the opportunity to spatialize sensorial experiences based on materials and metadata generated within the research process. For this reason, we conceived the website as a platform to visualize the various experiences, imaginaries, and practices related to tourism in Lisbon as experienced by a series of actors including the members of pilot 1 (CRIA, ZERO), local people, institutional actors and the anthropologist himself (CNRS).



*These pictures illustrate the third draft of the materials and itineraries available on the website. We conceived it in July 2022 during several collective working sessions with members of CNRS (Leon-Quijano) and CRIA (Lopes da Silva).*

## Ethnographic, ethical and multimodal commitment: experiencing tourism in São José through a transmedia website

Following the experiments of multimodal ethnography with the two project partners, we defined the website's first attributes. These attributes allowed us to understand the tourism experience from several perspectives. First, the coding of the records allowed the spatialization of the information from the pilot project partners by theme. Second, the categorization functionality also provided the possibility to choose a source by media type. Finally, we made thematic paths from the same points to tell the research experiences in an innovative and multimodal narrative route. These functionalities (thematic and media categorization, narrative itineraries) allowed us to reenvision tourism experience in São José from a transmedia perspective. We circumscribed the collaborative experiences within the pilot in a sensed space: the former neighborhood of São José, located in the district of Santo Antonio<sup>5</sup>. By focusing on an undefined administrative area, we aimed to concentrate the attention of the transmedia narrative on a space that is experienced and imagined by the inhabitants daily.

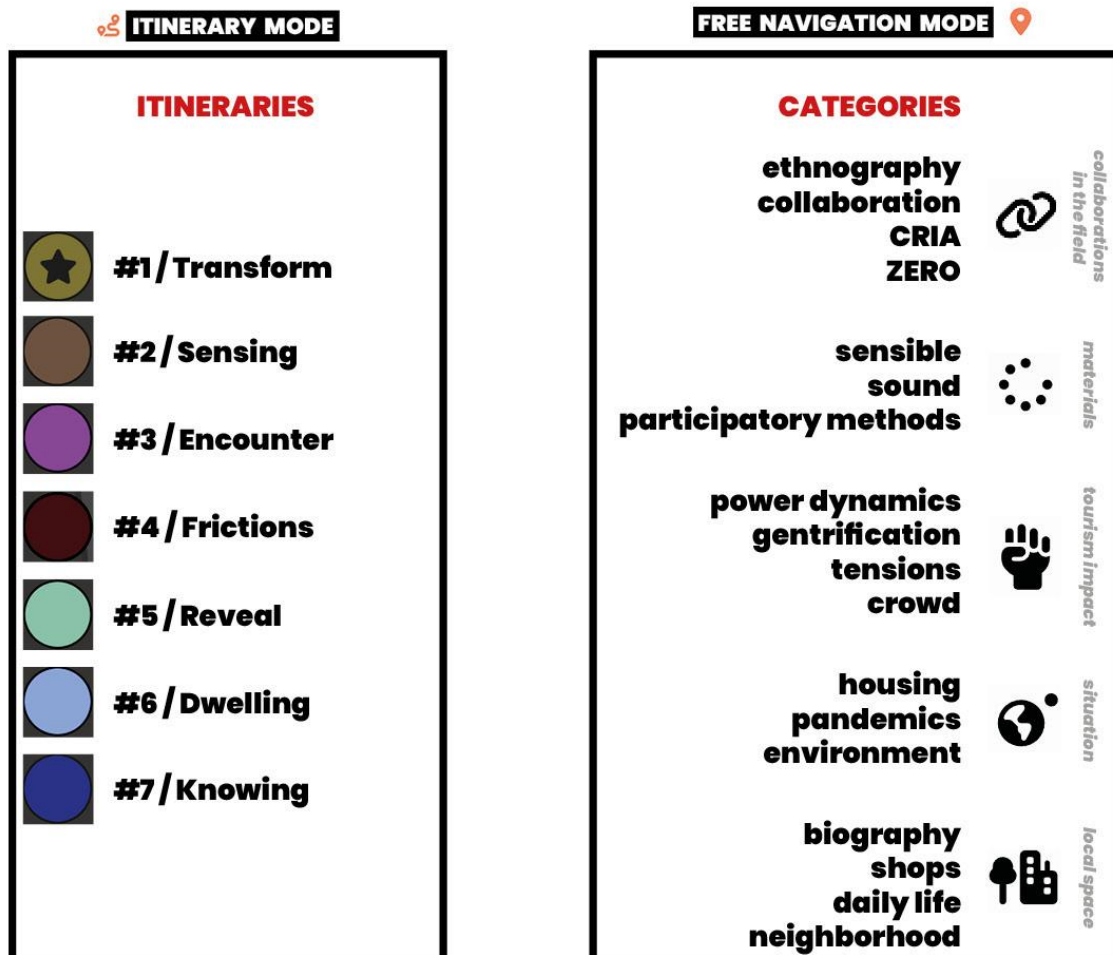


Official cartographic plot extracted from the website of the freguesia of Santo Antonio available at: <https://www.jfsantoantonio.pt/index.php/a-freguesia/mapa-e-ruas>

<sup>5</sup> We partly decided to call the website Sao José following feedback from local research participants who felt identified with the neighborhood's old name "Sao José" rather than the relatively new administrative name of the district (Santo Antonio).



Starting from the encounters in this social environment and following the categorization and qualitative analysis of the data collected and classified collectively on Atlas ti, we chose 66 entries from the collection of materials that we grouped into 18 categories and seven thematic itineraries.



On the one hand, these paths retrace the sensitive experiences of the investigation through a mix of multimodal, artistic, and scientific forms of writing that aim to "engage the senses" (Pink 2006). They allow us to rethink the ethics of ethnographical engagement (Cefaï 2010) through narrative, multimodal, and collaborative practices that open new possibilities for interaction with non-specialized audiences. Thus, the website's construction is based on a narrative set of textual and audiovisual materials accessible to a large public. In that sense, we privileged a sensory journey that is mainly audiovisual. By limiting the use of scientific jargon and bibliographic references, keeping the testimonies in the first person of the participants, and favoring sensory experimentation, our aim was to experiment with new ways of showing and telling the results of collaborative research based on a multimodal form of ethnographic narrative.



*Elisabeth, a local resident of Sao José who participated in the transmedia project.  
Photo: Camilo Leon-Quijano.*

## IV. The transmedia website: conception and design of an experimental database

This experimental project required a computational platform designed explicitly for this scientific initiative. An IT collective that had previously worked with the CNRS in developing experimental applications called Decrypt was involved in the development of the IT infrastructure of the website. The CNRS post-doctoral researcher collaborated with the Decrypt IT collective to jointly design the computer architecture that would enable the spatialization of our multimodal research innovatively and coherently.

Throughout fourteen coordination meetings held between December 2021 and October 2022, we co-designed a geolocated interactive and multimodal platform. The platform was conceived as a means to explore the sensory experience of tourism in Sao José through a series of tools and digital functionalities, as detailed in the following sections.

## Hosting and IT infrastructure

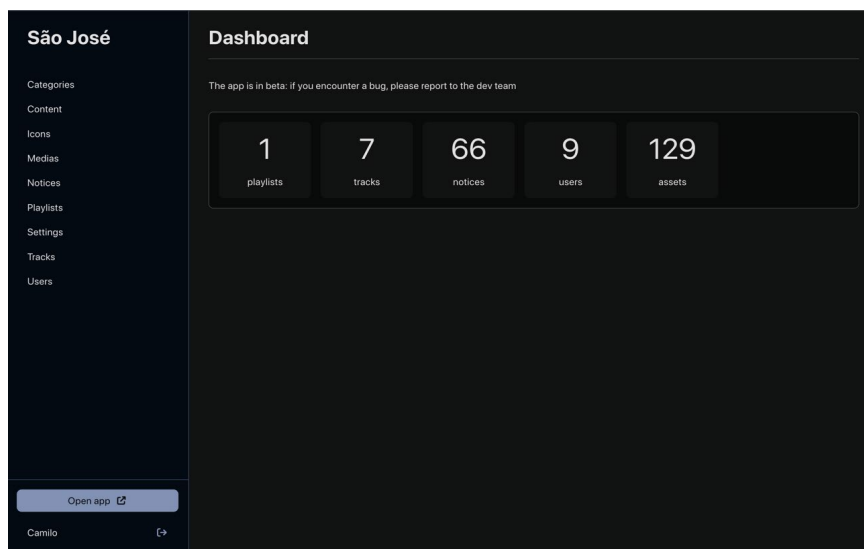
In accordance with overall COESO principles a series of options was explored to comply with FAIR principles<sup>6</sup>. The private platforms for developing the websites known to the WP6 researchers<sup>7</sup> would allow to keep the data generated during the collaborative ethnography neither perennially, nor as open-access. Data hosting on private platforms must be renewed annually, which only guaranteed the website's continuity during the COESO project's duration.

For this reason, we worked with the Decrypt collective to host the website IT structure on Huma-Num<sup>8</sup>, "a French public infrastructure of digital services for storing, processing, disseminating, archiving, and sharing research data and documents in the social sciences, where also the VERA platform will be hosted when publicly released. To securely and perennially host the website on the French public servers of CNRS, we deposited the website IT architecture on Huma-Num to guarantee that the data and IT code would be permanently preserved in a publicly secured server. The data deposited on Huma-Num is available for future updates on a platform secured by CNRS.

The suffix of the website domain name refers to Huma-Num (<https://saojose.huma-num.fr/>), as we decided to host the data on this public server. Huma-Num guarantees the continuity of access to this URL. Consequently, there is no need for future renewals of the domain name.

## Multimodal contents and functionalities of the transmedia website

To layout the 66 notices and the seven itineraries on the interactive map, we had set up an internal IT infrastructure (dashboard).



<sup>6</sup> <https://www.go-fair.org/fair-principles/>

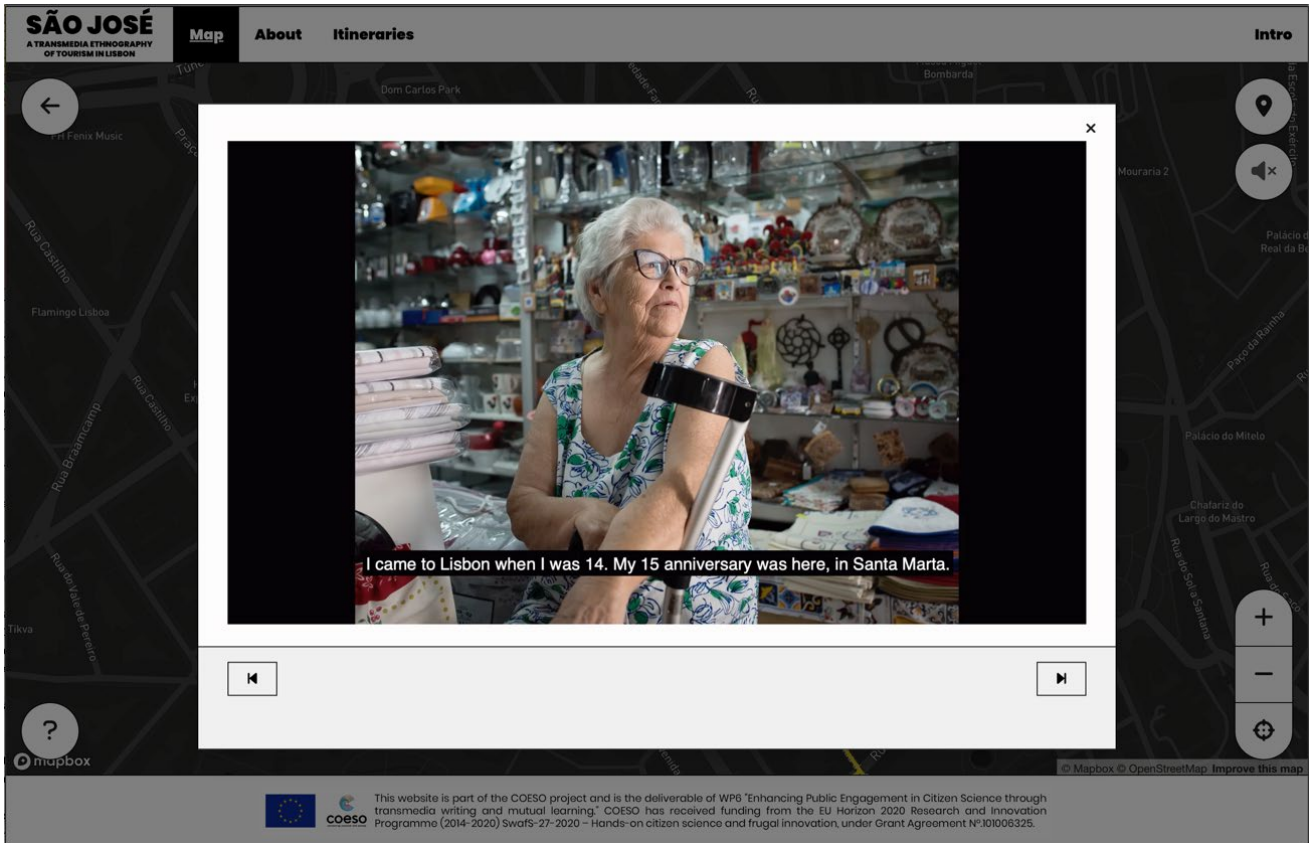
<sup>7</sup> i.e. Squarespace, Wordpress, Wix, Format, Jimdo.

<sup>8</sup> <https://www.huma-num.fr/>

The dashboard grants access to various functionalities:

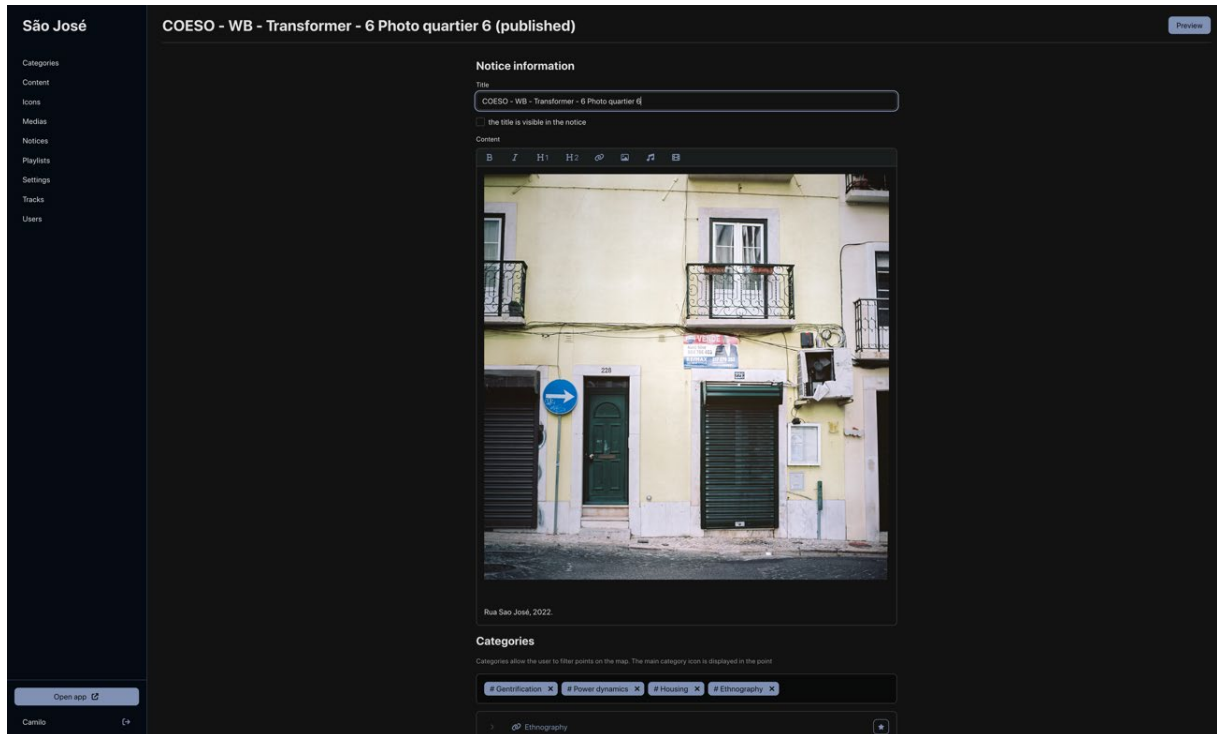
### *Entries (notices)*

The multimodal and collaborative ethnography information has been structured in a series of entries.

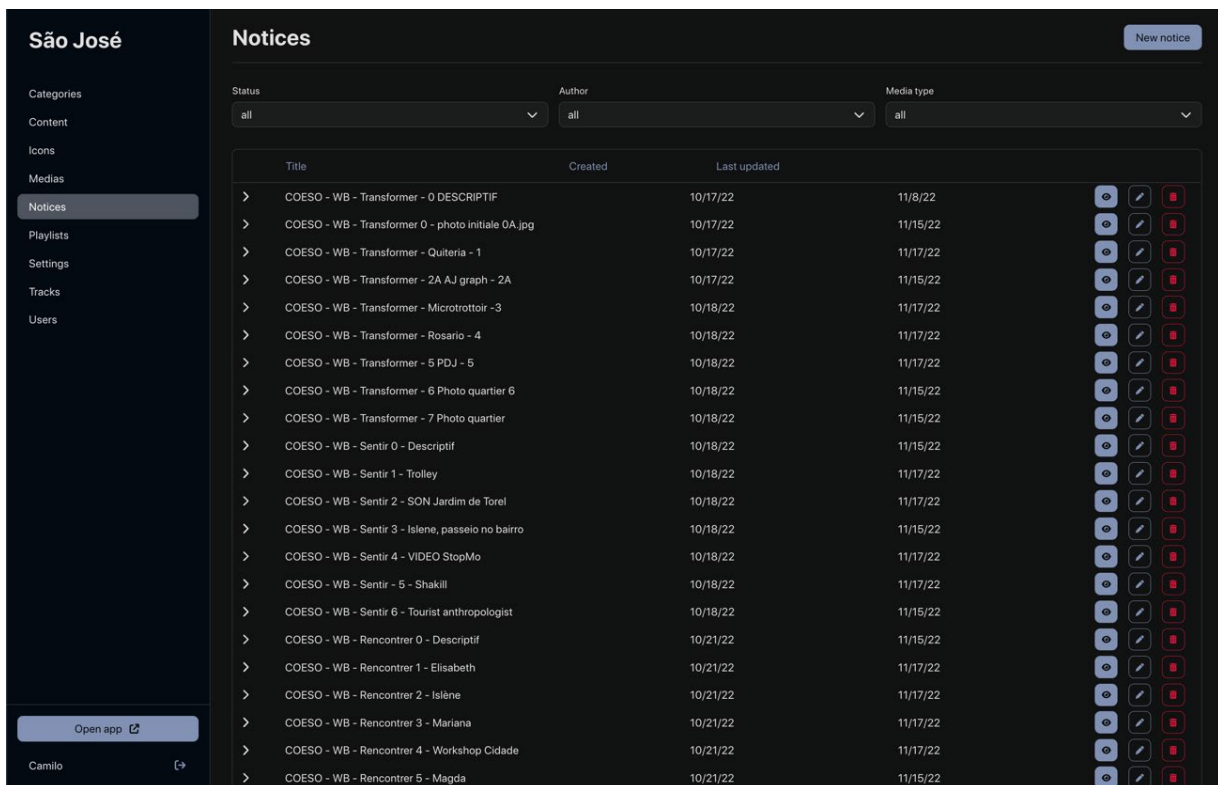


*Screenshot from one of the website entries on the map.*

Each entry is associated with a point on the map and can be associated with one main category and several secondary categories. Every entry is also linked to a series of thematic categories.



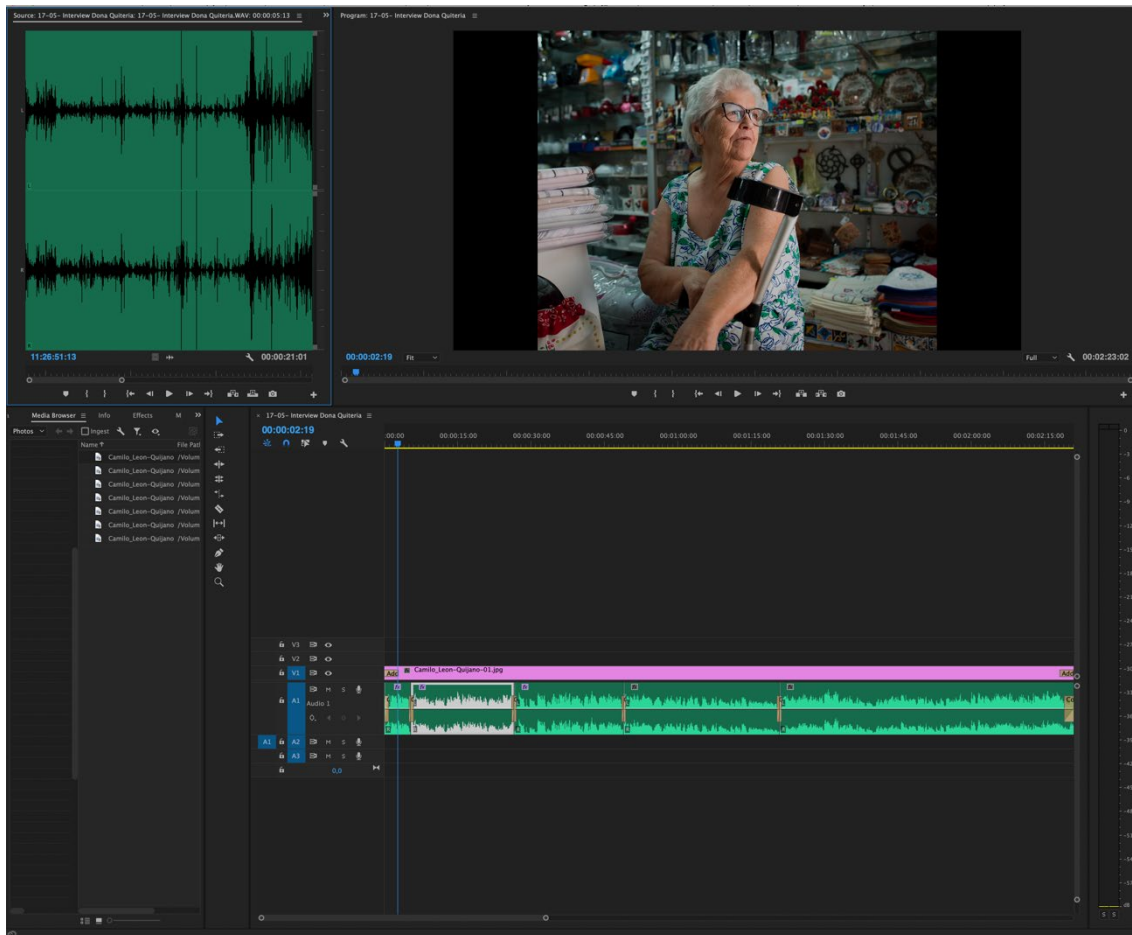
Screenshot of the dashboard while creating a new entry



Screenshot of the dashboard listing the available entries.

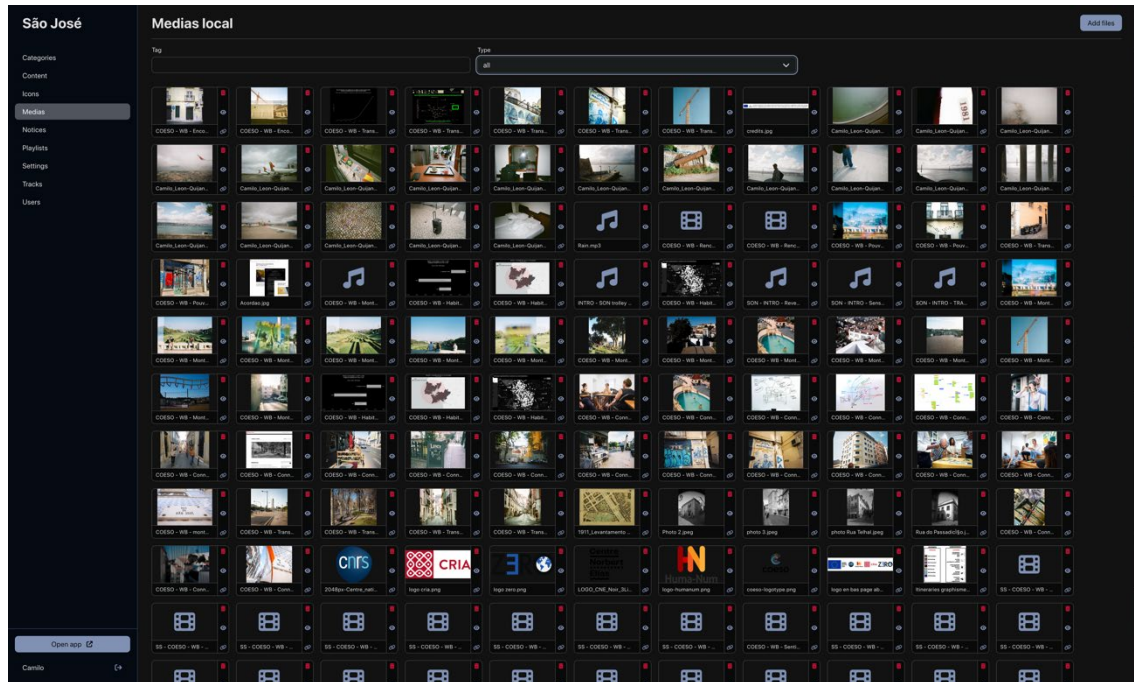
## Media

Each entry can contain a textual extract and a series of associated media. To facilitate reading and to encourage an immersive narrative experience, we privileged the production of 31 sound slideshows (mixing photographs and sound recordings) from the collected data.



*Screenshot of the storyboard during the creation of a sound slideshow available in one of the entries of the website.*

In addition, we added 35 photographs and four sound-slideshows from the ethnographic investigation.



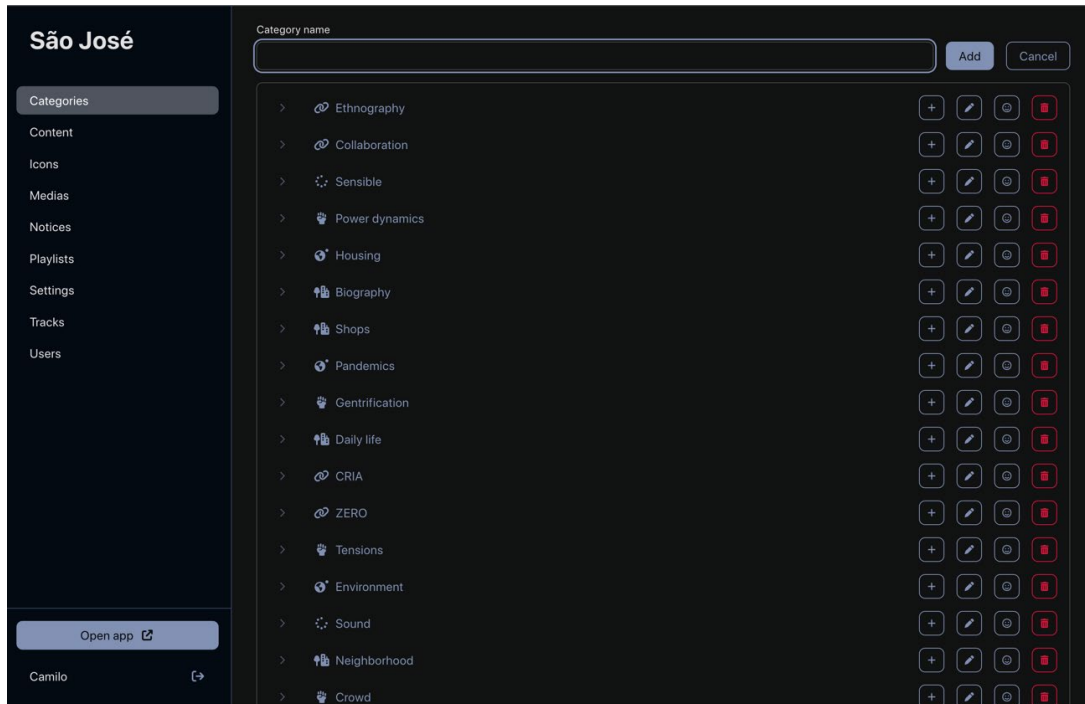
*Screenshot of the dashboard listing the available media.*

The original set of entries was produced in Portuguese and French. Significant work was carried out regarding translation into English and subtitling of mainly interviews and videos at the time of editing the various materials on the site. The primary goal was to encourage non-Portuguese- and non-French-speaking visitors to have access to the information available on the website.

### **Categories**

The categories represent a thematic, epistemological, and methodological synthesis of the collaborations we had with the members of Pilot 1 during the CAQDAS analysis of the qualitative data. There are 18 categories organized into five thematic meta-groups:

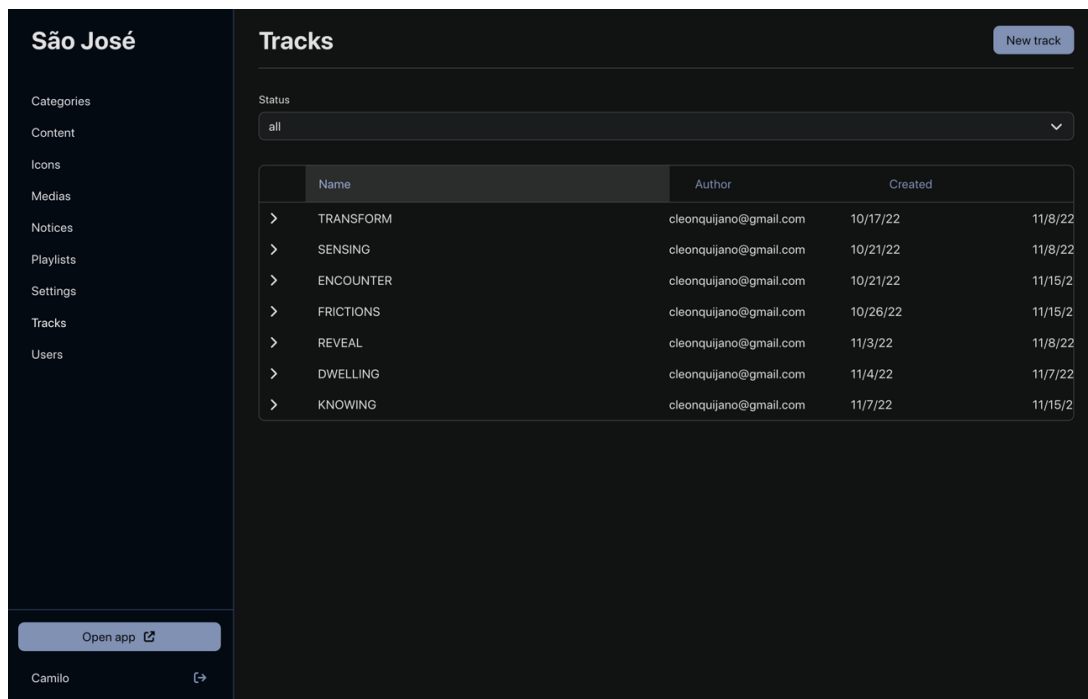
- Collaborations in the field;
- Materials;
- Tourism impact;
- Situation;
- Local space



Screenshot of the dashboard listing the available categories.

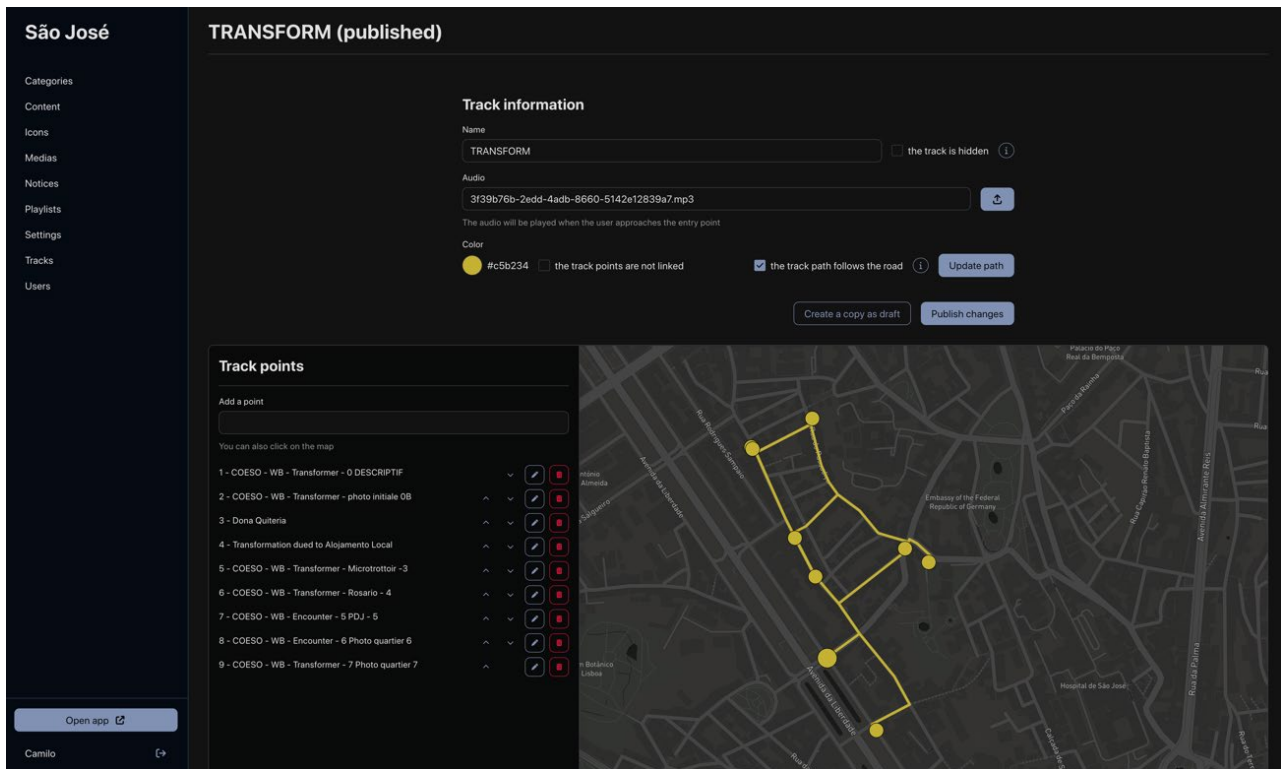
An icon is associated with each subcategory. Every point on the map displays the main category icon.

### Itinerary



Screenshot of the dashboard listing the available itineraries.





Screenshot of the dashboard during the creation of the thematic “transform” itinerary.

Each point on the map is related to an itinerary and a category. It is possible to create as many categories and itineraries as needed. We decided to build seven thematic paths visible in the "itinerary navigation mode."

### Navigation modes

The website is presented as an interactive open-access map with geolocated information entries and itineraries. A video, an audio clip, and an opening text are displayed in the introduction<sup>9</sup>.

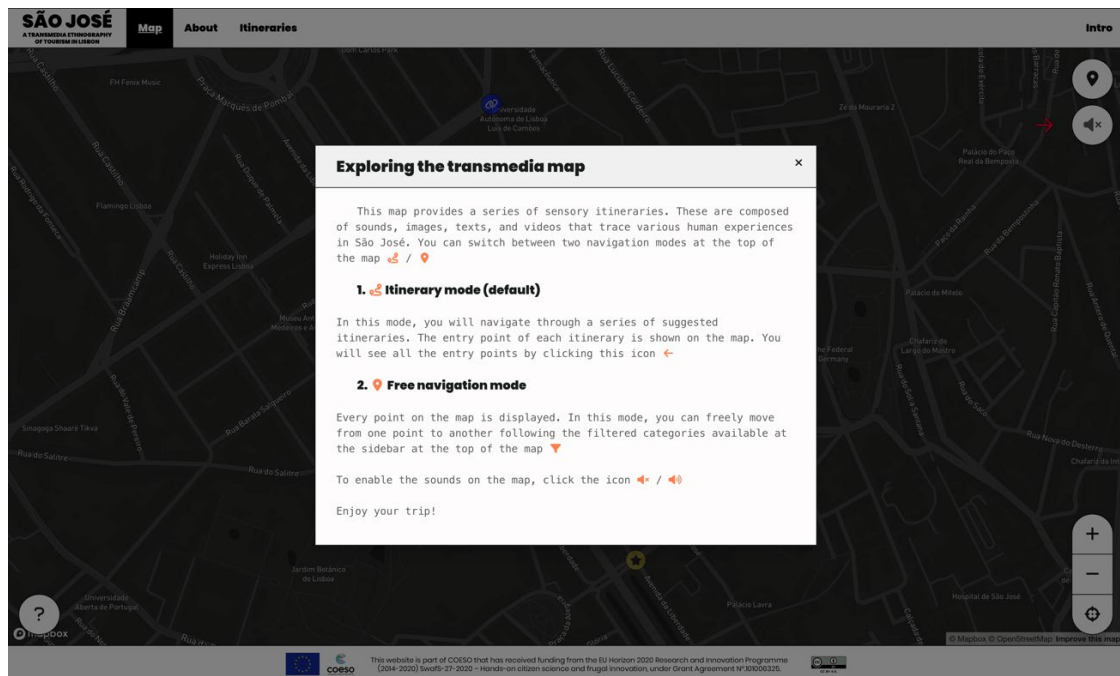
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<sup>9</sup> The introductory presentation is performed on the first user's visit. On subsequent visits, the website refers directly to the interactive map.



Introductory website video screenshot.

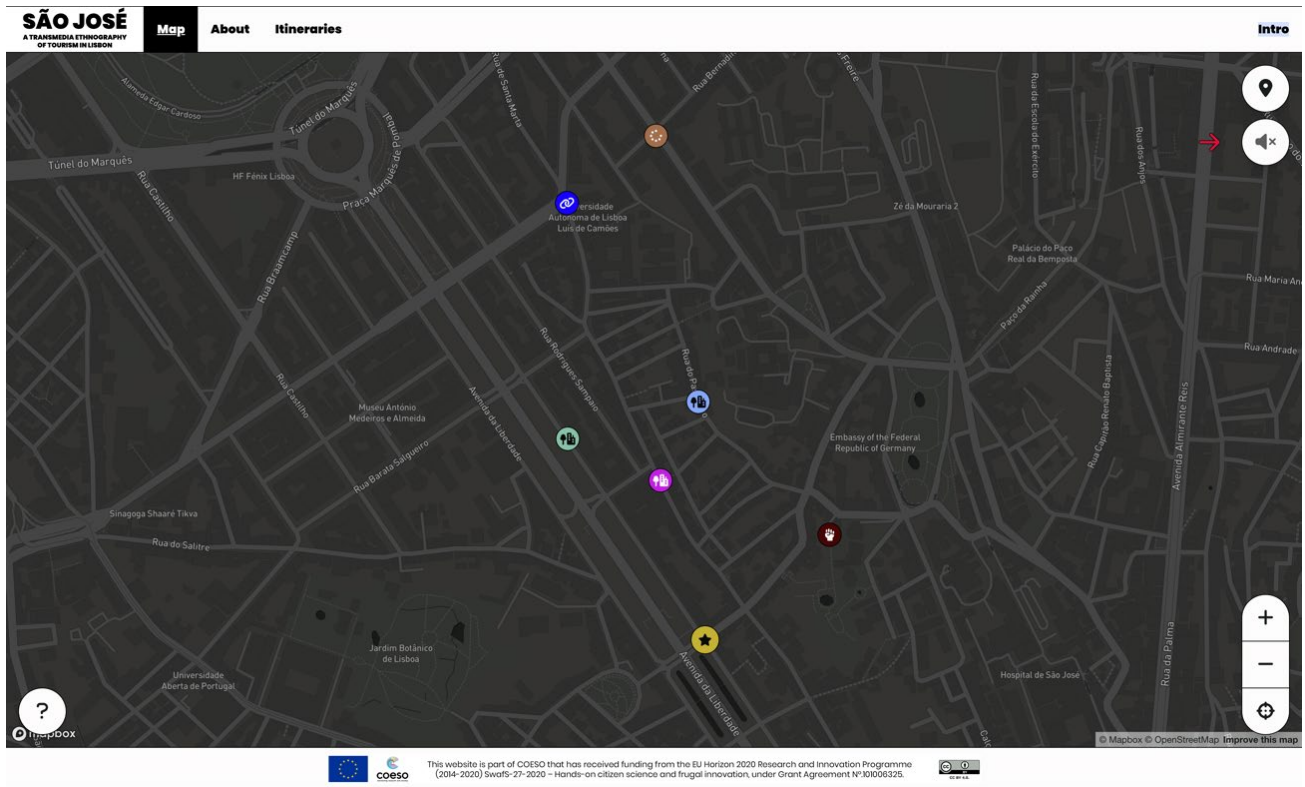
Once the map is opened, a tutorial explains the two possible ways of navigating the site. The explanatory note can be found at any time in the lower part of the map.



Screenshot from the navigation tutorial.

### Itinerary mode

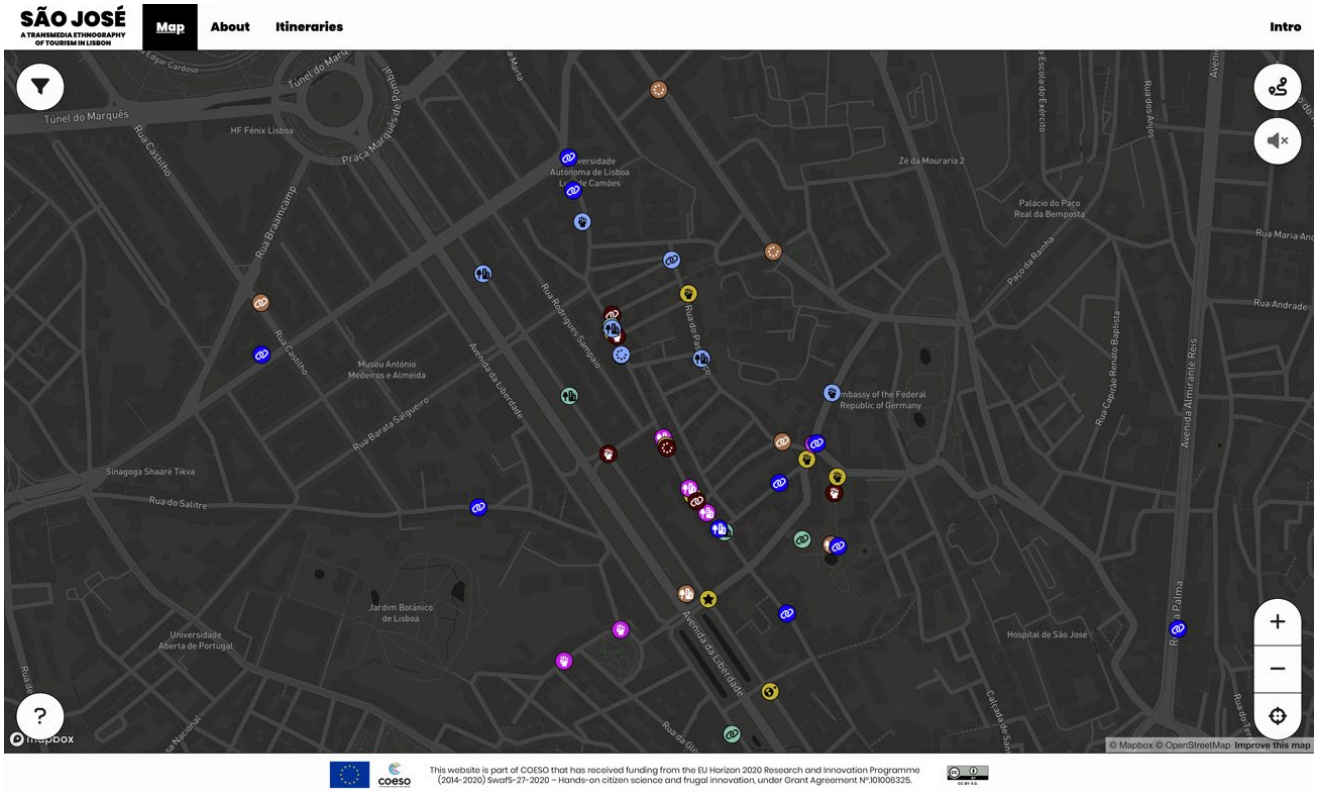
The first navigation mode, “*itinerary mode*” allows to navigate through a series of suggested itineraries. The entry point of each itinerary is shown on the map.



Screenshot of the map in itinerary mode, the default navigation mode.

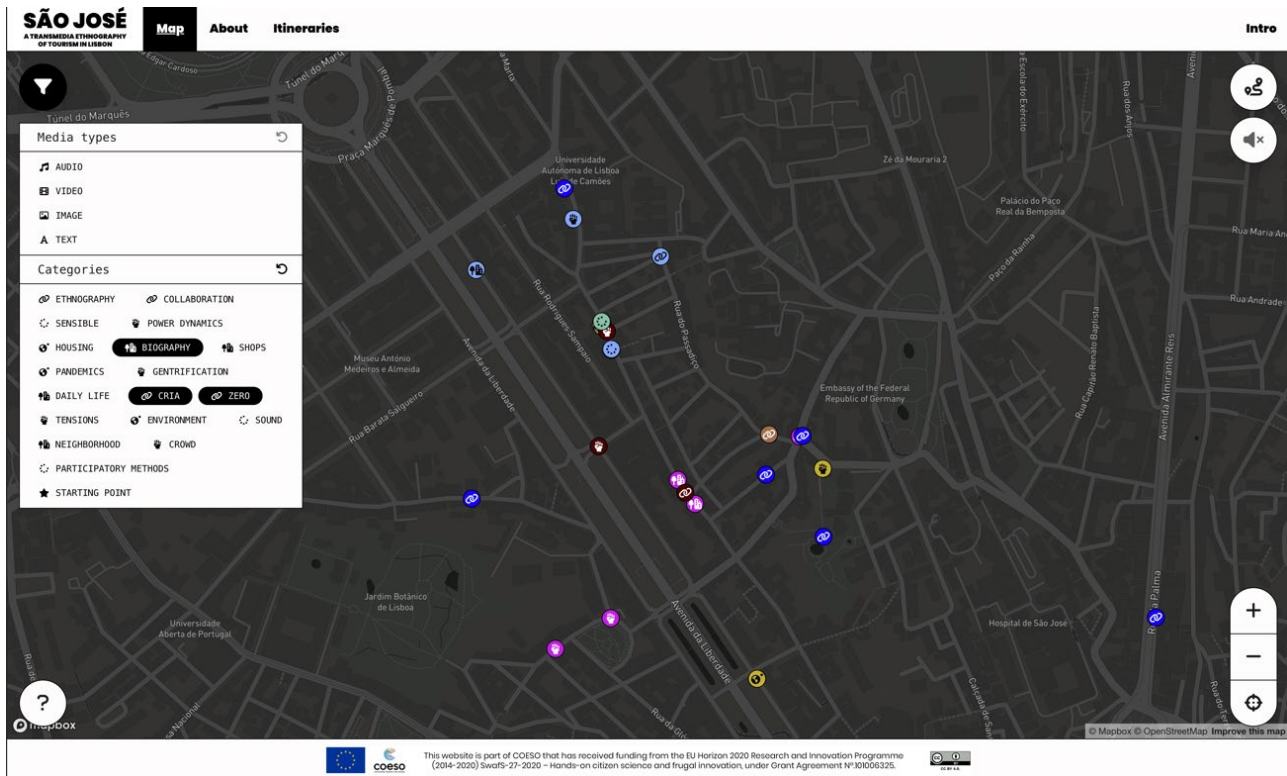
### Free navigation mode

The second type of navigation, “free navigation mode”, allows the user to browse through various entry-points on the map at leisure. In this type of navigation, users can view all the available entry-points on the map.



Screenshot of the map in free navigation mode.

To guide the viewer's choices on the map, the user can sort the items by categories. The icon displayed on the map corresponds to the main category chosen for each point-entry. The color corresponds to the itinerary one.



Screenshot of the filtered entry-points on the map in free navigation mode filtered by a series of categories.

Entries can thus be filtered by category and by media type. Users can create a variety of itineraries based on the original ethnographic material available on the website. They can access different thematic, methodological, and sensory experiences according to their subjective interests. The transmedia dimension of multimodal ethnography is shaped by what Christine Walley calls “extending an ethnographic narrative and analysis across media forms, with each component making a unique contribution to the whole” (2015).

### **Information pages**

Finally, two sections complete the website infrastructure: "Itineraries and categories" and "About".

#### ***Itineraries and categories***

This page guides the user through the multiple forms of navigation. It gives indications on the methods deployed, the forms of collaboration and the categorization available on the website.



Screenshot of the "Itineraries" page.

### About

This page offers broader indications on the COESO project, the scope of the website, its partners, and the forms of collaboration that have been implemented within Task 6.5.



Screenshot of page "About".

## V. Conclusion

The collective work undertaken in this project shows the importance of multimodal approaches in designing an interactive platform for documentation, visualization, and critical sharing of knowledge resulting from collaborative research in citizen sciences. The transmedia approach allows us to apprehend the spatial experience in innovative ways. It aims to enhance public engagement through an online and open-access multimodal narrative.

Going to the edges of science (Irving 2015), we propose new models of data presentation and scientific writing based on collective work conducted with the members of Pilot 1. This proposal results from the experimentation of various forms of media interactivity. With special attention to ethical considerations when conducting the multimodal ethnography, we involved inhabitants and members of the pilot in producing new socio-spatial learning about tourism in São José.

The use of participatory techniques with locals and the involvement of the members of CRIA and ZERO in the research process allowed us to conceive critical approaches when conducting a transmediatized ethnography in the city. It also allowed us to critically rethink the power relationships within the investigation. This situated stance provided the opportunity for pilot participants to generate various visual narratives directly.

This site contributes to new forms of citizen science visualization and knowledge sharing by fostering engagement of new non-academic and non-specialist audiences through easily accessible audiovisual narratives. It also highlights controversies, problems, and practical solutions to the socio-spatial issues surrounding mass tourism in Lisbon identified by Pilot 1. In that sense, participatory visual techniques (Baker and Wang 2006; Fairey 2018) shaped the website by making visible the collective knowledge and experiences of the project's diverse participants.

Through the multiple multimodal narratives co-produced with the members of the pilot, this project contributes to the development of new *transmediatized* research models in citizen science. It is part of a broader contribution developed by other COESO platforms, such as VERA, by bringing a more comprehensive reflection on public engagement through visual and sensory methods. Accordingly, the technical choices of hosting, designing, and organizing the IT architecture on the public servers of Huma-Num ensure the future sustainability of the website on a public platform managed by the CNRS. This technical decision ensures open access and possibility of future website updates and maintenance.

To conclude, this transmedia website is a collective effort to allow the emergence of new multimodal and transmedia practices while studying the socio-spatial implications of tourism through collaborative and engaged visual practices. Following and working closely with CRIA and ZERO, we produced, designed, and shared various media materials to renew the forms of scientific writing emanating from ethnographic research. Based on the double navigation modes, the entry categorization, the various itineraries, and, more broadly, the different functionalities available on the website, we provide new ways of seeing and experiencing participatory research in the social sciences.

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