

INSTITUTO POLITÉCNICO DE TOMAR
12/13 APRIL 2021
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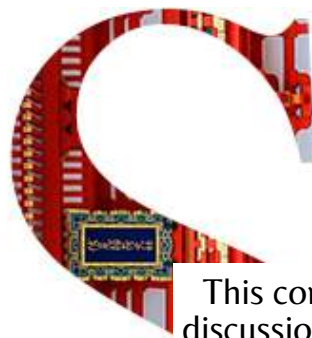
Exchange

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TO DEBATE, PRESERVE AND ENHANCE

PATRIMÓNIO E ROTAS DE
INTERCÂMBIOS CULTURAIS.
DEBATER, CONSERVAR E
VALORIZAR
PATRIMOINE ET ITINÉRAIRES
D'ÉCHANGES CULTURELS.
DÉBATTRE, CONSERVER,
VALORISER



This conference represents a virtual discussion forum focused on Heritage, thus addressing its relevance, diversity and social meaning, taking into account a growing, diverse and shifting European population.

Pursuing this mission, it is important to foster the understanding of tangible and intangible heritage preservation, as a key domain of multidisciplinary collaboration, which draws on the Humanities in order to generate sustainable scientific and technological solutions

Moreover, it is fundamental to enhance the role of heritage through a multi-layered strategy that encompasses fundamental themes of landscape management, such as settlement organization, health and well-being, as well as intercultural and economic dynamics, such as human rights, tourism or the arts.



Expert speeches aim at compiling different points of view which will be then included in a document that summarizes the importance of the Humanities influence on society while also tackling multidisciplinary dynamics as an education and RD&I strategy for meaningful problem solving. This document will be presented at the European Humanities Conference.

It will be held on 5th-7th May 2021, in Portugal, an event co-organized by the United Nations Educational, Scientific and Cultural Organization (UNESCO), the International Council for Philosophy and Human Sciences (CIPSH) and the Portuguese Foundation for Science and Technology (FCT), within the scope of the program of the Portuguese Presidency of the Council of the European Union.



CULTURAL TANGIBLE AND INTANGIBLE HERITAGE

12.04.

10h30 a.m. -
11h25 a.m.
(CET)

Opening

11h30 a.m. -
11h55 a.m.
(CET)

**L'Europe, entre
l'héritage et la
promesse**
Robert Belot

12h00 a.m. -
1h30 p.m.
(CET)

Heritage Diversity

Moderator: Hermínia Sol
Rapporteur: João Tomaz
Mehrdad Shabahang

The tourism development of the
Jing-Hang Grand Canal (China): a
proposal for a sustainable
attractiveness
Fabio Pollice

Expanding the concept of Heritage
a disruptive world:
The Open Science model
Erika Robrahn-González

1h30 p.m. -
3h00 p.m.
(CET)

Lunch

3h00 p.m. -
3h25 p.m.
(CET)

**A história da arte
face à iconoclastia
e à iconofilia: uma
prioridade nos
estudos
patrimoniais**
Vítor Serrão

3h30 p.m. -
5h00 p.m.
(CET)

**Dilemmas in
heritage
conservation:
values and
techniques**

Moderator: Ricardo Triães
Rapporteur: Silverio Figueiredo
A cotonete e a caneta: a imagem da
Conservação e Restauro e a
importância da publicação
António João Cruz

Saberes das comunidades
tradicionais: património comum da
Humanidade ou Património
identitário desses grupos?
André Luis Ramos Soares

Conhecer, preservar e valorizar o
património cultural: do passado para
o futuro, da globalização para a
glocalização
José Eduardo Franco
Joana Balsa de Pinho

13.04.

**Heritage as the
organiser of low-
density territories**
Luiz Oosterbeek

10h30 a.m. -
10h55 a.m.
(CET)

**Cultural Heritage,
well-being and
sustainability**

Moderator: Luís Mota Figueira
Rapporteur: João Paulo Pedro

"Back to The Future" Do we still have
time, space and collective will?

Sérgio Nunes
Immaterial heritage, diversity and
territorial cohesion
João Brigola

Co-responsibility in cultural heritage
management: social participation as a
tool for social cohesion and
development
Elena Pérez González

11h00 a.m. -
12h25 p.m.
(CET)

**Round-table:
conclusions and
recommendations**

Teresa Desterro
João Coroado
Moderators:
Hermínia Sol
Ricardo Triães
Luís Mota Figueira

**Do campo
Expandido dos
Estudos do
Património à
urgência da
transição digital**

Fernando António
Batista Pereira

12h30 p.m. -
1h15 p.m.
(CET)

1h20 p.m. -
2h00 p.m.
(CET)

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Participants



Robert Belot

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Mehrdad Shabahang

Specialist for the Silk Roads programme within the "Research, Policy and Foresight" section of UNESCO's Social and Human Sciences sector



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André Luis Ramos Soares

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Joana Balsa de Pinho

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José Eduardo Franco



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João Coroado

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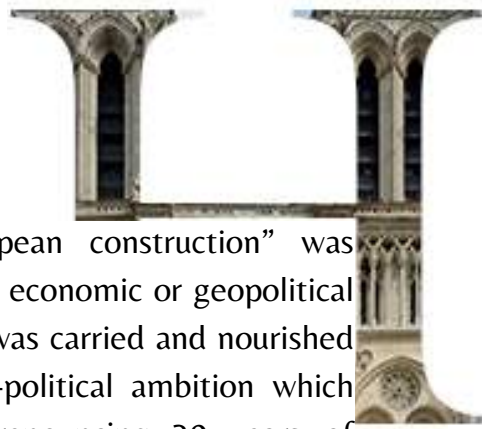
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Europe, between Heritage and Promise

– Robert Belot



The “European construction” was not only an economic or geopolitical project. It was carried and nourished by a meta-political ambition which aimed at renouncing 30 years of wars and liberticidal ideologies in order to renew with the humanistic culture that Europe had itself given birth to.

It was necessary to inscribe the destiny of Europe in an axological heritage based on the rediscovery of the Erasmian ideal and the promise of Age of “Enlightenment”. Europe, contrary to what its detractors would have us believe, is not only a community of interests and cannot be summarized in a past of world domination: it is first of all a telos.

This primary and ultimate purpose, often forgotten and betrayed, can be read in the mirror of our common heritage: a shared history (glorious or unfortunate), a culture that has radiated throughout the world, an ethos that reveals and brings together our diversities, values inspired by the extraordinary democratic invention that the Greeks bequeathed to us and that half of the countries in the world today still do not share.



The tourism development of the Jing-Hang Grand Canal (China): a proposal for a sustainable attractiveness

– Fabio Pollice



One of the main reasons that led to the inclusion of the Jing-Hang Grand Canal in the list of World Heritage Sites in 2014 can be found in the following statement: “The Grand Canal represents the greatest masterpiece of hydraulic engineering in the history of mankind” (UNESCO). But the value of canal goes further: indeed, by connecting the north to the south of the country, this impressive work of hydraulic engineering has contributed to build the history of China and its national identity; along its banks such identity took shape and developed.

A 1800 kilometers canal that runs from north (Beijing) to south (Hangzhou), while the main natural rivers of the area (Huang He, Hwai, Yangzi, Ying) have a West-East direction, the Grand Canal crosses eight provinces, countless cities and extraordinary landscapes: hence, nowadays we can look at the Grand Canal as a journey through the history of China and its millenary culture.

Therefore, the Canal has a double tourist value:

- Formal/symbolic: as the Great Wall of China, the Grand Canal constitutes in itself an international tourist attraction due to its historical and monumental value, reinforced by its inclusion in the list of world heritage sites;



- Experiential: the Grand Canal is also an itinerary through the country, its landscapes, its art, its culture, its cities. An alternative journey to discover China and, more specifically, a very peculiar set of tangible and intangible feature that constitute what we can refer to as a proper Canal Culture.



The tourist development of the Grand Canal would certainly boost China's attractiveness, but, above all, it can also contribute to the urban and territorial re-development of the regions crossed by the Canal according to the principles of sustainability. The benefits deriving from a sustainable tourism enhancement are diverse.

From a cultural point of view, sustainable tourism contributes to the requalification of cultural attractions and the related territorial context; at the same time, it strengthens the sense of belonging within the communities involved and promotes the patrimonial and emotional investment in the cultural heritage.

From the social point of view, sustainable tourism promotes social development and community involvement in the development project of its territory, making tourism itself a shared project.

The economic benefits are equally relevant: sustainable tourism, due to its direct and indirect effects, allows to create employment, raising the income level of the local population.

Last but not least, within sustainability framework, tourism stimulates the requalification of natural ecosystems, making them a tourist attraction.

To promote sustainable tourism, it is not sufficient to create the conditions to attract tourists, operating through an exogenous and heterodirected strategy: it is necessary to involve local communities, the population living along the banks of the Canal and make them the protagonists of the tourism development project of their territories. This is because there cannot be conservation, there cannot be enhancement without the involvement of those who live in those territories. If the built cultural heritage is represented by the monuments, the intangible cultural heritage is largely inscribed in the local communities.

The tourism development of cultural heritage is the result of a long and complex path that has its main actor in the local community and consists of four consequential phases: awareness, preservation, enhancement, development. In the first phase, the community must become aware of the cultural value of the heritage and recognize it as an identity reference. Awareness is essential for the community to take charge of cultural heritage and its protection. In order for this collective consciousness to form, it is essential that cultural heritage becomes the object of narration, hence the strategic role of Placetelling to which we will return later. The next phase, preservation, regards the protection of the heritage which is prodromal to the subsequent phases as it is aimed at preventing it from undergoing degradation processes before its destination is decided. In this phase, the assets must not be subtracted from the availability of the local community, so that the emotional investment in it is strengthened.



. Protection is based on the enhancement that consists in attributing functions that increase the real and perceived value of the heritage, that is, its ability to satisfy material and immaterial needs. The fourth phase, development, is perhaps the most complex: it means to deal with the heritage as the base of a territorial development project, making it the cornerstone of the local economy. A virtuous relationship must be established between the enhancement of the resource and development of the territory so that one can benefit from the other.

The most effective training tool is storytelling. Narration is the way through which we describe places and our relationship with places and through places we describe ourselves. To promote the involvement of local communities in local development processes and improve their ability to tell themselves and increase their attractiveness, we created in Lecce the first school of Placetelling in 2016. Placetelling is a narrative method that aims to describe a place's identity dimension. Hence, on one hand, narratives can contribute to develop the sense of identity and belonging among the community, by empowering its affection to local territorial heritage; on the other hand, they could trigger attractiveness with regard to a wide range of external stakeholders. The most innovative aspect is to be identified in the subjectivization of the narrative object: namely, Placetelling ® is the tool through which the place itself tells its own story; its voice is given by local community, who becomes the active subject of the narrative act.

The importance of Placetelling is connected to the transition from traditional tourism to experiential and immersive tourism. The tourist wants to experience the places, to feel embedded. It is no longer the place that must adapt to the tourist, but it is the tourist that adapts to the place. Therefore, a narrative is needed that creates an empathic relationship between the tourist and the territory. The Placetelling must involve the tourist in place narratives.

To increase the level of awareness of tourists and the local community it is necessary to inform, train and involve them. With reference to the local population, the "training" goal is to make everyone perceive the community's cultural heritage of which s / he is part as one's own and make her / him internalize the values which underlie it, taking part in its preservation. With reference to outsiders, the "training" goal is to make sure that tourists respect the cultural heritage of the territories they experience and understand the values which underlie it.

When both the local community and tourists recognize the cultural value of a territorial resource, the resource is usually enhanced for tourism purposes. In this case, conflicts may arise only if the two targets attribute different values to this resource (Ex.: for an atheist, a church or a mosque is just a



piece of architecture) that is attributed to a resource or from the overlapping of the demand. On the opposite side, if neither the local community nor tourists attach importance to cultural heritage, conservation and enhancement of cultural heritage will hardly be effective and in any case, there will be no interest in realizing them. Where tourists attach a high value to cultural heritage, while the local community does not, tourism enhancement is oriented only to tourism demand and this could generate exclusion and, in perspective, conflicts. In order to fully achieve the development potential of cultural resources, the awareness of the value of such resources needs to be spread both in the local community and in tourists.

The enhancement of cultural heritage is a function of cultural heritage value (R), of the skills of the local community (S) and of the level of awareness (A) of the value and potential of cultural heritage by the local community. The higher the level of awareness of the local community, the more effective the strategy of conservation and enhancement of cultural heritage. In the same way, the greater the skills of the local community, the more effective the enhancement of the cultural heritage and the more endogenous and respectful of the territorial values will be the tourism development model. Hence the importance of training as a tool to improve the skills of the local community.

“Conservation” comes from the Latin word “conservare” (cum + servare) and it means “to bring with you”. When referred to a community (a “collective self”), this definition emphasizes the social value of conservation as a shared and collective act rising from the attribution of an identity value to a given tangible or intangible resource, which is recognized as a common heritage. Conservation is a social practice and at local level needs the involvement of the local community (insiders), as well as the involvement of the tourists and investors (outsiders). And so every strategy or initiative for the conservation of cultural heritage must consider both perspectives and must consequently involve both the local community and tourists.

Susan Pierce, in the attempt to provide a definition of cultural heritage, wrote that “the notion of cultural heritage embraces any and every aspect of life that individuals, in their variously scaled social groups, consider explicitly or implicitly to be a part of their self-definition”.

Starting from this definition it is possible to highlight some aspects that qualify the notion of cultural heritage. For cultural heritage we refer to both tangible and intangible resources or, if you prefer, both tangible and intangible resources are attributed to cultural heritage. The definition of cultural heritage changes according to the community considered, just as the value attributed to the individual resources that make up the heritage changes. When national or local communities are heterogeneous with regard



to ethnic or socio-cultural composition, social groups can present profoundly different views of cultural heritage: what for a social group is considered as cultural heritage, may not be so for another social group. These differences can create conflicts and those who deal with the conservation and enhancement of cultural heritage must take them into account; the management of cultural heritage must take place with respect for local communities and through their involvement. Unlike what happens at international or national level for sites of great cultural importance, cultural heritage is not always recognized and explicitly as such and is therefore not subject to protection and enhancement. This is even more true for cultural heritage. The effort we must therefore realize is to make explicit the cultural value of the territorial resources and, referred to what we said earlier, in order to achieve this result, it is necessary to involve the concerned communities, since it is primarily these communities that must recognize the cultural value of their heritage and value that this has in building its own territorial identity. The identity of a territorial community is built around its cultural heritage and the community identifies itself with it.

The role of local communities in the protection and enhancement of cultural heritage has also been underlined internationally. The “Framework Convention of the Council of Europe on the value of the cultural heritage for the Society” (2005), better known as “Faro Convention”, is definitely unambiguous, when it specifies that local populations are entitled to directly manage their cultural heritage they feel to have inherited and in which they identify themselves (art. 2), and that the cultural heritage has to perform a central role within the processes of economic, social and cultural development of the territorial contexts in which it finds itself, thus making its enhancement be dependent on today’s and future well-being of local populations (art. 8-9-10).

What we have to promote is the “heritage-ification” of the Grand Canal. For “heritage-ification” we refer to a process through which a community accepts its natural and cultural heritage, considering it part of its identity matrix, and places it at the center of its development project, taking care of its conservation and enhancement. with reference to the Grand Canal, this process must concern both the individual cultural and natural resources, and the Grand Canal as a complex and integrated resource.

To elaborate a tourism development strategy, it is first of all necessary to define the configuration-objective, that is the development model to which the territory wants to be inspired. To locate this configuration it is needed to:

1. become aware of the current territorial conditions, tracing an analysis of the constraints and development opportunities;
2. identify the possible configurations that the territory can assume;
3. choose the configuration that best meets the territorial potential and the



opportunities offered by evolutionary trends.

In designing the target configuration, it is necessary to develop all the elements that make up the tourism system:

1. identify, redevelop and make available all tangible and intangible resources that are able to attract a national or international tourist flow, ensuring the integrity of these resources.
2. create a set of accommodation services that, in terms of quantity, quality and type, are fully responsive to tourist demand, but do not alter the environment, landscape and identity of the place;
3. create a set of accommodation services that, in terms of quantity, quality and type, are fully responsive to tourist demand, but do not alter the environment, landscape and identity of the place;
4. provide the destination with intermodal and multi-modal accessibility to allow tourists to arrive and move along the itinerary with different means of transport, reducing their environmental impact;
5. create a connective network that connects resources, tourist services, constituting itself an attractive value for the destination, also here in compliance with environmental and landscape values;
6. build an image of the destination that has an attractive force but is also able to reflect the distinctive identity of the destination.

A possible target configuration for the Grand Canal is certainly the Cultural Corridor. A Cultural Corridor is a strip of territory that connects two or more cultural resources, historically related, strengthening their functional and meaningful links in order to increase their attractiveness and favor their integrated management. A cultural corridor to be a true tourist attraction needs a coherent and intermodal connecting network that also has an attractive value. Since it is a river corridor, the European experience of the tourist conversion of river roads could be replicated. During the past along canals and rivers were built roads from which boats were towed by arms, animals or by mechanical means. Many of these roads (towpaths) that in Italy are called *alzaie* (from the Latin *helciarius* "who pulls the boat") have been converted into cycle paths and they have become a major tourist attraction.

To connect the set of cultural and natural attractions along the banks of the Grand Canal and make it an integrated tourism network, to build physical connections is not enough: indeed, it is necessary to create management connections, as well as to develop a multilevel governance system with a central direction that coordinates the action of the diverse tourist districts. Like the conservation and enhancement of cultural heritage, the tourist development of complex cultural heritage, such as the Grand Canal, also requires effective coordination between different administrative levels.

Expanding the concept of Heritage in a disruptive world: The Open Science model

– Erika M. Robrahn-González



In the last decades, the concept of Cultural Heritage has been greatly expanded, especially in the integration of different intangible aspects. In addition to events such as dance, festivities, music, mythology, among many others, traditional knowledge linked to the relationship between man and the environment was highlighted. Here, for example, fits the concept of Cultural Landscapes and, also, the different practices and knowledge in the management of Nature.



The emphasis on these aspects is certainly closely related to the planet's environmental crisis, leading to the search for alternative life models that refer to sustainable practices. Thus, the recognition and appreciation of cultural diversity aims to obtain subsidies for more balanced social, cultural, and environmental solutions in a world of increasingly unequal and complex relationships.





The expansion of the concept of Cultural Heritage (including its immense diversity) was strongly driven through the Digital Humanities, that is, through the intersection between the disciplines of the Humanities and digital technologies. Taking a step further, the construction of this knowledge became collaborative, through projects designed in co-creation with the communities that hold the knowledge, as a result of the disruptive processes and paradigm break caused by the dynamics of contemporary society.

This scenario was already proving quite challenging for the Humanities and Social Sciences in 2017, the year in which the last World Conference on Humanities took place in Liège. The theme of the event, “Challenges and Responsibilities for a Planet in Transition”, brought as a result a clear development in proposals and good practices . But, above all, highlighted several multidisciplinary and transdisciplinary projects developed, which address socio-environmental problems in a holistic way based on the cultural perspective of the communities involved.

Beginning in 2020, the Covid-19 pandemic has been dramatizing a series of social, cultural, and economic processes around the world. The numbers of unemployment and social inequality have become even more alarming, with unprecedented impacts and effects not yet fully evaluated. The World Economic Forum speaks of the risk of a lost generation . The world is expected to change more in the next 10 years than in the last 100 years.

Abrupt social transformations were brought about by the pandemic, which globally escalated the feeling of uncertainty. According to the European Commission website, this crisis halted the positive progress of employment in six years .

On the other hand, awareness of the interconnection between nature, society and economy has increased. Culture has been repeatedly identified as a vector for Social Development, like the UNESCO publication in 2019, “Culture / 2030 Indicators”, which establishes a culture-based approach as a driver for sustainable development . After all, all sciences are social and human, since they all aim to know, expand, strengthen, preserve, and improve the life of Humanity and the Planet.

Within the current pandemic scenario, the theme of Creative Economy has been gaining momentum, despite already having about 20 years of discussion. It integrates the current European Pillar of Social Rights , and the European Commission expects to present the European Plan for the Creative Economy in the last quarter of this year 2021.



But what about Heritage Diversity?

The Creative Economy is configured as a set of businesses based on intellectual, cultural, and creative capital that generates economic value. Social and territorial cohesion are fundamental to the Creative Economy, as was even emphasized at the Conference “The role of Social Economy in the creation of Jobs and in the implementation of the European Pillar of Social Rights”, that took place on the 29th of March in Sintra . Portugal is the European Capital of Social Economy in this year of 2021. The promotion of the Creative Economy has been expanded not only due to the Covid-19 pandemic, since the social and economic impacts will certainly continue. The wave of environmental impact driven by global warming is expected to be even more overwhelming, followed by one where even greater economic impact.

The Creative Economy incorporates cultural, symbolic, and artistic elements. The focus is to promote cultural diversity as an engine of regional and local development, to create jobs within a sustainable model. Local ways of life tend, in general, to be strongly resilient, being able to respond in a much more dynamic and creative way to challenges. And this resilience has been generating several models of Creative Economy, both in rural and urban environments, such as Collaborative Economy, Afro-Entrepreneurship and Ethnic Entrepreneurship.

In this diversity of reflections, we also highlight the treatment of Archeology as a starting point to support the production of traditional knowledge by communities, generating internal movements for change (ROBERTS, SHEPPARD, HANSSON& TRIGGS, 2020 ; GOULD, 2018 , among others). Community governance practices are continually cited as fundamental to the consolidation of these actions.

Thus, entrepreneurship for sustainability is based on the development of innovative solutions not only to create economic value, but also to solve social and environmental problems. The promotion of Creative Economy activities is, effectively, a means of reaching the goals of the UN Agenda 2030, since it allows communities to apply their culture in sustainable practices within a dynamic concept. Creativity and innovation are premises for sustainability (LEICESTER, 2020 ; WAHL, 2016).

Therefore, these are initiatives in the field of Social Innovation, generating new ideas (products, services, models) that, simultaneously, integrate social needs and create new relationships or collaborations. In other words, they are innovations that are both positive for society and expand society's capacity for action (MURRAY, CAULIER-GRICE & MULGAN, 2010). Social innovation is also expected to be able to provide paths to needs not yet met by known models (EUROPEAN COMMISSION, 2010).



Intangible Heritage is an important differentiating factor in Creative Economy actions. Their fundamental characteristic is their uniqueness: they are unique, rare, inimitable, and irreplaceable (KAYO, KIMURA, MARTIN & NAKAMURA, 2006). They are, for the most part, made up of individual local talents (PATACCONI, 2015).

Once again, emphasis is placed on the specificities of geographic spaces x cultural realities since they constitute the basis and source of inspiration for the Creative Economy. As ongoing initiatives within this innovative and challenging perspective, I mention the BRIDGES / MOST / UNESCO project, called “LODET-CULT: Cultural Integrated Landscape Management of Low-Density Territories - Diversity, Convergence, Innovation, Sharing”. The project is centered at Instituto Terra e Memória / Portugal and coordinated by Prof. Luiz Oosterbeek, in which I am pleased to be part of the team.

An important step in these initiatives is the organization of a knowledge base based on an Ecosystem structure, and research is one of its essential components (EUROPEAN COMMISSION, 2014). Access to information proves to be increasingly important in decision-making to deal with new realities and their high degree of uncertainty.

All these impacts need to be understood and quantified in global, regional, and local terms, in order to understand the different dimensions of human experience in the search for solutions necessary for societal transformation. In this scenario, the Open Science model brings a robust set of principles, methods, and operational procedures capable of organizing, integrating, and making available this complex set of knowledge, in continuous cycles of reassessment and adaptive management.

The preparation of the Open Science Training Manual was an important step on this path. Developed by the Project FOSTER Plus , was funded by the Horizon 2020 program and aims to present the set of methods, techniques and practices that support the performance of Open Science. One of the highlights of the work is the chapter on Citizen Science, related to the involvement of the non-academic public in the scientific investigation process (including investigations conducted by the local communities themselves). Therefore, the objective is not only to transfer knowledge from science to society, but to allow the use of open data for new issues presented by the public, in addition to involving it in the development of research policies and agendas. Examples of the application of Open Science to communities can be consulted in the work of Ana Cristóbal (2019) , among others.



We also mention, in this context, the implementation of national policies in Germany through the project “Green Paper: Citizen Science Strategy 2020 for Germany” . It presents the perspectives of civil engagement in research and recommendations for action. Finally, it presents the implementation of a national training program carried out through dialogue forums between different German institutions and the community in general developed between 2014 and 2016.

From another perspective, we cite local communities that, on their own initiative, seek support from science and international communities to solve challenges with respect to their diversity and culture. As an example, we mention the Kuikuro Indigenous Peoples, inhabitants of the Xingu Indigenous Park located in the Amazon region. Helpless by the government, they sought science support and crowdfunding assistance to install hospitals in the villages against the Covid-19 pandemic, to protect their people within the principles of their traditional cultural knowledge and practices .

I also mention works that I have been coordinating in Brazil with different indigenous groups, with training in the most diverse technologies for managing their lands and for mapping their Traditional Cultural Territories. These works have a strong involvement of elders as citizen scientists, as well as young people who train in the use of technologies and web records to preserve their knowledge and heritage diversity.

For these communities, access to technology is a key element in the preservation of knowledge and in the exchange of experiences between indigenous and non-indigenous people. So, finishing this reflection, I mention a pioneering and innovative technology launched in Brazil, in which smartphones bring in their menu of options for languages, also two indigenous languages: Kaingang (considered a threatened language by UNESCO) and Nheengatu (from the linguistic family Tupi-Guarani, having been the most spoken language in Brazil at the time of its colonization). The work was developed by representatives of indigenous communities at the University of Campinas (UNICAMP), contributing to the visibility and recognition of important minority languages, and directly influencing their vitality (D’ANGELIS, 2021).

The Humanities and Social Sciences have therefore been actively participating in all these processes of societal transformations, in which the valuation of Heritage Diversity is increasingly present.



The continued search for innovation and integration of the sciences (academic science and community science) today integrates the foundations of multiple research centers, and the ongoing dialogue between all those involved is, increasingly, a critical factor in achieving the goals.

Given the background presented above, I propose to discuss in this Panel the path already taken by Humanities and Social Sciences in promoting Heritage Diversity, considering its relevance and social significance. I invite participants to contribute bringing their experiences, including application in other areas of knowledge such as Medicine, Engineering, Education, Marketing, and others. Through this dialogue, we aim to synthesize the advances already achieved and new opportunities in the generation of solutions that combine Science and Technology.

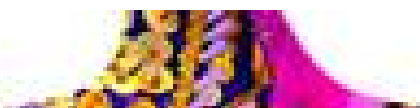
Art history in the face of iconoclasm and iconophilia: a priority in heritage studies

– Vítor Serrão

The monuments and works of art which power of attraction and fascination is projected in historical time, requesting a continuous process of fruition, analysis and criticism, are also characterized by their immense physical fragility. In fact, the threats that hover over their material integrity are not just due to natural causes or cyclical calamities, but also to abandonment, lack of preventive care, poor restoration and, above all, vandalic acts of iconoclasm that mutilate or destroy. The latter, always self-justified in the name of combating "idolatry", "degenerate art", "contaminated arts", "historical pseudo-interpretations" or "taste criteria", require a deep analysis on the part of art historians, conservation and restoration technicians, museologists, heritage technicians and the community in general, to better understand themselves and denounce their "reasons".



Many examples in the Portuguese Historical-Artistic Heritage allow us to register the way in which iconoclasm and iconophilia have contributed to irreversibly and radically deplete the fabric of stocks. Against both, Art History needs to be able to better affirm the historical, artistic, iconographic, iconological and cultural values of monuments and works of art, among which the dimension of trans-contextuality and trans-contemporaneity are especially relevant.



The safeguarding of common Heritage justifies all the multi-disciplinary efforts to affirm their inalienable rights: the right to their aesthetic, material and symbolic experience; right to study, analyze, teach, experience and conservation; inalienable right to safeguard, inventory and classify; the right to resist iconoclastic threats and iconophilic abuse; the right not to be subjugated to interests that impose profitability or that may in some way cause their destruction, mutilation or absolute loss of the meaning with which they were created; right to critical scrutiny and physical integrity in each new historical situation or time; the right to play a role of citizenship because they always assume a testimonial value; right of inclusion in view of the heterogeneity (religious, social, racial, political) of its interlocutors; and the right to fulfill its historical, aesthetic, pedagogical and social benefits, which today are always operative today.

A cotonete e a caneta: a imagem da Conservação e Restauro e a importância da publicação

– António João Cruz

Segundo a imagem transmitida pelos meios de comunicação social e a imagem que transparece nos comentários que surgem um pouco por todo lado, nomeadamente nas redes sociais, a Conservação e Restauro é uma actividade que pretende eliminar os danos e repor uma obra no seu estado original. Aliás, geralmente não se refere a Conservação e Restauro, mas simplesmente o Restauro, algo que, efectivamente, é coerente com esse objectivo, independentemente de ele ser ou não alcançável.

A avaliação de uma intervenção, neste contexto, é feita através dos supostos méritos artísticos da mesma e da capacidade de aparentemente anular os danos. Para se realçar esses méritos, frequentemente são usadas nas notícias expressões como “as cotonetes que fazem milagres”, “verdadeiros milagres de restauro” ou “nem queríamos acreditar”.

Esta perspectiva está de acordo com o estatuto de artistas que os restauradores efectivamente tiveram. Foi essa a situação durante alguns séculos, sucedendo inclusivamente que alguns reputados pintores igualmente exerceram actividade dita de restauro, ainda que essa actividade fosse a repintura efectuada de forma livre e criativa (Serrão, 2006). Esta situação começou a mudar durante o século XIX, em consequência do desenvolvimento da consciência patrimonial, passando, supostamente, a respeitar-se a obra original, mas continuando os restauradores a serem artistas ou, pelo menos, a terem formação artística.



As competências específicas para a actividade de restaurador eram adquiridas, tal como as competências artísticas, através de um sistema de ensino oficial em que o conhecimento, por via oral e através da experiência prática, era transmitido de mestre para aprendiz (Ashley-Smith, 2009). A este respeito é significativo que dos conservadores-restauradores que trabalharam entre 1965 e 1980 no Instituto José de Figueiredo (a instituição pública de Portugal dedicada à Conservação e Restauro), a maior parte dos que entraram antes de 1970 tivesse apenas 4 anos de escolaridade, sendo a sua formação obtida internamente com alguns conservadores-restauradores mais experientes com formação artística (Figueira, 2015).

Sendo as intervenções vistas como actividades artísticas e sendo a perspectiva e a exigência artísticas muito diversificadas, compreende-se que, com alguma frequência, o tratamento das obras seja colocado nas mãos de quem se julga ter algum jeito. Isto tem acontecido especialmente em meios rurais e os resultados traduzem-se muitas vezes em repinturas totais com tintas brilhantes e vibrantes que, no entanto, costumam ser apreciadas como importantes valorizações das obras pelas comunidades a que estas pertencem.

De uma forma geral, só houve mudanças do sistema de formação na segunda metade do século XX, em muitos casos com a criação de cursos de Conservação e Restauro junto a instituições com competências nessa área (Figueira, 2015), mas em 1984 a profissão de conservador-restaurador ainda estava indefinida na maior parte dos países. Nessa ocasião, o Comité da Conservação do Conselho Internacional dos Museus afirmou a necessidade de a formação em Conservação e Restauro ser de nível superior e com equivalência a um grau académico, o que veio a ser repetido pela Confederação Europeia de Organizações de Conservadores-Restauradores (E.C.C.O.) e pela Rede Europeia para o Ensino da Conservação e Restauro (ENCoRE), criadas, respectivamente, em 1991 e 1997. Em Portugal, o primeiro curso, um curso técnico, surgiu no início da década de 1980 no Instituto José de Figueiredo e os primeiros cursos superiores, um dos quais no actual Instituto Politécnico de Tomar, no final dessa mesma década.

As definições da profissão que surgiram nos documentos das décadas de 1980 e 1990, especialmente da E.C.C.O. e da ENCoRE, estabelecem que são actividades e responsabilidades do conservador-restaurador o planeamento estratégico, o exame diagnóstico, a elaboração de planos de conservação e propostas de tratamento, os



tratamentos e a respectiva documentação, além de também ser da sua competência desenvolver programas, projectos e inquéritos, prestar aconselhamento e assistência técnica, preparar relatórios técnicos, realizar investigação, desenvolver programas educativos e ensinar, divulgar e promover a Conservação e Restauro ("ECCO Professional Guideline I," 2002). Portanto, muito mais do que a simples intervenção manual.

Esta mudança, porém, ainda não teve grandes efeitos na imagem pública da Conservação e Restauro. À imagem de artista que se associa ao conservador-restaurador pode-se acrescentar as muitas fotografias que circulam publicamente que não só ilustram a ideia da Conservação e Restauro como actividade essencialmente manual como a alimentam e, por vezes, ainda que sem intenção, quase parecem fazer a sua apologia. É o caso, por exemplo, das fotografias lado a lado das obras de arte antes e depois das intervenções, que acabam por realçar sobretudo o virtuosismo manual necessário para a transformação. É igualmente o caso das comuns fotografias de conservadores-restauradores debruçados sobre as obras, de cotonete, bisturi ou pincel na mão, fotografias frequentemente focadas nessa mesma mão e no instrumento que segura (Brooks, 2008).

É claro que a capacidade de intervenção manual é fundamental em Conservação e Restauro, mas a intervenção da mão surge apenas nalgumas operações, especialmente nas últimas etapas, as quais é suposto passarem à prática o resultado de um processo de avaliação e de decisão que requer muitas outras competências (Appelbaum, 2007). Como já alguém lapidarmente disse a respeito desta situação, "sine scientia ars nihil est – sem conhecimento, a habilidade nada é" (Seymour, 2014). Sucede, no entanto, que as outras actividades têm bem menor visibilidade, não apenas pela sua natureza, mas também pelo reduzido desenvolvimento que algumas ainda têm. Disso são exemplo as actividades de natureza mais académica, em particular as relacionadas com as publicações. A este respeito é elucidativo o testemunho de Peter Brimblecombe, em 2006, para um relatório sobre Ciência e Património preparado pela Câmara dos Lordes: "I found that conservators and managers of heritage do not read scientific journals; in fact they hardly seem to read anything at all" (Science and Heritage, 2006: 78). E quem não lê, evidentemente, menos ainda publica.

É certo que as palavras de Brimblecombe têm já alguns anos, mas, não obstante as mudanças que entretanto ocorreram, a desvalorização das publicações é algo que continua a ser assinalado (Cruz, Revez & Figueira, 2017; Larsen & Andersen, 2017).



Contudo, a definição e a afirmação de uma disciplina académica está profundamente relacionada com o conhecimento que se regista e transmite através das publicações (Serenko & Bontis, 2013) e, por muito importante que seja a componente prática, especialmente em contextos empresariais, o acesso à profissão de conservador-restaurador exige formação superior e esta pressupõe a existência de uma disciplina académica, com tudo o que isso implica.

O impacto desta situação, em particular da imagem da Conservação e Restauro como actividade essencialmente manual, não se esgota nessa mesma imagem pois tem implicações como as que se traduzem no estatuto inferior, de mero técnico, que os conservadores-restauradores frequentemente têm quando, devido às circunstâncias, colaboram profissionalmente com outras áreas académicas, como a Arquitectura, a História da Arte ou a Engenharia Civil (Cruz & Desterro, 2020; Røskar, 2019).

As mudanças que são necessárias para o reconhecimento da profissão e da actividade passam pelo aprofundamento da imagem da Conservação e Restauro como disciplina académica como as outras, o que, por sua vez, requer um grande incremento da actividade de publicação, por um lado, e do uso dessa literatura, por outro. Ou seja, uma mudança do paradigma subjacente à apologia da cotonete, para um paradigma que leve à apologia da caneta ou, numa versão mais up-to-date, do teclado. As consequências que daí podem resultar, ainda que não a curto prazo, não se limitam, no entanto, às questões de imagem e estatuto. Com efeito, a publicação pode contribuir para:

- afirmação da Conservação e Restauro como disciplina académica;
- conquista de espaço no mapa dos saberes, algo que a génese interdisciplinar da Conservação e Restauro – entre as Ciências, as Humanidades e as Artes – torna vital e que a necessidade de se distinguir entre esta e outras disciplinas em documentos orientadores como os E.C.C.O. Professional Guidelines mostra que ainda está longe de resolvido;
- desenvolvimento da disciplina, que resulta do desenvolvimento do corpus bibliográfico em que assenta;
- disseminação do conhecimento pelos outros conservadores-restauradores e melhoria da sua formação;
- reconhecimento social do conservador-restaurador como profissional com formação específica;



- autocrítica dos trabalhos realizados, pois o acto de escrever constitui-se como uma ocasião privilegiada de sistematização, organização e reflexão;

- melhores intervenções de Conservação e Restauro, pois quanto mais vasto é o corpus da respectiva literatura mais informadas podem ser as intervenções;

- em última análise, por todas estas razões, valorização do Património.

Convém notar-se que, não obstante muitas revistas condicionarem a aceitação dos artigos às novidades que contêm, especialmente metodológicas ou tecnológicas, e ao aparato científico que envolvem, para o desenvolvimento da disciplina e tudo o que daí resulta são igualmente importantes os casos mais comuns, mesmo os que apresentam semelhanças com outros já publicados. Inclusivamente, já foi notada a falta de publicações que simplesmente apresentem tratamentos de Conservação e Restauro que não resultaram (diversas mensagens em “Global Conservation Forum”, American Institute for Conservation, 2020). Só dessa forma o corpus da literatura, ainda tão reduzido devido à recente origem da disciplina académica e ao secretismo que ainda persiste das antigas tradições oficinais, pode tornar-se verdadeiramente útil para todos os conservadores-restauradores, não apenas para os que se dedicam à investigação, mas também para os que trabalham em ambientes empresariais.

Sem dúvida que nos últimos anos houve um significativo acréscimo das publicações na área da Conservação e Restauro, em grande parte devido às que surgem nas instituições de formação, seja em resultado dos projectos de investigação, seja integradas no próprio processo de formação, mas o trabalho feito fora desse contexto, o trabalho de rotina não obstante as especificidades de cada caso, continua ainda a ser muito pouco divulgado.

No entanto, o momento actual, devido às oportunidades proporcionadas pela digitalização, é especialmente favorável ao desenvolvimento da actividade de publicação:

- em consequência da facilidade de publicação, da diminuição de custos e de novos modelos de publicação, está em curso um aumento muito expressivo do número de revistas onde a Conservação e Restauro pode entrar, seja por iniciativa de editoras internacionais, de instituições com interesses na área ou de associações profissionais;



- directa consequência desse maior número mas também de mudanças de perspectiva, há maior diversidade de tipos de publicações, maior abertura a novos modelos e maior interesse em casos comuns;
- o acesso às publicações tornou-se muito mais fácil, não só devido ao formato digital e modelo de acesso livre adoptado por muitas revistas, como às novas formas de circulação e distribuição de publicações, como, entre outras, repositórios, fóruns, redes sociais de natureza académica ou profissional (Academia, ResearchGate, LinkedIn) ou outras páginas na internet;
- as novas formas de divulgação, com recurso às redes sociais e outras plataformas, permitem aproximar profissionais de não profissionais e, através de um trabalho contínuo e persistente, contribuir para o desenvolvimento de uma nova imagem pública da Conservação e Restauro.

Evidentemente que os problemas da Conservação e Restauro não se resolvem apenas através da publicação, seja técnica e científica ou de divulgação, mas alguns dificilmente se resolverão enquanto a cotonete ou outro instrumento de trabalho manual continuar a ser uma das principais imagens da disciplina e, sobretudo, da profissão.

Saberes das comunidades tradicionais: patrimônio comum da Humanidade ou Patrimônio identitário desses grupos?

– André Luis Ramos Soares

Neste artigo propomos discutir a questão dos saberes das comunidades tradicionais, no caso aqui, de sociedades indígenas do Brasil, e como a questão deve ser tomada com cuidado, dado os conceitos de conhecimento ou de patrimônio são distintos nestas sociedades. Neste sentido, discutir uma política cultural com os povos originários e não para as sociedades tradicionais. Também procuramos apontar direções para problematizar a discussão, sem cair em becos sem saída. Devemos lembrar por fim que além da complexidade do tema, apontamos apenas alguns exemplos das centenas de etnias existentes no país.

As sociedades indígenas do Brasil, doravante tratadas como sociedades tradicionais, são diferentes grupos humanos que oscilam entre 50 pessoas e 20 mil pessoas, espalhados em mais de 7 troncos linguísticos, sendo os dois maiores o Tronco Tupi e Macro-Gê, albergando mais de 200 línguas diferentes. Aqui, então, tratarei de questões gerais sobre o conhecimento, a cultura e o patrimônio, para depois apresentar a problemática de povos ou grupos pontuais.

A questão do conhecimento na sociedade indígena, diferente da sociedade ocidental, reside no corpo (Cunha, 2016, p.14). O que se transmite são técnicas, conhecimentos, narrativas, nomes, cantos, rituais, padrões complexos de adornos, que são ligadas aos indivíduos. O Instituto do Patrimônio Histórico e Artístico Nacional (IPHAN), no objetivo de preservar estes patrimônios, reconhecidos como imateriais, busca registrar os mesmos nos inventários de bens imateriais. Todavia, o registro não atende as necessidades das sociedades indígenas, haja vista a circulação destes “bens culturais”: elas querem para si a autoridade sobre os itens de cultura (Coelho de Souza, 2010).



O representante indígena Jaime Sebastião Machineri, do Acre, estabeleceu uma diferença entre “conhecimento”, como o que se refere a uma ‘história que a gente sabe e esquece’, e o ‘saber’, como um ‘saber fazer’, este último sendo o que está realmente implicado no ‘conhecimento tradicional’ (Coelho de Souza, 2010, p.154-155).

No caso do grupo Kaxinawá, os desenhos ou grafismos tradicionais, chamados kene, são realizados por mulheres. Quando os professores homens utilizaram estes desenhos em materiais didáticos, as mulheres os acusaram de não terem esta propriedade intelectual (Carneiro da Cunha, 2016, p.15), ou seja, este “saber fazer”. Não se trata apenas da questão de gênero: estamos falando de saberes ligados a tradições e divididos entre os sexos. O problema aumentou quando estes grafismos foram utilizados por diversos grupos, marcas, empresas, incluindo o próprio governo do estado do Acre, em suas divulgações publicitárias, sem pagamento de royalties ou direitos de uso ou propriedade.

Em situações mais extremas, a questão foi parar na justiça, quando a empresa Alpargatas do Brasil, dona da marca de sandálias Havaianas, lançou a coleção Tribos, com o uso de desenhos da tribo Yawalapiti (Jornal El País, 14 de fev. 2015) . Esta é uma questão de proteção das chamadas Expressões Culturais Tradicionais (ECTs), ou seja, as expressões estéticas das culturas tradicionais de transmissão oral, como a indígena, diante de sua apropriação pela moda, música e publicidade. No caso do patrimônio cultural brasileiro imaterial, este não é protegido por Direito Autoral, tendo em vista que não há como identificar o momento de sua criação, e portanto, estabelecer um prazo de proteção, recaindo então em “domínio público”. Como são expressões coletivas (e não obras coletivas) e oriundas da tradição, transmitidas oralmente, implica na ausência de fixação em algum suporte, como exigido em lei autoral. Daí a dificuldade de proteção. Coelho de Souza ainda afirma que

Os direitos de propriedade intelectual fazem, sob importantes aspectos, o trabalho inverso dos “direitos de propriedade cultural”: o de reservar a particulares certos direitos de propriedade sobre o que tende a ser apreendido, por motivos morais ou práticos, como coletivo ou público: o conhecimento, por exemplo. (2010, p. 166, n.5)

Outra questão que deve ser tratada quando falamos de patrimônio de sociedades tradicionais é o patrimônio agrícola (Emperaire, 2016) como patrimônio imaterial, a fim de proteger a variabilidade dos genótipos e seus ambientes como no médio rio Negro.



A iniciativa foi registrar o sistema agrícola tradicional conforme o decreto n. 2.551/2000, no livro dos saberes, que se aplica “aos conhecimentos e modos de fazer enraizados no cotidiano das comunidades” (IPHAN, 2000, p.16). Ademais, algumas plantas medicinais ou variedades de mandioca, por passarem de uma mulher para outras (mães para filhas, ou noras) são consideradas bens patrimoniais, acompanhando o percurso de vida e de migração dos indivíduos e suas famílias (Emperaire, op.cit. p. 77). São tantas as variedades existentes, conhecidas e manipuladas, que sem dúvida devem ser reconhecidas como patrimônio genético destes grupos do Rio Negro. O problema está, novamente, em resguardar a proteção do patrimônio genético das espécies desenvolvidas pelos indígenas.

Mas a discussão dos patrimônios imateriais das sociedades tradicionais não pára por aqui. Outro exemplo sobre os conhecimentos indígenas é o uso do veneno do sapo, kampô, (*Phyllomedusa bicolor* ou *Phyllomedusa tarsius*), ou também chamado de ‘vacina do sapo’. Utilizado pelos Noke Kuin (também conhecidos como Katukina, no Acre, mas também pelos Kanamaris, Kaxinauás, Matsés, Marubos, Matis, Yaminawa, Shawadawa, Aashaninka e os Kulinas), seu uso se popularizou e estendeu para fora da área indígena, do estado e do país (Lima, 2016). E sendo dessa forma, a quem reconhecer o direito ao patrimônio? Aos grupos indígenas que o utilizam e temos relatos históricos e etnográficos? Aos seringueiros que já se apropriaram do seu uso e o disseminam? O problema é mais complexo, a ponto de diversos terapeutas urbanos fazerem uso da pele do sapo. O imbróglio tomou outras proporções quando um agente da Polícia Federal, especialista em química forense, criou mecanismo de identificação do kampô em aeroportos, para impedir a saída do país de peles do sapo, ou biopirataria. O uso do kampô por usuários de Ayauasca se associou ao novo produto da Amazônia, e inúmeros sites fora do país oferecem os “tratamentos” sejam de cura espiritual ou física. Se os indígenas usam a pele do sapo para despertar as qualidades adormecidas no indivíduo, a partir de alguém que as detém (um bom caçador que usa o kampô em um outro azarado, por exemplo), nos casos fora do contexto tem sido usado como uma panacéia New Age para males de diversas ordens. O número de sites que oferecem o produto é assustador.

No entanto, mesmo quando reconhecemos os bens culturais de algumas comunidades tradicionais não é possível repatriá-los, ou devolvê-los aos locais de origem. O exemplo que vou utilizar aqui refere-se às máscaras Jurupixuna, povo extinto da Amazônia.



Em 1997, os índios Tikuna, ao visitarem a exposição Memória da Amazônia em Manaus (Estado do Amazonas, Brasil) e que foi passada em 1991, por Coimbra, em 1992 por Lisboa, e em 1994 pela cidade do Porto, em Portugal, reconheceram as máscaras expostas como iguais às que eles mesmo utilizavam, e para os mesmos fins, como rituais de passagem, exclusivas ao uso masculino (Acerbi, 2019, p. 38). Os indígenas se identificaram como herdeiros desse grupo e solicitaram ao curador da exposição, o antropólogo português José António Fernandes Dias, a restituição dos artefatos, que foi negado. Neste caso os Tikuna, caso não tivessem visitado a exposição, não teriam visto ou reconhecido parte de seus bens culturais, fossilizados em um museu do outro lado do oceano (idem). Não fosse por essa exposição os próprios Tikuna não iriam conhecer ou reclamar estas máscaras que os ajudava a se identificar e relaciona-se com antepassados que não sabiam que tinham. Então, a solicitação de devolução, como forma de avivamento da memória histórica, foi negada ao povo herdeiro culturalmente daqueles bens.

Ao tratarmos das iniciativas do Instituto do Patrimônio Histórico e Artístico Nacional –IPHAN, do governo brasileiro, percebemos que há muito a ser trilhado neste caminho. Se por um lado um dos primeiros bens culturais registrados como Patrimônio Imaterial do Brasil tenha sido a Arte Kusiwa (Pintura Corporal e Arte Gráfica Wajãpi), inscrita em 2002, o grafismo também foi reconhecido em 2003 pela UNESCO como obra Prima do Patrimônio Oral e Imaterial da Humanidade.

Outros exemplos podem ser citados, como a Cachoeira de Iauaretê, como lugar sagrado dos povos indígenas dos rios Uaupés e Papuri. Reunidos em dez comunidades multiculturais, compostas pelas etnias de filiação linguística ao Tukano Oriental, Aruaque e Maku, a cachoeira é registrada no Livro de Registro dos Lugares, lugar onde repousam os espíritos sagrados. Também as bonecas da Tribo Karajá são reconhecidas como patrimônio cultural, pois além dos significados sociais, reproduzem o ordenamento sociocultural e familiar dos Karajá. A Ritxòkò – expressão artística e Cosmológica do Povo Karajá foi inscrita no Livro de Registro das Formas de Expressão em 2012, em conjunto com os Saberes e Práticas associados ao modo de fazer bonecas Karajá. (Iphan, 2015).

Um último exemplo tem uma situação mais complexa, não no que tange ao registro, mas a sua permanência. O grupo Enawene Nawe, de língua Aruak e que habita uma única aldeia localizada na região noroeste do estado do Mato Grosso, possui um ritual denominado Yaokwa.



Este ritual consiste, entre outras coisas, na pesca coletiva a partir da construção de uma barragem no rio. Inscrito no Livro de Registro de Celebrações, em 2010, esse ritual está inserido em um contexto permanente de ameaça, haja vista a escassez de peixes decorrente de impactos ambientais. Por esse motivo o Iphan solicitou a UNESCO a inclusão do bem cultural na Lista de Bens Culturais em Necessidade de Salvaguarda Urgente, em 2011 (Iphan, 2015).

Quando falamos de patrimônio das comunidades tradicionais, devemos ter em mente que, sob diversos aspectos, o tema é complexo e, mais das vezes, gera controvérsia quanto aos usos que terceiros fazem destes patrimônios, representado por conhecimentos, saberes, costumes, ou outros elementos (caso da tecelagem Huni Kuin). Por outro lado, vemos questões como direitos das comunidades, saberes que foram socializados para além das fronteiras tribais (como o uso do Kambô).

As sugestões mais adequadas a Conferência Européia das Humanidades, seria o alargamento e aprofundamento do diálogo com as sociedades indígenas sobre os meios de preservação dos seus patrimônios. A constituição de leis específicas para a salvaguarda e mecanismos de proteção legal para os detentores destes conhecimentos é fundamental para que outras alternativas sejam discutidas para a socialização deste conhecimento, sem a perda dos recursos que podem advir da distribuição dos mesmos.

Conhecer, preservar e valorizar o património cultural: do passado para o futuro, da globalização para a glocalização

– José Eduardo Franco, Joana Balsa de Pinho

A conservação do património cultural é um desafio de grande relevância no contexto das sociedades contemporâneas, dado o papel cultural, social, e também económico, que se reconhece aos bens culturais e que tem vindo a ser destacado em inúmeros documentos e estudos oficiais.

A nossa intervenção, com o objetivo de suscitar a partilha e o debate em torno à temática patrimonial, organizar-se-á considerando dois eixos que julgamos fundamentais quando nos referimos à conservação do património cultural.

Primeiramente, a conservação do património deve ser entendida no âmbito mais vasto da gestão integrada do património. A preservação deve estar incluída numa estratégia global e abrangente que considere igualmente, e de forma articulada, questões como a investigação, a divulgação e a valorização do património. A gestão integrada deve considerar sempre a diversidade dos bens culturais, e as suas características particulares, e visar o reforçando da relação do património com as comunidades e fomentar a sua participação. Como objeto multidisciplinar, o património deve convocar para o seu estudo e promoção a colaboração de diversas áreas científicas, das humanidades às ciências exatas.





O segundo ponto a discutir é importância do património seja material e imaterial, e da sua conservação, no contexto das sociedades contemporâneas e do mundo globalizado, nomeadamente como fator de promoção de identidade local em confronto com valores transnacionais. O fenómeno da globalização acelerada que marca o nosso mundo contemporâneo tem recolocado os patrimónios culturais dos países, das regiões e até de pequenas localidades como merecedores de atenção e cuidado especiais. Se a globalização permite situar e compreender as heranças patrimoniais num mais plano amplo em termos da sua compreensão e promoção, também trouxe o risco da sua diluição ou desamparo em favor da valorização de tendências mais uniformizantes. Este risco decorre hoje em dia de ofertas culturais hegemónicas de escala globalizante que submergem a diversidade imensa das heranças culturais dos povos do mundo e que são o baluarte das suas identidades, e também de parte da sua riqueza quando essas heranças são criteriosamente promovidas no quadro dos circuitos do turismo cultural e não só. Num certo prisma, o investimento na preservação dos patrimónios culturais dos povos é a melhor arma para atenuar as derivas nefastas da globalização numa perspetiva que afirme um movimento, mais sustentável eco-sociologicamente, que se tem definido pelo conceito de glocalização. Ou seja, uma globalização com raízes, que não queira criar uma cultura-mundo uniforme, homogeneizada, fazendo tábua-rasa das heranças culturais dos diferentes povos do mundo que são o timbre da sua identidade e dignidade. Daí que a resposta à tensão conflitual, que se tem acentuado nas últimas décadas entre as tendências globalistas e etnocentristas, passa por abordar o património dos povos com sentido de preservação, mas ao mesmo tempo entendê-lo como realidade dinâmica que pode ser também compreendido e valorizado nas suas interações provindas de influências e de movimentos globais.

Heritage as the organiser of low-density territories

– Luiz Oosterbeek

Low density territories are inhabited by 45% of the world population, including 25% of Europeans. However, none of the SDGs is addressing those territories and people. Even when inequality is considered, focus is always in urban spaces.

Is this sustainable, or is it one of the reasons why sustainability strategies have been failing for the last three decades?

Sometimes a question arises: what are Humanities for? There are several possible answers, but one crude one is to say that Humanities do not forget 45% of the world population.

In this brief presentation, which could also be labelled Heritage in the age of commodities, I will argue that Heritage is the backbone of cultural landscapes and, therefore, can be the organiser of a sustainability strategy to start addressing the majority of the territories of the planet and the people living within.



Possibly the first step to introduce any conversation on Heritage should be to clarify what we are talking about, not taking for granted any prior assumption. While the superficial debates that surf the headlines of media and, often, naïve public policies, would approach Heritage as a consensual resource both for identity and for tourism (commodifying past remains and anchoring those in memories), the word that perhaps better characterizes Heritage is tension, if not conflict.

There is, obviously, a tension between the reality of episodic property of tangible and intangible remains from the past (often individual properties, sometimes national public properties, often co-ownership of communities of interests or values but, never, universal property) and a programmatic, utopian, approach to Heritage as an expression of a common past acknowledged for its universal value.

There is, then, a tension between the individual appropriation of Heritage items (without which understanding, appreciation and empathy are not possible, and which allows for multiple appropriation by different individuals) and collective appropriation (which is often ethnocentric, thus excluding de facto such multi appropriation).

The appropriation tension relates to a third level of tensions, between description (limited to material of morphological characteristics) and interpretation (i.e., the perceptions different people, cultures or interests, may have on a specific item). Some people could see here a divide between natural and human sciences, but I will not go that way, since all science is about interpretation.

This is, of course, the moment when rationalization tries to intervene, through the academic methodologies of the Humanities, comparison and inductive reasoning above all. However, once again, tensions arise between interpretations focused on change through time, distinctions related to context or understandings framed through narrative.

All those tensions seat, then, on a very tangible tension between the dimension of preservation (which often attempts to prevent transformation, the latter being a core need for human societies) and use (which has an erosive effect, either physically endangering sites or culturally condemning patterns of behaviour to touristification-commodification).

Heritage is, then, primarily a focus of tensions. But, precisely because it is anchored in the past, it allows to approach the understanding of human behaviour adaptation and transformation through time and across space, encapsulating a fossil evidence of previous knowledge in action. In this sense, Heritage is certainly a potential source of ethnocentric conflicts, but it is also at the core of Human performance and cultural interaction, thus designing a map



of diversity, a palimpsest which recalls, permanently, that Human diversity and convergence are one and the same process.

I am not talking of commodified Heritage, though, because this is a simplified, often nationalistic, reduction of inherited items to a mocked version of the past, something that can be called memorial identities.

In fact, and again going beyond assumptions taken for granted, memories are selections of items from the past, which are all the time reorganised, reshaping that past, not through agreed rational methodologies, but through emotional and interest-driven priorities. But memories are what allows human societies to transform themselves without losing a sense of continuity and the reference of those memories are, precisely, the fossil remains of the past (tangible and intangible).

Heritage is, in this sense, the invariant of human behaviour transformation: Human societies need to keep those evidences, to be able to pretend they remain the same while everything else changes. This is why our current societies, experiencing a growing acceleration in their transformation towards an uncertain future, pay an also growing interest on the past and have expanded the obsolete focus on sites and monuments, to encompass wider cultural landscapes.

This is the strength of memory and Heritage, and why exercising collective memories is important and a need, but it is also their dangerous weakness: memories and Heritage are ethnocentric, since they relate to the ethos of specific human groups and its ever-changing and selfish interests.

Modernity has invented something to go beyond this, something that may offer common ground to different interests: the Humanities. These, pursuing the road of reflective insights of previous civilizations, established analytical and comparative methods that may be shared across different cultures, integrating memories into a convergent framework of understandings: assessing different meanings and values assigned to same specific remains from the past; structuring criticism as major methodological tool to create room for utopia and transformation; expanding the time and space scales, creating the ground for foresight; helping societies to face dilemmas which are substantially more relevant than any individual problems.

People perceive the Humanities, often, as a set of tales, or curiosities or even entertainment, while recognising they often offer interesting insights. We have seen how, during the pandemic, the consumption of Humanities books, namely on the history of epidemics or on the anthropological assessment of human communities' responses to stress, has risen to the best sellers rank.

Institutions, however, which proved to be much less capable of facing the need for fast adaptation and ultimate transformation of roles and missions, tend to reduce the contribution of the Humanities to commodified heritage for



tourism, a naïve notion of creativity and a puzzling definition of so-called soft skills.

But Humanities are at the core of addressing major societal challenges, because they formulate the questions in a way that allows to answer efficiently in a sustainable way, which is never the 3 to 6 years' time-scale.

So, going back to Heritage, Humanities help to foster Heritage in its whole complexity, with all its tension, knowing that tensions are the core of movement, change, transformation, utopia, future and whatever we will become as humans.

Low density territories are sought to have insufficient people, low critical mass, dispersed resources and a series of disadvantages. However, they are simply a much wider territory than urban spaces and therefore are of a major relevance for global sustainability. In those territories, where people are used to lose things on a regular basis, the notion of identity through the remains of the past is much stronger than in urban spaces, and the risk of xenophobic misuse of Heritage is much lesser.

This is the approach to establish a pilot project for the new UNESCO programme coalition called BRIDGES. This project is known as LODT-CULT and includes territories in Portugal (Mação), Spain, Angola, Brazil, Cape Verde and China. All the territory-based actions within LODT-CULT are based on co-design and co-implementation involving as many inhabitants as possible, of the considered territories. This results in a flexible network rooted in strong ethical concerns and a balance between short-term and long-term needs. Fostering networking and sharing, LODT-CULT promotes the socialisation of knowledge and lifelong learning, also involving applied and contextualised experiences, integrating generations which were educated through basically different frameworks, analogic and digital, also addressing UNESCO agenda to ICT.

LODET-CULT is a Humanities centred project, which involves all academic disciplines, as well as traditional knowledge, through a process of co-design and co-construction involving the entire population of low-density territories.

In doing so, it conceives territories as perceived landscapes, in which different cultural understandings meet and interact, expressing a rich diversity and the potential for convergent and transformative agendas. It refers to sustainability as a cultural construct, which requires the recognition and valorisation of diversity and human tailored tools and objectives, including their contradictions, as well as the need to implement different timelines for different contextual realities.

And, for these reasons, it takes Heritage as the backbone of a global transformative movement, toward uncertain but, certainly, interesting times.

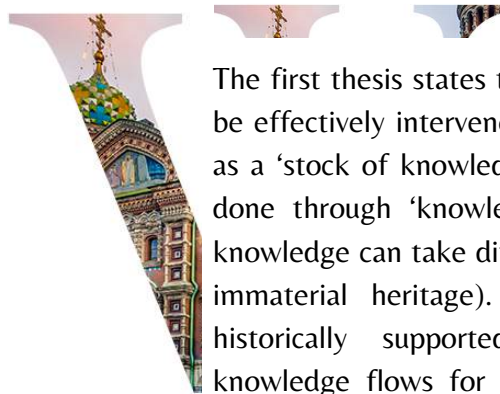
'Back to The Future'

Do we still have time, space and collective will?

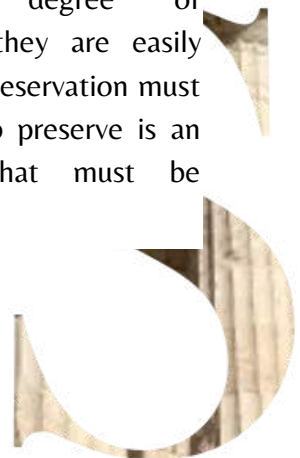
– Sérgio Nunes



This communication has as main objective to contribute to the understanding of the territorial framework in which we live and of the necessary transformations for the preservation and sustainability of the various dimensions of the heritage that we associate with the ways of life that we aspire to achieve. Our approach starts from the presentation of three theses that, together, allow us to clarify the framework of possibilities to support levels of economic, social and political intervention in the pursuit of our objective.



The first thesis states that heritage, so that it can be effectively intervened on, must be understood as a 'stock of knowledge' whose accumulation is done through 'knowledge flows'. This body of knowledge can take different forms (material and immaterial heritage). The three engines that historically supported the accumulation of knowledge flows for the stock of material and intangible heritage were war, religion and the economy. Although largely independent in their genesis, nowadays their degree of interdependence is such that they are easily confused. Every act of heritage preservation must consider that what one wants to preserve is an amalgam of contradictions that must be contextualized in time and space.





Heritage, regardless of its typology, is not a body of static, linear, idyllic knowledge, independent of political aspirations and options. Heritage is a non-linear, territorial and highly complex stock of knowledge. With the predominance of these three engines of heritage development, what kind of heritage will we obtain as a result?

The second thesis suggests that the current energy extraction, production and consumption model (EEPC) is a typology of cultural heritage that has associated high levels of economic, social, environmental and political unsustainability. The evolution of life on earth is based on an elementary principle. The existence of life requires the consumption of energy that is not always available in the most appropriate ways in view of the needs of survival. Therefore, the creation of a model of energy production and consumption is a necessary condition for the existence of life and its proliferation. After several attempts, society has produced a EEPC model that has led us vertiginously to a scenario of climatic unsustainability and, therefore, economic, social and institutional unfeasibility (Nunes & Cooke, 2021). In this sense, the heritage that we are building collectively is a direct result of this EEPC model that cannot produce results very different from those principles that support it. Is capitalism of decadent abundance and its favourite daughter – innovation as a religion of economic war – mechanisms of exclusion or inclusion? Should we count on them for the extremely difficult period ahead or should we change some of their operating logic?

Finally, the third thesis argues that the current pandemic situation has given us one of humanity's greatest wishes: "I would like to go back 20 years ago but knowing what I know today". Back to the Future is a 1985 American science fiction film directed by Robert Zemeckis. The story follows a teenager accidentally sent back to 1955 in time traveling futuristic car, a MDC DeLorean. Trapped in the past, Marty inadvertently prevents his future parents' meeting – threatening his very existence – and then is forced to reconcile the pair and somehow get back to the future. Involuntarily, but not on purpose, COVID-19 put the world on an effective path to combat climate change, a way that no politician has ever had the courage to make publicly explicit (Nunes & Cooke, 2021). We were accidentally thrown into the past, not through a fabulous DeLorean but through a less iconic but more efficient biologic-machine 'COVID-19', with information that we did not have at the time. One conservative estimate for 2020 global tourism bringing the industry back to levels last seen in the late 1980s (Richter, 2021) and this is by far the worst crisis that international tourism has faced since records began in 1950 (UNWTO, 2020).



We now have an opportunity to change paradigms of thought, models of action and policies to ensure that the return to the future guarantees us survival in that same future. One of the greatest desires of the human beings is to go back to the past but "knowing what I know today". Finally, we were granted that wish. Do we know how to make good use of this unique opportunity? To achieve this objective, we must change some frameworks that support our decision-making processes (Nunes, Cooke & Grilo, 2021).

The articulation of these three theses allows us to clarify the relevance of the humanities in the construction of a cultural heritage capable of reflecting a sustainable symbiosis between potentially infinite humanity and a technically finite planet. The truth is that hardly an assertion made from the body of exclusive knowledge of STEM helps us to understand our thesis. Only the humanities can help us in this demand. Of course, many of the mechanisms for the preservation and operationalization of heritage management originate from STEM knowledge, but it needs the understanding and meaning that only the knowledge of the humanities can give it.

Do we have the necessary combination of knowledge to go 'back to the future' safely and on a better-defined path, more green, sustainable and inclusive? What kind of changes will we have to make so that global well-being and quality of life are our heritage to preserve?

Património Imaterial, Diversidade e Coesão Territorial

– João Brigola

A Cátedra Unesco da UÉ foi criada por Acordo institucional em 2013 e foi a primeira no país a dedicar-se ao universo temático do Património Cultural Imaterial. Dedicando-se ao levantamento, estudo e divulgação das manifestações imateriais na Região Alentejo, tem-se interessado também pelas vivências culturais da raia, bem como as do mundo lusófono. A Cátedra tem vindo a desenvolver intensa colaboração com a região transfronteiriça, em particular com a Região estremenha, tendo em preparação um Seminário luso-espanhol a realizar ainda este ano na cidade de Olivença. Na República de Cabo Verde criou-se um Pólo junto da Universidade pública, a Uni-CV, no Brasil instituíram-se dois Pólos universitário, nas Universidades Federais de Viçosa e em Minas Gerais. Encontra-se também em preparação o Pólo da Cátedra na Universidade de São Tomé e Príncipe.

A ligação ao território alentejano e às suas populações é, para a Cátedra, uma prioridade inscrita na sua génese e a sua expressão fica demonstrada nas diferentes linhas de investigação e nos projectos desenvolvidos pelas suas mais de quatro dezenas de membros investigadores e colaboradores. As linhas de investigação podem ser resumidas em temáticas como o Património Textual, o Património Literário Oral, o Património Alimentar, a Religiosidade Popular, a Etnosociologia do Cante Alentejano, os Falares da Raia, a Estatuária Urbana, etc.





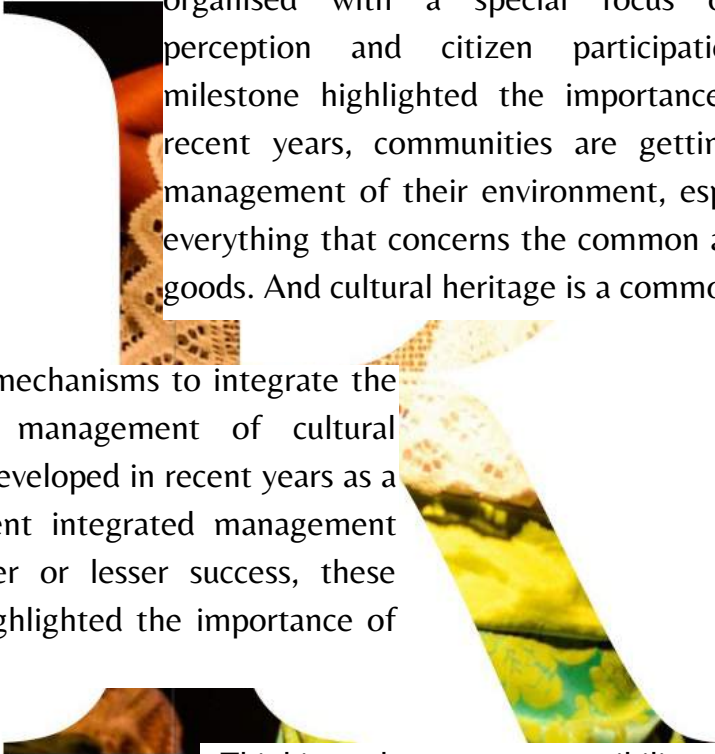
A riquíssima diversidade das expressões do imaterial na Região conduziu-nos à evidência da criação de iniciativas capazes de as caracterizar em tempo e de forma rigorosa. Foi esta evidência que nos conduziu à criação do Observatório Museus e PCI no Alentejo e à actualização e acessibilidade pública de duas Bases de Dados da responsabilidades de alguns dos nossos investigadores: uma dedicada ao Cante alentejano e outra às fontes de Etnologia e Etnografia do Alentejo.

O Observatório nasce de um Protocolo de parceria estabelecido entre a Cátedra/Cidehus e a Direcção Regional de Cultura do Alentejo. A sua criação implica a criação de um mecanismo de registo de elementos informativos, de divulgação de boas práticas e de monitorização de iniciativas. Cria-se, deste modo, um organismo permanente de informação actualizada para os cidadãos e instituições, produtores ou consumidores culturais, e para os decisores. Com este instrumento, a UÉ e o CIDEHUS - através da Cátedra – prestará um serviço à comunidade, proporcionando pontes de ligação com as populações e com os museus que estudam, salvaguardam e divulgam o PCI. O Observatório pressupõe a existência de um núcleo profissional com formação técnica adequada nas áreas em observação, os Museus e o Património Cultural Imaterial espalhados pela vasta região alentejana, com desejável alargamento transfronteiriço à Extremadura.

Por outro lado, a iniciativa de uma Base de Dados relativa ao Cante Alentejano coube no passado recente a uma das nossas investigadoras e carece agora de actualização de informação, posterior ao ano de 2012. Trata-se de um instrumento de trabalho de indiscutível valia e utilidade, podendo constituir uma das linhas de força da actividade da Cátedra. A outra BD recolhe um vasto acervo bibliográfico de referências relativas à Etnologia e à Etnografia no Alentejo. Colocada em acesso público pela Cátedra, resultante de Protocolo a celebrar com a Câmara Municipal de Évora, a BD disponibilizará fontes para o trabalho científico no universo disciplinar do PCI.

Co-responsibility in cultural heritage management: social participation as a tool for social cohesion and development

– Elena María Pérez González



2018 was the European Year of Cultural Heritage. That year, a multitude of events were organised with a special focus on social perception and citizen participation. This milestone highlighted the importance that, in recent years, communities are getting in the management of their environment, especially in everything that concerns the common and public goods. And cultural heritage is a common good.

It is a fact that the mechanisms to integrate the population in the management of cultural heritage have been developed in recent years as a strategy to implement integrated management actions. With greater or lesser success, these mechanisms have highlighted the importance of co-responsibility.

Thinking about co-responsibility beyond a legal context or a more traditional vision of administrative responsibility is very interesting. Co-responsibility implies extending bridges of communication between communities and their environment and, in the case we are talking about today, communication with their cultural heritage.



Although this is not the place to talk about what is or what is not cultural heritage, I would like to clarify that, from my work perspective, we understand that heritage is perceived in many ways; that it is collective, but there are also individual views that construct it and that this provides us with different ways to understand the historical development, the past and the future management of these assets.

This is not an easy context in which to work, but it is an arena, as in ancient Rome, that is ideal for exposing and promoting understanding of our diversity, which puts us in a better position to work on respect, social and economic cohesion, in a scenario that extends beyond the local or the national.

And this is a context in which communities must exercise their right to participate in decisions that will affect their cultural resources and their lives.

This trend of social participation is changing the way cultural heritage is managed. Before, only the expert view was predominant. Now, experts work on analysing how people relate to their heritage, how it affects them, how it benefits them, whether they know it or want to preserve it. They even can identify new hidden and invisible heritage.

This data has opened the door to a more diverse and inclusive management and use of cultural heritage, which extends to areas such as urban planning, tourism or sustainability.

Different studies have seen that policies are needed to facilitate spaces for participation that allow citizens to become more involved, trained and proactive, creating solid and organised structures to propose actions and develop experiences that defend this common good, including from perspectives such as the social and economic ones.

We believe that the public value of cultural heritage, its main attribute, would be truly reinforced. This value can only be achieved by connecting people with culture, through specific tools for this purpose and being able to exercise their decision-making power in the management of this type of assets.

Social participation has been particularly lacking in tourism. We know that tourism is a complex system in which many social, economic, cultural, political and environmental factors come together. But it is the people, in their role as tourists or hosts, who determine the types of tourism that take place in a destination. And therefore, they can also participate in deciding what kind of tourism development they want for the place where they live.



In this sense, we understand sustainable development when social participation is considered as one more tool to work with. And in this whole process, what is really important is the possibility that opens up for communities to acquire awareness, knowledge and develop attitudes about the management of their resources. This door to knowledge will allow us to be more aware of how our actions affect the territory and how we relate socially and economically to each other and to our environment.

Real participatory actions demonstrate that communities collaborate democratically in the management of their cultural heritage. There are many examples of actions of intervention, dissemination and even rescue of cultural assets that have only been established when there has been a closeness and connection (material or emotional) between the population and their heritage.

The co-responsibility through social participation is an action that transforms our reality, where the population itself, through its decisions, is capable of generating a space for debate, close and real, on the impacts and benefits of cultural heritage in any circumstance.

It is necessary to dedicate a little time talking about the relationship between cultural heritage, culture in general and tourism. It is important to highlight, in the context of this text, that since the beginning of the pandemic caused by Covid-19, tourism has been a sector that has been committed to designing strategies to minimise its effects. Many organisations and institutions have suggested measures, and continue to do so, to deal with the effects of these crises. In August 2020, the United Nations Organization itself published a study in which it indicated that the tourism sector should commit itself to mitigating the impacts and opening up opportunities to generate new models and alternatives to traditional tourism, especially projects directly linked to the SDGs (Sustainable Development Goals).

The document also stated that the tourism crisis was affecting cultural resources. Let us recall that, at the height of the crisis, 90% of world heritage sites were closed. And not only world heritage sites, but also traditional festivals and international events were cancelled; we cannot ignore the fact that, in this sense, the heritage most affected by the health crisis has been intangible heritage.

It is easy to understand that cultural heritage is a driver for the sustainable development of many destinations. Before, during and especially after this pandemic, culture is and will be a fundamental support for the recovery of communities. It is possible that this is not being very evident to the administrations and we must therefore make an effort to make it visible.



There are two situations that need to highlight in this whole crisis situation. On the one hand, the fact that indigenous peoples have had to face the loss of their traditional livelihoods, of their customs, but at the same time, in the absence of direct aid, they have had to make use of their traditional knowledge and practices, through voluntary isolation and the closure of their territories as preventive measures, using and reinforcing the use of their languages to disseminate information about the pandemic.

On the other hand, and looking at our immediate surroundings, we have to highlight the measures that some governments have taken to consider culture as an essential good. The closure of theatres, museums, concerts, access to bookshops, cinemas, has changed the landscape of many European capitals, putting on the table that these types of activities are not a luxury, that they are part of our economy, of our lives and of our cultural landscape.

Finally, It is also important to talk about the cultural heritage of migration, of people who migrate. Much has been written and said about the heritage of immigration, about cultural changes such as acculturation, which occur where two cultures meet. A tourist destination is also very interesting in this sense, because of the cultural encounters that take place in a tourist destination. But we are referring to the heritage of the people who migrate. Their memories and ways of doing and feeling their traditions and their past. We have to focus on how they are transformed and adapted after such traumatic events as crossing the sea in a cayuco, as has been happening for 20 years now in the Canary Islands; or the transformation of heritage in war conflicts, in refugee camps, for example.

Addressing these views and ways of understanding the heritage of these communities is a priority without a doubt, and one that, so aptly, colleagues have named as the heritage of vulnerability. It is fundamental to simply help them to continue living, apart from an expert and scientific vision of how this heritage is transformed, and which, as a researcher, it is a question of understanding, through the management of these heritages, how this restrictive model of movement makes sense in the evolution of culture and its expressions.

There are neighbourhoods and places that have configured impressive cultural landscapes, rich and essential for the social and economic development of the places they inhabit and coexist. There is no doubt that cultural heritage has a place of leadership and strength in our lives and cannot be overlooked in the recovery strategies of the coming years; we have to attend to the rapid changes of scenarios, that cultural policies, also



tourism and leisure policies, those that generate employment, those that respect the diversity of communities, are sufficiently flexible and aware of the fragility of cultural heritage but, at the same time, of its strength and sustainability.

Therefore, cultural heritage is not a triviality. Research into the management of cultural heritage, investigating what it is and what role it plays in our societies helps us to solve current problems. Past problems too, we know that such as historians, archaeologist or anthropologist but at present, the management of our expressions, of our cultural assets, of our territory, helps us to resolve and solve many current issues in order to tackle the economy, identity, respect for cultural diversity, the management of multiculturalism, to respond to many of our current challenges.

We must insist on reviewing and improving the mechanisms for social participation, so that they are not limited to simple consultations with the population. It is also necessary to strengthen relations between the agents that coexist in the territorial arenas of cultural heritage management: to bring the visions and attitudes of experts, politicians and communities closer together. Eliminate the gaps between them. We must continue to work on heritage education, and manage to think that coexistence with cultural heritage is not a problem, but a way of life. We need to encourage the proactivity of the communities, with training. Addressing the heritage of migration as a path for adaptation, integration and development of both the destination and the migrant groups themselves. Provide resources for the identification, monitoring and conservation of the heritage of indigenous communities, which is a living heritage that must be attended to and, above all, understood as it evolves.

Undoubtedly, we must continue to disseminate good practices in cultural heritage management. We must make management models viral, models that implement sustainable actions and with the real involvement of the population.

It is time to think about whether this protection is good or bad in terms of heritage as a priority element in sustainability (and I mean sustainability in all its breadth: social, cultural, economic and environmental).

We cannot forget we must assume that cultural heritage is generating new interpretative discourses, where local populations have a lot to say. And we must assume that there are many ways to understand the relationship with our heritage and that the challenge lies in integrating these perspectives to propose the best management formulas for the benefit of the communities.

Do campo Expandido dos Estudos do Património à urgência da transição digital

– Fernando A. B. Pereira

A nossa intervenção começará por focar a importância do conceito de «campo expandido», cunhado por Rosalind Kraus, não só para enquadrar práticas artísticas atuais mas para ajudar a definir o lugar epistemológico dos «Estudos do Património » (Heritage Studies). Finalmente, abordaremos a urgência da transição digital nas instituições que têm à sua guarda a preservação, salvaguarda e valorização do Património.





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