

EPoCH 2025: Emerging Perspectives on Conservation and Heritage Communication & Participation

EPoCH 2025

Emerging Perspectives
on Conservation and Heritage

27–29 March



BOOK OF ABSTRACTS

EPoCH 2025: Emerging Perspectives on Conservation and Heritage Communication & Participation

Conference held at Universidade Católica
Portuguesa, School of Arts, Porto, Portugal
27-29 March 2025

TITLE

*EPoCH 2025 Emerging Perspectives on Conservation and Heritage.
Communication and Participation – Book of Abstracts*

EDITED BY

Laura Castro, Maria Aguiar, Maria João Revez, Patrícia Moreira

A PUBLICATION OF

Universidade Católica Portuguesa - Research Centre for Science and
Technology of the Arts

CONTENTS

COMMITTEES	1
CONFERENCE OPENING STATEMENT	2
KEYNOTE SPEAKERS	5
ROUND TABLE.....	8
PANEL SESSION I	10
PANEL SESSION II	14
PANEL SESSION III	20
PANEL SESSION IV	27
PANEL SESSION V	33
POSTER SESSION I.....	40
POSTER SESSION II.....	42
THEMATIC VISIT	46

COMMITTEES

Organizing Committee

Laura Castro, Maria Aguiar, Maria João Revez, Patrícia Moreira

PhD Students: Cíntia Freitas, Clarissa Faccini, Marta Gueidão, Mariana Durana,
Marta Borges

Scientific Committee

António João Cruz (Instituto Politécnico de Tomar)

Begoña Farre Torras (Faculdade de Ciências Sociais e Humanas – Universidade
Nova de Lisboa)

Clara Moura Soares (Faculdade de Letras – Universidade de Lisboa)

Eduarda Vieira (Universidade Católica Portuguesa, School of Arts/CITAR)

Hélia Marçal (University College London)

Isabel Tissot (Faculdade de Ciências e Tecnologia - Universidade Nova de Lisboa)

Joana Teixeira (Universidade Católica Portuguesa, School of Arts/CITAR)

José Guilherme Abreu (Universidade Católica Portuguesa, School of Arts/CITAR)

Laura Castro (Universidade Católica Portuguesa, School of Arts/CITAR)

Laura Fuster Lopez (Universitat Politècnica de València)

Maria Aguiar (Universidade Católica Portuguesa, School of Arts/CITAR)

Maria João Revez (Universidade Católica Portuguesa, School of Arts/CITAR)

Mário Pastor (Universidade Católica Portuguesa, School of Arts/CITAR)

Marluci Menezes (Laboratório Nacional de Engenharia Civil)

Mercedes Sánchez Pons (Universitat Politècnica de València)

Nuno Camarneiro (Universidade Católica Portuguesa, School of Arts/CITAR)

Patrícia Moreira (Universidade Católica Portuguesa, School of Arts/CITAR)

Pedro Andrade (Centro de Estudos de Comunicação e Sociedade, UMinho)

Rita Macedo (Faculdade de Ciências e Tecnologia - Universidade Nova de Lisboa)

Rui Bordalo (Universidade Católica Portuguesa, School of Arts/CITAR)

CONFERENCE OPENING STATEMENT

EPoCH: Emerging Perspectives on Conservation and Heritage

EPoCH is an annual scientific conference organized by the Heritage & Conservation-Restoration Focus Area of the Centre for Science and Technology of the Arts (CITAR) of Universidade Católica Portuguesa, intended as an international forum for discussions on future directions in heritage and conservation-restoration research, embracing collaborative conversations driven by emerging perspectives and the exploration of a diverse array of practices, theories, and approaches.

EPoCH 2025. Communication & Participation

In 2025, the conference has communication and participation as the central theme. These are the two key notions that are proposed as a motto for the EPoCH2025, in the context of conservation-restoration and heritage.

In the cultural heritage production – conservation – enjoyment triad, there are many communities called upon to contribute, but their articulation is not always straightforward, since those who create, live or co-exist with cultural heritage; those who research it; those who conserve and protect it, and/or those who only sporadically visit have very diverse interests, concerns and languages. Communication and participation in heritage processes are, therefore, concepts and practices that need to be debated and (re)thought, especially considering the current challenges facing the conservation of cultural assets: the constant expansion of what is considered a cultural asset (dark heritage, living heritage); the growing touristic pressure on heritage and its articulation with other uses and experiences; decolonization and the restitution of cultural assets; the use of cultural assets in protest actions; and the conservation of difficult, contested, or dissonant heritage. Reflexions on the integration of these concerns into the practice of conservation-restoration, or in the social recognition of the role of the discipline in these processes, were of particular interest in this EPoCH edition.

CONFERENCE PROGRAMME

March 27th

9h45m
Opening Session

10h00m
KEYNOTE

Beyond people centred approaches
to the conservation of heritage
DEAN SULLY

11h00m
POSTER SESSION I

Perspectives on engagement in the protection of
museum collections in emergency situations
Estrella Sanz Domínguez

11h30m
PANEL SESSION I

Urban cultural heritage at Dark Heritage museums.
Theories, methods and case studies using both
sociological preservation methods and critical
artificial intelligence
Pedro de Andrade

Heritage in a digital world: AI & ethical challenges in
the "O Património é Teu!" project

António Carrapiço, Joana Camacho, José Ferraz-
Caetano, Teresa Lança

14h00m
PANEL SESSION II

Artists as heritage-makers - (Re)creating
valorisation and communication processes
Ana Gago

Contemporary jewellery exhibition, conservation
and dissemination of an artistic heritage. A case
study.

Cristina Filipe

Reimagining 'Flor Negra': a collaborative artist-
conservator approach using magnetic systems

Clarissa Faccini, Joana Teixeira, Luísa Hora de
Carvalho

15h00m
ROUND TABLE

Heritage - between oblivion and memory

With

Alexandra Cerveira Lima

Diretora Municipal de Cultura e Património –
Câmara Municipal do Porto

Fernanda Rollo

Faculdade de Ciências Sociais e Humanas da
Universidade Nova de Lisboa – Pólo História,
Territórios e Comunidades

March 28th

10h00m

KEYNOTE

Heritage as erasure

ERIC GABLE

10h00m

POSTER SESSION II

Conservation and fruition of the Côa Valley Rock Art, stakeholders and communities' engagement processes

Mariana Pinto, Thierry Aubry, Eduarda Vieira

Preserving ethnographic collections: a shared responsibility

Leonor Pinho, Laura Castro

11h30m

PANEL SESSION III

The Berlin Wall. A theoretical approach to the conservation of a dissonant heritage in continuous resignification, and its socio-legal implications

Ana Galán, Stefano Magnolo, Eduarda Vieira

In pursuit of decolonization: a study of the dynamics between neocolonial societies and the culturally displaced communities

Magdalena Calvo Chacón

Community-driven conservation and heritage resilience on the island of Mozambique

Telma Ribeiro, Susana Milão, Mariana Correia, Joaquim Flores, Cláudio Zunguene, Edy Alale

14h00m

PANEL SESSION IV

Problems and opportunities: Sinhalese ritual dance masks in European museums

Dumith Kulasekara, Maria Aguiar, Robert Simpson

Community engagement and heritage preservation: murals in Porto's mid-20th century art

Patrícia Monteiro, Laura Castro, Eduarda Vieira, Francisco Gil

Communication and dissemination strategies in contemporary medallic art within the Aljustrel Municipality, Portugal

Agnès Le Gac, Ricardo Marreiros

15h00m

PANEL SESSION V

Heritage between communication and transmission. Dialogical or Antithetic?

José Guilherme Abreu

Strengthening heritage science in Brazil: the role of ANTECIPA in the articulation of collaborative networks

Willi Gonçalves, Luiz Souza, Thais Costa, Patrícia Lavall, Glenda Mello, Lívia Carvalho

Dissemination strategies for wood derivatives painting within the Museu Nacional de Arte Contemporânea, Lisbon: two case studies

Susana Duarte, Emília Ferreira, Agnès Le Gac, Carlos Chastre

16h30m

Closing Session

March 29th

10h30m – 12h00m

THEMATIC VISIT

Hotel One Shot Palácio Cedofeita

National Urban Rehabilitation Award 2024, in the category "Restoration".

KEYNOTE SPEAKERS



DEAN SULLY

BEYOND PEOPLE CENTRED APPROACHES TO THE CONSERVATION OF HERITAGE

Dean Sully is Associate Professor in Conservation at University College London's Institute of Archaeology, where he co-ordinates the MSc in Conservation for Archaeology and Museums. He is a co-ordinator of the Centre for Critical Heritage Studies (CCHS) and the Curating the City Research Cluster, National Trust's Conservation Advisor for Archaeological Artefacts, Emeritus Scientist-in-Residence at the UCL Slade School of Fine Art, Conservator-in-Residence at the Material Museum, and Director of the Illegal Museum of Beyond. He studied conservation and gained his PhD at UCL, and has worked as a conservation practitioner for the National Heritage Board in Singapore (1997-2000), The Museum of London (1993-1997), The British Museum (1987-1993), and Monmouthshire District Council Museums Service (1985-1987).



ERIC GABLE

HERITAGE AS ERASURE

1996-present University of Mary Washington, Professor. Department of Sociology and Anthropology.

Received his Ph.D. in Anthropology from the University of Virginia (1990).

2022-present, Scientific Editorial Board, *Hau: The Journal of Ethnographic Theory*, University of Chicago Press; 2020-present, Advisory Board, *Museums and Narrative* book series; 2018-present, Editorial Board, *Africa: The Journal of the International African Institute*; 2017-present Advising Editor, *Museum and Society*; 2012-present Editorial Board, *Museum and Culture* (Chinese Association of Museums, Taiwan).

Books:

2011. *Anthropology and Egalitarianism: Ethnographic Encounters from Monticello to Guinea-Bissau*. Indiana University Press.

1997. *The New History in an Old Museum: Creating the Past at Colonial Williamsburg*. (With Richard Handler). Durham, N.C.: Duke University Press.

Articles:

2018. "When the Monuments Came Down Where was Anthropology." *Museum Anthropology*. 41(2): 130-34.

2018. "Missing Bodies in Manjaco: or the Past and Future of some Funeral Customs in the Context of Cosmopolitanism." *Death on the Move: managing narratives, silences and constraints in a transnational perspective*. Philip J. Havik et al (eds.) Cambridge Scholars Publishing.

DEAN SULLY

University College London, Institute of Archaeology, UK, d.sully@ucl.ac.uk

BEYOND PEOPLE CENTRED APPROACHES TO THE CONSERVATION OF HERITAGE

In this presentation, I will reflect on the development of People Centred Approaches to the Conservation of Culture and Nature. This has enabled an increased diversity of the people involved in decisions about heritage-making through participatory, inclusive, bottom-up, and grassroots heritage projects.

This has been a necessary development, but is no longer a sufficient response to the implications of conserving heritage in the Anthropocene. I will therefore, go beyond the humanist foundations of the Authorised Heritage Discourse in order to consider more-than-human approaches to the conservation of heritage. This acknowledges that the heritage world is not just made by humans, and proposes a new framework for action, based on the broad ontology of connectivity between humans and the other inhabitants of the world. This attempts to re-shape heritage practice as a dialogue between different kinds of beings (humans, non-humans, non-animate agents).

In doing this, I wish to consider the notion of engagement and communication, and how this privileges the idea of heritage as a specific specialist disciplinary domain, which defines who is allowed to authorise heritage places and objects, who is allowed speak and have their voice listened to, and who is excluded.

ERIC GABLE

University of Mary Washington, Virginia, USA, egable@umw.edu

HERITAGE AS ERASURE

The focus of my talk will be heritage as erasure in the United States, but in the conclusion, I will compare heritage there to heritage here in Europe. I will frame my discussion via a kind of ethnographic tourism to America's first National Park, Yosemite, and to Colonial Williamsburg, one of the world's largest reconstructed heritage sites. Then I will turn to heritage as erasure in 2020. I will specifically be concerned with official efforts to take down statues in public places in response to the Black Lives Protests of the summer 2020 in my home town of Richmond, Virginia, erstwhile capital of the Confederate States of America in the Civil War, and currently a deeply democratic bastion in a Republican-leaning state. I will also discuss similar efforts at the erasure of murals depicting Monticello and Mount Vernon - plantation houses associated with Thomas Jefferson and George Washington - at my University led by the Department of Historic Preservation, a department which happens to be the second oldest of its type in the United States. In these two instances (and others like them throughout the US) heritage as erasure was tied to a global attack on the status quo in which calling out the traumas of racism and empire became a common cause among large swaths of the university-educated publics in postcolonial nation states but also was linked to presidential politics in the United States. These acts of erasure helped Joe Biden beat Donald Trump in the 2020 election. Now, in 2025, with Trump back in office, again in part because of an emotionally charged backlash against what was becoming a new status quo, it might be worthwhile to reassess their impact and address the question: was this form of erasure merely an extension of older forms or was it new? Clearly, official erasures always invite public backlash and conspiracy theories.

ROUND TABLE



MARIA FERNANDA ROLLO

Historian. PhD in Contemporary History. Full Professor at NOVA University of Lisbon - School of Social Sciences and Humanities and researcher at História, Territórios, Comunidades (FCSH hub of the Centre for Functional Ecology). Coordinator of the PhD in History, the Postgraduate Programme in Science and Technology Policies and Management at the Centro República (2011-). Coordinator, among others, of the following research programmes and projects: Memory for All. DESIR WP6 - DARIAH (Digital Research Infrastructure for Arts and Humanities). Memories of Emigration and Portuguese Communities Living Rivers, Erasmus+ Treasuring - Memories of Gorongosa, Mozambique; History of Sines and the Sines Industrial Complex; Biographies of the Presidents of the Calouste Gulbenkian Foundation. Member of the Research Council of the European Institute in Florence. Secretary of State for Science, Technology and Higher Education (2015-2018), President of the Institute of Contemporary History (2011-2015), Conception and coordination of the ROSSIO infrastructure (2011-2015), National Commissioner for the Commemorations of the Centenary of the Republic (2008-2011), Vice-President of the Institute of Contemporary History (...-2011). Recipient of the Order of Prince Henry.



ALEXANDRA CERVEIRA LIMA

Municipal Director of Culture and Heritage - Porto City Council since February 2024. She has a Master's degree in Archaeology from the Faculty of Arts and Humanities of the University of Porto and a degree in History-Archaeology, from the same university. She was Director of the Côa Valley Archaeological Park (2004-2010), Head of the Museums and Cultural Heritage Division of Porto City Council (Nov. 2016-Sept. 2018), Head of the Cultural Heritage Division of the same council (Sept. 2018-Jan. 2022) and Director of the Dom Diogo de Sousa Archaeology Museum and Biscainhos Museum (Nov. 2022-Jan. 2024). She holds diplomas from the Public Management Training Programme (FORGEP) and the Senior Management in Public Administration Course (CADAP), from INA I.P. Worked at the Peneda-Gerês National Park, the Douro International Natural Park, as part of the ICNF, and at the Côa Valley Archaeological Park. She was a founder and director of the Professional Association of Archaeologists and the Association of Friends of the Côa Park and Museum, and a consultant for the Transhumance and Nature Association. Founder and collaborator of the Memory Archive Project. She has participated in research projects, scientific meetings, seminars and publicity activities and has published several book chapters and articles.

ROUNDTABLE

HERITAGE - BETWEEN OBLIVION AND MEMORY

With extensive experience in the academic field where teaching, research projects and publications have led Maria Fernanda Rollo to the themes of history, the territory and its communities; with extensive experience in public positions in cultural institutions that have led Alexandra Cerveira Lima to the fields of archaeology, museology and heritage, the two round table speakers are founders of two exemplary projects that relate directly to the theme of this conference - communication and participation.

We are referring to the projects:

- Memory for All, coordinated by Maria Fernanda Rollo, which began in 2009-2010;
- Memory Archive, of which Alexandra Cerveira Lima was the founder, started in 2010 in Vila Nova de Foz Coa.

Both projects have people and the recollection of testimonies at the centre of their methodology. For this reason, they are an excellent pretext for debating, among other issues:

- the challenges and limitations of such projects
- the work process and partnerships
- the results achieved
- the implementation of citizen participation and collaboration in the construction of knowledge and the preservation of heritage.

Finally, these projects are a good starting point for addressing the complex role of memory and oblivion in heritage protection strategies. If we cannot remember everything, should we forget certain things to preserve others? In this sense, is collecting oral testimonies the best form of preservation?

Information available at:

<https://memoriaparatodos.pt/>

<https://arquivodememoria.pt/>

PANEL SESSION I

Urban cultural heritage at Dark Heritage museums. Theories, methods and case studies using both sociological preservation methods and critical artificial intelligence

Pedro de Andrade¹ pjoandrade@gmail.com

¹ Universidade Católica Portuguesa, School of Arts, Research Centre for Science and Technology of the Arts.

Keywords: Urban cultural heritage, Dark heritage museum, Sociological Preservation methodologies, Critical Artificial Intelligence, Sociological Museum/Interpretation Centre

Objectives. The aim of this research is to investigate the intersection of urban cultural heritage and Sociological Preservation practices at dark heritage museums, focusing on how a Critical Artificial Intelligence can enhance the interpretation and preservation of urban social and cultural narratives. The key issue being addressed is the effectiveness of critically and ethically articulating AI technologies in sociological museum methodologies, requiring: (a) qualitative data from stakeholders and public audiences; (b) quantitative data on dark museum visitor engagement metrics; (c) and case studies of AI applications in heritage contexts to formulate comprehensive insights.

Methodology. Central to the inquiry is the effectiveness of employing AI technologies within sociological museum methodologies, relying on qualitative data from stakeholder interviews and life stories, quantitative metrics on dark museum visitor's engagement, and case studies of AI applications in heritage contexts.

Results. The findings already developed reveal that a Critical AI can significantly enrich dark museums visitor experiences and engagement, by personalizing socio-cultural narratives and facilitating deeper connections to urban and social history, while also streamlining conservation for the present and preservation for the future, and efforts through data-driven decision-making. These insights underscore the potential of combining sociological methods with innovative technologies, in order to revitalize urban stories for History, and cultural heritage dissemination. **Impact:** The significance of these findings extends beyond the cultural museum sector, suggesting that similar interdisciplinary approaches can inform effective strategies in other areas, particularly in enhancing citizens engagement and educational outreach through tailored informational and literacy practices.

In particular within the academic arena, this essay not only may contribute to the fields of Urban and Cultural Studies but also posits a model of a Sociological Museum/Interpretation Centre, for leveraging technology within sociological frameworks, to foster deeper community involvement and a more profound and democratic awareness in cultural heritage.

References

Andrade, P. (2023). Dark Heritage Pedia: An Augmented Research Encyclopaedia, for a Virtual Sociological Museum on the Insatiable/Unsafe/Insane Society, in Pascoal, S., Tallone, L., Furtado, M. (Eds.). *Dark Heritage Tourism in the Iberian Peninsula: Memories of Tragedy and Death* (pp. 199-272). Cambridge Scholar Publishing,

Andrade, P. (2018). Epistemology and methodology of urban cultural tourism: the case of the artistic sociology of mobile cultures and tourism communication in urban social networks. *Comunicação e Sociedade*, 33, 215-242.

Andrade, P. (1985). [For a Sociology of Documentation: sensitization to the need for its construction] Para uma Sociologia da Documentação: sensibilização à necessidade da sua construção. In (Coord.) *Actas do 1º Congresso Nacional de Bibliotecários, Arquivistas e Documentalistas 'A informação em tempo de mudança'*, 19-21/6/85 (pp. 421-450), B.A.D.

Biers, T., Clary, K. (2023). *Museums, Heritage, and Death*. Taylor & Francis.

Caple, C., Williams, E. (2023). *Conservation Skills for the 21st Century: Judgement, Method, and Decision-Making*. Taylor & Francis.

Houehounha, D., Moukala, E. (2023). *Managing Transnational UNESCO World Heritage Sites in Africa*. UNESCO Publishing.

Pedro Andrade

Sociologist and artist, Collaborator Researcher and former Permanent Researcher at University of Minho. He taught at the Universities of Coimbra, Lisbon and Minho, on Critical Sociology of Culture, Communication, Sociological Methods, Digital Humanities. Research about urban cultures, art communication, art/science museums, literacies, digital social networks (Web 2.0/3.0), innovative methodologies. Coordinator of international funded projects on science/art museums and their audiences, funded by Foundation for Science and Technology-FCT, Lisbon. Average evaluation: Excellent. Participation within international university networks e.g., Virginia Commonwealth Univ., USA; member of project Manifesto Art and Social Inclusion in Urban Communities (UK). Author of 214 published texts, books and scientific papers published in international journals with peer review, indexed in global bibliographic databases (Web of Science, etc.). Director of the 1st Portuguese-French scientific journal, Atalaia-Intermundos (since 1995). Director of Social Web Lab: Mobile Cultures and Touristic Communication, Lisbon.

Heritage in a digital world: AI & ethical challenges in the "O Património é Teu!" project

António Carrapiço¹ antonio.carrapico@fa.uevora.pt

Joana Camacho² joanacamacho1995@gmail.com

José Ferraz-Caetano³ caetanojose145@gmail.com

Teresa Lança⁴ teresalancauivo@gmail.com

¹Laboratório HERCULES - UÉvora - PhD student.

²CRIA NOVA FCSH - PhD student.

³LAQV-REQUIMTE, FCUP - PhD student.

⁴IHC UÉvora - PhD student.

Keywords: Heritage Conservation, Digital Conservation, Artificial Intelligence, Heritage Ethics, Cultural Governance

Heritage conservation is increasingly digital, transforming professional work and citizen participation. As digital tools promise to be more accessible to more participants, ethical questions are raised about accessibility, decision-making authority, and the representation of cultural narratives. This communication critically examines digital participation in heritage

conservation based on the example of the project “O Património é Teu!”, that introduces Artificial Intelligence (AI) to citizen science to monitor heritage.

Digital participation in heritage governance disrupts established dynamics by dispersing power downwards, turning citizens into actors in the conservation processes. Such a move, however, also introduces a set of ethical questions: who controls interpreting heritage data? How does professional expertise coexist with public knowledge? What happens when AI systems filter heritage analysis? The use of AI in “O Património é Teu!” discusses such tensions, where machine learning processes review user-submitted material, potentially reinforcing dominant heritage narratives while marginalizing alternative perspectives.

Through this project, we argue that digital engagement should not only be a method of collecting data, but also an ethical system of co-management of heritage. The challenge is to assert that digital platforms facilitate citizen empowerment without constituting passive engagement. By critically examining AI-facilitated heritage surveillance, this work enriches more inclusive discussions of digital innovation's potential to facilitate fair and sustainable conservation methods.

In this communication, we will present challenges in heritage decision-making, from studying and valuing cultural heritage to restituting cultural property and addressing contested heritage. We will also present AI-driven regulatory guidelines towards the discussion of digital heritage governance, responsible use of data, and a balance between technological innovation and responsible conservation.

References

Henderson, J., Waller, R., & Hope, D. (2020). Begin with benefits: Reducing bias in conservation decision-making. *Studies in Conservation*, 65(sup1), 142–147. <https://doi.org/10.1080/00393630.2020.1787638>.

Owczarek, N. (Ed.). (2023). *Prioritizing People in Ethical Decision-Making and Caring for Cultural Heritage Collections*. Taylor & Francis.

Wei, William (Bill). (2022). Authenticity and Originality, Objectivity and Subjectivity in Conservation Decision-Making – or Is It Just a Matter of Taste?. *Studies in Conservation* 67(1–2):15–20. <https://doi.org/10.1080/00393630.2021.1940796>.

António Carrapiço

Biochemist and PhD student at the University of Évora, focusing on the biosynthesis and study of the toxicity of metallic nanoparticles for the conservation of Cultural Heritage. Research carried out at the HERCULES Laboratory (MSc and PhD) and at FCUL (BSc), with various publications and scientific communications (ORCID 0000-0003-4435-1008). Experience in handling microbiological cultures, antimicrobial activity tests, SEM-EDX, XRD, DLS, ICP-MS and EA-IRMS. Mentoring students, participation in various teaching activities and lectures and funded by FEMS and FCT grants. Experience in industrial quality control, implementing ISO 22000:2018 certification and mentoring non-academic interns. Certified in teaching skills (CCP).

Joana Camacho

PhD student in Anthropology - Policies and Images of Culture and Museology at NOVA FCSH, focusing on the utilitarian pottery collection of the Museum of Popular Art (MPA), with a DGPC/FCT doctoral research grant, developed between CRIA and MPA. She has a degree in Modern and Contemporary History and a master's degree in Entrepreneurship and Cultural Studies from ISCTE-IUL. She has a postgraduate degree in Intangible Cultural Heritage from Lusófona University. She has taken part in research projects in the field of Intangible Cultural Heritage (CIES-ISCTE) and Refugee Entrepreneurship (BRU-ISCTE). She has also collaborated in the organization of scientific events in the fields of History and Sociology.

José Ferraz-Caetano

PhD Student with a degree in Chemistry and master's degrees in Chemistry and Contemporary History. José conducts research at the Institute of Contemporary History at the University of Évora, focusing on the role of chemistry in scientific regulation. He is also a researcher at the LAQV-REQUIMTE Laboratory, University of Porto, where he develops Data Science and Artificial Intelligence (AI) methods to predict chemical properties and reactions. He was a guest researcher at MIT's Chemical Engineering Department in the field of AI and a Fulbright scholar at the University of California, Irvine, on a project about disinformation and scientific knowledge.

Teresa Lança

Conservator-restorer and researcher with a master's degree in Heritage Studies and in Documentation and Information Science and works at the National Museum of Ancient Art in conservation and research in the field of prints and engravings. Teresa conducts research at the Institute of Contemporary History of the University of Évora, focusing on museum inventories as vectors of the Organization of Knowledge and on engraving as a disseminator of science and knowledge. She also participates in working groups for the development of conservation and is a trainer in the area of conservation in libraries and archives.

PANEL SESSION II

Artists as heritage-makers (Re)creating valorisation and communication processes

Ana Gago¹ algago@gmail.com

¹Universidade Católica Portuguesa, School of Arts, Research Centre for Science and Technology of the Arts.

Keywords: Action-Heritage, Artistic research, Heritage-making.

The typological and cartographic expansion of heritage that took place from mid-20th century was accompanied by a change in the selection criteria, restoration and conservation practices, until then, subject of great debate and various experiments. The focus was shifted from the (art)work to its surroundings – the place –, then to the people, that is, to its interpretation, its present and future (socioeconomic) impacts. Heritage and heritage-making have increasingly come to be understood as an eminently cultural and social process, capable of various appropriations, both as a discourse or as a platform, oriented towards promoting collective participation in its management and, ultimately, the civic and political empowerment of communities previously excluded or marginalized in official (historical) narratives. From the *cult of the monument*, we move to an understanding of heritage as a form of action, open to different practitioners and to different, interdisciplinary, practices.

In addition to conservation and restoration, other disciplines, such as archaeology, have followed the move, experimenting on participatory approaches, aimed not only at raising awareness (or raising funds), but also at promoting research and decision-making processes, increasingly opened to non-specialists. This other form of expansion has brought new opportunities to the field of Heritage Studies, such as the integration of research methods and practices deriving from artistic creation, for instance, to ethnographic work. Even though some of the axiological principles have remained unchanged, continuing to impact selection and classification criteria, as well as public perception/reception, - or, indeed, have been reinforced, through the overall massification brought by cultural tourism, cultural and artistic placemaking policies -, artists have been playing a relevant role in contraposing pastiche, kitsch or tokenism phenomena around heritage.

In fact, arts and heritage share a well-known, mutually challenging, and (de)constructive relationship. Besides contributing to question and re-writing identity narratives around heritage, artists have been continuously contributing to re-define what heritage might be, its makings, uses and functions, either by exploring its emotional and psychosocial (or *psychogeographic*) dimensions, or by reinventing materials, crafts and building technics, alongside designers, architects, and other creative practitioners. More recently, and especially from the late 2010s, Heritage-based a-i-r programmes have been consolidated as a growing trend, at an (inter)nation level.

In this paper we will present some of the findings of the doctoral thesis "(Re)creating Heritage – Trends and potential Problematics in the Programming of Artistic Residencies in Portugal", as well as other international research and artistic projects. By analysing different examples of heritage-based a-i-r programmes ("Deslocações", "Tijolo", "Tradição><Contemporâneo", "Artesãos de Loulé"), we will explore the ways in which artistic research and creation are contributing to re-thinking heritage, through three, often overlapping, strategies: Formal/aesthetic experimentation; Critical/poetic reframing; Sustainable reinvention.

Finally, in doing so, we aim to discuss future possibilities for heritage valorisation and communication strategies, also taking into consideration the multiple promoters of a-i-r programmes identified through this thesis: an arts faculty, a municipal museum, a cultural organisation, and a creative lab for heritage-making.

References

- Choay, F. (2018). *As Questões do Património*. Edições 70.
- Clark, K. (2019). Ten Principles of Values-Based Heritage Practice. In Messenger, P. M., & Bender, S. J. (Eds.), *History and Approaches to Heritage Studies* (pp. 150-153). University Press of Florida.
- Gago, A. (2022). (Re)criar o Património: levantamento de tendências na programação de residências artísticas em Portugal. *Revista MIDAS - Museus e Estudos Interdisciplinares*, 14. <https://doi.org/10.4000/midas.3302>
- Graham, H. & Vergunst, J. (2019). Introduction. In J. Vergunst, H. Graham (Eds.), *Heritage as community research. Legacies of co-production* (pp. 1-24). University of Bristol, Policy Press. <https://doi.org/10.2307/j.ctvcwpo05.7>
- Heinich, N. (2019). A Fabricação do Patrimônio Cultural. *Fronteiras: Revista Catarinense de História* 32, p. 175–186. <https://doi.org/10.36661/2238-9717.2018n32.10603>. Retrieved from: <https://periodicos.uffs.edu.br/index.php/FRCH/article/view/10603>.

Ana Gago

Ana Gago is a PhD student in Heritage Studies (waiting for PhD defense) at the School of Arts and a researcher at the Research Centre for Science and Technology of the Arts - CITAR. Her research focuses on the intersection between the arts, heritage and cultural participation. In 2021, she co-organised "Património para Todos", as part of the European Heritage Days programme, and, in 2022, she co-organised and moderated "Ponto(s) de situação: Contextos, mapeamentos e estratégias de programação de residências artísticas", a seminar bringing together researchers, curators and artists from Portugal and Brazil. Furthermore, Ana co-organized a special issue of "Cadernos de Sociomuseologia" (2022), as well as UCP Press' e-book, *[e]motion* (2024). She is an honorary member of engage (National Association for Gallery Education) and ICOM Portugal.

Contemporary jewellery exhibition, conservation and dissemination of an artistic heritage. A case study.

Cristina Filipe¹ acfilipe@ucp.pt

¹Universidade Católica Portuguesa, School of Arts, Research Centre for Science and Technology of the Arts.

Keywords: Heritage, Contemporary jewellery, Conservation, Curating/programming, Communication.

This paper is a case study of my curatorial experience at the Calouste Gulbenkian Museum in Lisbon (now CAM) in 2019, with the exhibition — 'Summer Guests: Contemporary Jewellery in Portugal'. The exhibition project brought contemporary jewellery made between 1958 and 2018 into dialogue with art works from this museum's Modern and Contemporary Collection (in Portugal), as well as those of René Lalique, offering the public a brief and straightforward overview of 40 years of this matter.

This exhibition project was crucial in order to contextualize contemporary jewellery in the contemporary art scene: to research, document and learn more about the museum's heritage and its affinities with the history of contemporary jewellery in Portugal; to make historical, social and political comparisons between the museum's collections and some key but unknown pieces of contemporary jewellery history and to demonstrate its importance to the public and the art historian and curators who had not recognised its value through to lack of knowledge or interest.

The curatorial proposal established historical, namely chronological, symbolic, formal and conceptual links between the drawings, paintings and sculptures in the Modern and Contemporary Collection, plus the René Lalique jewellery, with the selected contemporary jewellery. Some links ranged beyond the exhibition space as there were numerous affinities between artists represented in the collection and the guest artists.

This exhibition project was therefore both an example of showcasing museum heritage and a dialogue between contemporary artists from different disciplines. It allowed for a fresh look at artworks in the collection while also stimulating the conservation and dissemination of a cultural heritage unknown to the general public. Some works were shown for the first time while others, which we only found in photographs, were not located because their creators had since passed away. This shows the importance of these exhibitions in order to preserve heritage and avoid the risk that these works are never seen when remain in the artists' homes. This paper wishes to underline that exhibitions are also preventive conservation measures that allow for the state of the heritage to be assessed and presented thereby increasing public interest and appreciation. This valorisation is at the heart of what heritage should be.

References

Balzer, David (2015). *Curationism. How Curating Took Over the Art World and Everything Else*. Pluto Press.

Filipe, Cristina (2019). *Contemporary Jewellery in Portugal: From the 1960s Avant-garde till the Early 21st century*. MUDE – Museu do Design; Arnoldsche Art Publisher.

Ulrich Obrist, Hans (2008). *A Brief History of Curating*. Documents by JRP | Rigier & Les Presses du Réel.

G. Martins, O. Weil; B. Vasconcelos; Fabiana, A. R; Nazaré, L. et al. (2023). *Histórias de uma Coleção*, Centro de Arte Moderna Gulbenkian. <https://gulbenkian.pt/historia-das-exposicoes/exhibitions/1476/> [12.02.2025, 11:38]

Cristina Filipe

(Lisbon, 1965) holds a PhD (Suma Cum Laude) in Heritage Studies from the UCP/SA (2018) and is a researcher at UCP/EA/CITAR. Master in Arts & Design by the SIAD (2001), with grants from FCT and FCG, respectively. She studied at Ar.Co (PT, 1984-1987), GRA (1987-1988) and the RCA (1992). She was a lecturer on the jewellery course at Ar.Co (1989-2015), which she directed between 2004 and 2015, and at ESAD, Matosinhos (2001-2007) and has been a guest lecturer/artist at numerous international schools and main examiner of several master and doctoral theses. She received the Susan Beech Mid-Career Artist Grant from the AJF (2017) to publish the book *Contemporary Jewellery in Portugal. From the 1960s Avant-Garde to the Early 20th Century* (2019). She has been an independent programmer and curator since 2005. She founded and was chairperson / president of the board of PIN (2004-2023); general curator of the 1st Lisbon Contemporary Jewellery Biennial (2021) and author of articles and essays, editorial and scientific coordinator of several books.

Reimagining 'Flor Negra': a collaborative artist-conservator approach using magnetic systems

Clarissa Faccini¹ s-clfalima@ucp.pt

Joana Teixeira¹ jcteixeira@ucp.pt

Luísa Hora de Carvalho² lhcarvalho@estgv.ipv.pt

¹Universidade Católica Portuguesa, School of Arts, Research Centre for Science and Technology of the Arts.

²LEPABE/FEUP.

Keywords: Contemporary Art Conservation; Magnetism/Magnetic Systems; Artist Collaboration; Recreation; Decision Making.

This research, part of a PhD project, explores the complex relationship between artistic intent, material degradation, and conservation ethics in contemporary art, focusing on Pedro Cabrita Reis's 1999 painting *Flor Negra*. The artwork suffers from significant damages, including detachment of the paint layer from the aluminum support and loss of painted areas, rendering it impossible to exhibit and fully appreciate. These issues suggest possible material incompatibility or inadequate support preparation.

An interview with the artist was conducted to understand the artwork's underlying concepts. Considering the deteriorated state, the artist made a pivotal decision for a full re-execution of *Flor Negra*, as the original creation no longer exists as intended. This establishes the artist's collaboration in understanding the work materially and conceptually, and in decision-making for the intervention. The process is complex, with limitations tied to conservation practices, copyright issues, and ownership considerations, guided by a technical, scientific, and critical approach.

The research methodology integrates scientific analysis of the artwork's materials, the artist's interview, and exploration of alternative conservation strategies. Attention is given to the non-traditional materials: the aluminum support and industrial paint layer. The paint's characteristics and application, along with the support's limited penetrability, are likely contributing to the deterioration. Traditional conservation methods focusing on preserving original materials are deemed inappropriate as they risk compromising the artist's intended aesthetic and conceptual message. Other traditional alternatives are considered but questioned based on the artwork's past behavior.

An alternative solution is proposed: using magnetic systems involving magnetic paints fixed by magnets applied to the back of the work. This will be tested to prevent the detachment of the chromatic layer from the aluminum support of the recreated *Flor Negra*. Various possibilities will be tested to understand the mechanical and physical behavior of the paints, their relationship with the magnetic system, and changes to appearance and finish. This approach will be tested on prototypes and, after stability assessments, applied in the re-creation of the artwork.

The re-execution of *Flor Negra* will be carried out by Cabrita, serving as a subject for theoretical reflection on authorship, ownership, and interpretation. Conservation is understood here not as tied solely to original materials but as preserving the visual and conceptual essence of the artwork as interpreted by Cabrita. Documentation of this process will provide insights into Cabrita's artistic decisions while exploring possibilities in alternative materials based on magnetic forces.

By involving the artist directly in the conservation process, this project exemplifies a dialogue-driven approach to heritage preservation. While acknowledging the exclusivity in such expert-driven collaborations, the research aims to contribute to a broader

understanding of how conservators and artists can navigate complex challenges posed by contemporary artworks.

From an artistic viewpoint, the work is no longer valid for exhibition; from a conservation perspective, restoration is not feasible, as treatments would interfere with and compromise the work's message. The only option is reproduction, allowing the artist to materialize the work's idea again. This case study highlights how conservator-restorers can act as managers defining methodological foundations through critical thinking, constructing decision-making processes via dialogue and collaboration among stakeholders while respecting an artwork's dimensions holistically.

References:

- Bellido Márquez, M. (2015). Evolución material, técnica y conceptual en las obras de Arte Contemporáneo. *Opción*, 31(6), 107–127. <https://www.redalyc.org/articulo.oa?id=31045571007>
- Buskirk, M. (2003). The contingent object of contemporary art. In *The MIT Press eBooks*. <https://doi.org/10.7551/mitpress/2139.001.0001>
- Llamas-Pacheco, R. (2017). Intención artística, conservación y mutación en la obra de arte actual: una aproximación hermenéutica. *Ge-conservación*, 12, 45–54. <https://doi.org/10.37558/gec.v12io.348>
- Van Saaze, V. (2009). From Intention to Interaction. Reframing the Artist's Interview in Conservation Research. In M. Stefanaggi & R. Hocquette (Eds.), *Art d'aujourd'hui patrimoine de demain* (pp. 20–28).
- Wharton, G. (2015). Artist intention and the conservation of contemporary art. *Objects Specialty Group Postprints*, 22, 1–12. <http://resources.culturalheritage.org/osg-postprints/wp-content/uploads/sites/8/2015/05/osgo22-01.pdf>

Clarissa Faccini

PhD student in Conservation of Cultural Heritage at the School of Art from Universidade Católica Portuguesa. She has a BA in Fine Arts (2018) from the the Universidade Federal do Rio Grande do Sul, Brasil (UFRGS) and a MA in Conservation and Restoration of Cultural Heritage (2022), with a focus on Contemporary Art, from Universidade Católica Portuguesa (UCP). She has worked with Conservation and Restoration in both the private and museum sectors. Currently, she is a non-permanent member of UCP's Research Centre for Science and Technology of the Arts (CITAR).

Joana Teixeira

is a researcher in the conservation of contemporary art. She is an Assistant Professor at the School of Artes, Universidade Católica Portuguesa, where she coordinates the Master's degree in Conservation and Restoration of Cultural Heritage. She is an integrated researcher of the CITAR - Research Centre for Science and Technology of the Arts - with special interest in the conservation of contemporary art, focusing on the relationship between theoretical reflection and action practices and documentation processes. PhD in Conservation and Restoration of the Pictorial Heritage from the Faculty of Fine Arts of the Polytechnic University of Valencia (2009), specialising in conservation of contemporary art through the theoretical exploration of the limits of the artist's work in conservation and restoration interventions. She collaborates with contemporary artists and various institutions, such as the Serralves Museum and the Faculty of Fine Arts of Porto, in the conservation of their works.

Lúsa Hora de Carvalho

Graduated in Chemical Engineering, holds a MSc in Wood Science from University of Nancy (France), a PhD in Chemical Engineering from the University of Porto and a Habilitation in Chemical Engineering from the University of Coimbra. She is currently Coordinator Professor at IPV-Polytechnic Institute of Viseu and where she teaches in the Bachelor's program in Furniture Technology and Design. She is a staff member of LEPABE (Laboratory for Process Engineering, Environment, Biotechnology and Energy). She serves on the Board of several research and innovation non-profit organizations that act as interfaces between industry and academia, including the CoLab Association Competence Network in Polymers, APAA-Portuguese Society of Adhesion and Adhesives, INNOMOB-Innovation Centre for Wood and Furniture, Cluster of Sustainable Habitat and Innovawood. Her research interests include sustainable materials, such as wood, cork and agroforest subproducts based composites, biobased adhesives for wood, formaldehyde and VOCs emissions, machinability, coatings and surfaces.

PANEL SESSION III

The Berlin Wall. A theoretical approach to the conservation of a dissonant heritage in continuous resignification, and its socio-legal implications

Ana Galán¹ am.galan.perez@ucm.es;
Stefano Magnolo² stefano.magnolo@unisalento.it;
Eduarda Vieira³ evieira@ucp.pt

¹Universidad Complutense de Madrid.

²Università del Salento.

³Universidade Católica Portuguesa, School of Arts, Research Centre for Science and Technology of the Arts.

Keywords: Dissonant heritage, Critical conservation, Resignification, Culture, Human rights.

The Berlin Wall, once a symbol of oppression, is now a cultural heritage of international significance. Its demolition and reinterpretation are central to the Bernauer Strasse Memorial, highlighting its new role as a symbol of freedom and reunification. Preserving the Wall is challenging due to its historical and political significance as a testament to communist dictatorship and German division. Klausmeier and Schlusche emphasize that maintaining this 'uncomfortable monument' involves preserving both its material and emotional value, integrating social sensitivities into the conservation process. The Wall's communicative capacity influences its preservation, serving as a trace of Berlin's urban landscape, a monument, a relic, a trophy, and a medium for artistic expression, like the graffiti in the East Side Gallery.

Few heritage elements present a similar conceptual complexity regarding resignification as the Berlin Wall, requiring broad reflection and a paradigm shift in conservation. Combining the sociological perspective with conservation methods is inevitable for analyzing cultural heritage. This perspective broadens contexts, offers tools for interpreting culture, and facilitates understanding the meanings and resignification of evolving dissonant heritage like the Berlin Wall. Additionally, the impact of legal regulations protecting it is worth considering.

The temporary exhibition "The Berlin Wall. Living in a Divided World," organized by Musealia, communicates and re-signifies the Wall's symbol in a museum space. Cultural heritage is the protagonist and medium for virtual tools like projections that accompany the narrative, balancing preventive conservation, preservation of significance, and social accessibility. The exhibition area with "Testimonies" from Berliners who lived on both sides of the Wall offers a human and social perspective essential to understanding its significance.

Culture is not a 'place' in society. While individual and social memory emanate from within us, and modern law from specific 'places' like parliaments and courts, culture runs through society, born, organized, and developed from structural changes preparing modern society. The sociological vision of cultural heritage, memory, or heritage highlights the fragility of the concept of culture and its adaptation to any content. This vision responds to the need for a critical look at the values and meanings of what is to be re-signified, as Walter Benjamin's quote "There is no document of culture that is not, at the same time, a document of barbarism" expresses. The 'object' of the Berlin Wall is linked to the legal and political development of recent European history.

The term dissonant in the title indicates our intention to account for these aspects and represent different theoretical and legal perspectives expressing a changing social sensibility

that converges in the concept of resignification. Dissonant refers not only to the memory of a difficult or tragic past but to the different interpretations a heritage gives rise to as a cultural inheritance. Based on the Berlin Wall, we highlight the need to develop a theoretical framework of conservation that can contain the dynamics between changing social sensibility, the evolution of the concept of culture, and the need to protect cultural heritage as an expression of cultural identity.

References

- Bongiorno, B. (2003). Braucht der Mensch überhaupt Denkmale? Vom menschlichen Bedürfnis nach Erinnerungs und Identifikationsmarken. *Symposiums «Nachdenken über Denkmalpflege» (Teil 2): «Das Denkmal zwischen Originalsubstanz und immateriellen Werten. Auf der Suche nach einer neuen Denkmalpflege»*. <https://doi.org/10.48633/ksttx.2003.1.85835>
- Graves, K., Corda, K. (2016). Conserving a boundary: The conservation and management of a Berlin Wall mural. *Studies in Conservation*, 61(sup2), 61-66. <https://doi.org/10.1080/00393630.2016.1190996>
- Galán-Pérez, A., & Vieira, E. (2021) El estudio de la significancia y los indicadores de riesgo antrópicos para la preservación de colecciones de la memoria trágica en una exposición temporal. *Revista Ge-Conservación*, 19(1), 329-338. <https://doi.org/10.37558/gec.v19i1.1012>
- Klausmeier, A. (Ed.). (2011). *Denkmalpflege für die Berliner Mauer: die Konservierung eines unbequemen Bauwerks*. Ch. Links Verlag.
- Luhmann, N. (2022). Chapter 5. Culture as a Historical Concept. *The Making of Meaning: From the Individual to Social Order: Selections from Niklas Luhmann's Works on Semantics and Social Structure*. Morgner, C. (ed.), M. Hiley, M. King, Morgner, C. (transl.). Online: Oxford Academic. <https://doi.org/10.1093/oso/9780190945992.003.0006>
- Muñoz-Vinas, S. (2024.) The End of conservation (Author's version). <https://smunozvinas.blogs.upv.es/files/2024/07/SMunozVinas-2024-The-End-of-Conservation-Author-version.pdf>

Ana Galán-Pérez

PhD, is assistant professor at the Department of Painting and Conservation-Restoration at Faculty of Fine Arts of the Complutense University of Madrid (UCM). She is member of CITAR (Oporto). She is a member of GREPAC, Cultural Heritage Risk and Emergency Management research group at the UCM. She is a member of CroMe "Culture as a good and as a medium" research group. She coordinates the Teaching innovation Project "Cabinet: Cybernetic Archive for the Conservation of Cultural Heritage".
Orcid: <http://orcid.org/0000-0002-4583-3108>

Stefano Magnolo

PhD, is Visiting Researcher at the Faculty of Fine Arts of the Complutense University of Madrid (UCM). He is Assistant Professor of Sociology of Law at the Law Faculty of the University of Salento (Lecce – Italy) and has been visiting researcher in German and Spanish Universities and Research Centres. He is a member of GREPAC, Cultural Heritage Risk and Emergency Management research group at the UCM and coordinates the CroMe "Culture as a good and as a medium" research group of the Department of Legal Sciences, University of Salento.
Orcid: <https://orcid.org/0000-0001-7252-8822>

Eduarda Vieira

PhD in Conservation and Restoration of Historical and Artistic Heritage from the Polytechnic University of Valencia (Spain). She is an associate professor at the School of Arts of the Universidade Católica Portuguesa - Porto regional hub. She was director of the Center for Research in Science and Technology of the Arts – CITAR between 2019 and 2022 and is

currently an integrated member. She is also a collaborator researcher of TechnArt-IPT. She coordinated the PhD in Conservation and Restoration at E.A/U.C. P between 2012 and 2024. She is the author of several works presented at congresses, conferences and seminars with scientific arbitration. She was an associate researcher for the Bionanosculp and Bio4Mural projects. She was principal investigator of the HAC4CG project and is co-principal investigator of the Holy Bodies project (ongoing). She is the supervisor of several doctoral and master's theses, having supervised two post-doctorates.

<https://ciencia.ucp.pt/pt/persons/eduarda-vieira/>

<https://www.cienciavitae.pt/portal/8519-EBF3-DB52>

Orcid: <http://www.orcid.org.0000-0002-0620-080X>

In pursuit of decolonization: a study of the dynamics between neocolonial societies and the culturally displaced communities

Magdalena Calvo Chacón¹ magcalvo@ucm.es

¹Universidad Complutense de Madrid.

Keywords: Decolonization, Museums, Ethnoarchaeology, Neocolonial, Displace, Communities

During the last decades, cultural institutions have faced a growing social criticism around the conservation, exhibition and dissemination of ethnoarchaeological goods, acquired during the occupation of Western empires in the territories of America, Africa and the Middle East. The emphasis of this debate is usually associated with the way in which these objects were acquired, cultural extractivism and an evolutionary museographic design that confirmed the triumph of European society over others (Clifford, 2001). For this reason, the paradigm of decolonization has been installed as a current of thought that questions and reevaluates the ethical and moral aspects in the conservation, exhibition and dissemination of ethnoarchaeological heritage, from a critical museology, which challenges the permeability of custodian institutions when it comes to managing a difficult or dissonant heritage.

This study analyses the contemporary dynamics and challenges of the new museological discourses, and how cultural institutions have recognized and reformulated certain problems around the exhibition of these objects, whose intrinsic character is usually associated with ethnic cults of the religious type and/or ritualistic; directly affecting intangible factors of ethnic cultural heritage and, at times, restricting the full enjoyment of these manifestations in the communities of origin. Likewise, the controversy comes to conflict with the traditional role of museums as a living historical document, since decolonization points to the foundationalist basis of these museums, so its challenge lies in how to consolidate the past and the present, without losing – or ignoring – their original mission.

In this case study, the assessment of some of the historical-social aspects that sustain the contemporary scene has been developed, at the same time as a significant report has been written regarding the Moai Hoa Hakananai'a – a cultural asset characteristic of RapaNui culture – deposited in the collection of the British Museum, since its arrival in the United Kingdom in 1869. Through a brief complementary legal study, this work seeks to value the intangible elements that make the conservation of this type of heritage a task that alludes to the moral and ethical spheres in matters of cultural management and conservation.

Finally, the sum of this analysis proposes the adoption of a strategy that links both the British Museum, the Padre Sebastián Englert Anthropological Museum (MAPSE) and the RapaNui community itself, challenging the permeability capacity of a traditional museum. In this way,

this study suggests and establishes – hypothetically – a first approach that favours both requests for restitution of sensitive cultural heritage, and the contemporary dilemma of sustainable identities, communities, and the crucial role of museums in representing displaced ethnoarchaeological assets.

References

Ashworth, G. J., Graham, B. J., Tunbridge, J. E. (2007). *Pluralising pasts: Heritage, identity and place in multicultural societies*. Pluto Press.

Clifford, J. (2001). *Dilemas de la Cultura: Antropología, Literatura y Arte en la Perspectiva Posmoderna*. Gesida.

Declaración de las naciones unidas sobre los derechos de los pueblos indígenas. (s. f.). Retrieved November 24, 2023 from

https://www.un.org/esa/socdev/unpfi/documents/DRIPS_es.pdf

Godwin, H. R. (2020). Legal Complications of Repatriation at the British Museum, *Washington International Law Journal*, 30(1), 144-[i]

Hopkins, C. (2020). *Repatriación de otra manera: Cómo los protocolos de pertenencia están cambiando el marco museológico*.

<https://muac.unam.mx/constelaciones/assets/docs/ensayo-candicehopkins.pdf>

Magdalena Calvo Chacón

Graduated in Fine Arts at University of Chile and master's degree in Conservation of Cultural Heritage at Complutense University of Madrid. Her research focuses on the ethical and moral problematics in cultural management and studies, through decolonizing perspectives and the contemporary dynamics between migration, sustainability, community development and upraising discourses regarding the preservation of Cultural Heritage on the contemporary scene.

Community-driven conservation and heritage resilience on the island of Mozambique

Telma Ribeiro¹ telmaribeiro@upt.pt

Susana Milão¹ susanamilao@upt.pt

Mariana Correia¹ marianacorreia@upt.pt

Joaquim Flores¹ joaquimflores@upt.pt

Claudio Zunguene² claudiozunguene@gmail.com

Edy Alale² edyalale82@gmail.com

¹ CIAUD-UPT, Department of Architecture and Multimedia Gallaecia, Portucalense University, Rua Dr. António Bernardino de Almeida, 541, 4200-072 Porto, Portugal.

² GACIM, Gabinete de Conservação da Ilha de Moçambique, Ministério da Cultura de Moçambique.

Keywords: Heritage Conservation, Community Engagement, Resilience, Cyclones, Island of Mozambique

The Island of Mozambique, a UNESCO World Heritage Site, possesses a rich cultural and architectural heritage increasingly threatened by extreme weather events, particularly cyclones. Sustainable conservation efforts require the involvement and empowerment of local communities to address these challenges effectively.

In response to the devastating impacts of cyclones Gombe (2022) and Dilkeledi (2025), the "Resilient Mozambique" project was launched to enhance the conservation and resilience of the island's heritage. A core component of this initiative was a structured online training program, designed to equip community members and local authorities with essential skills in heritage conservation, risk assessment, and disaster preparedness. The training consisted of four thematic sessions: (i) World Heritage principles and policies (2 days); (ii) Diagnosis and Conservation methodologies (3 days), which focused on assessing the state of conservation, restoration techniques, and preventive conservation strategies; (iii) GIS applications for heritage management (5 days), aimed at developing a multi-sectoral tool for monitoring and planning interventions and assessing main risks and vulnerabilities; and (iv) habitat-resilient construction techniques (2 days), emphasizing sustainable building practices adapted to local climatic conditions.

The Diagnosis and Conservation session was divided into three key components: evaluation, intervention, and planning. The first part focused on assessing the conservation state of built heritage, introducing participants to diagnostic methodologies such as visual inspections, mapping, photographic, and technical documentation. A hands-on practical session enabled participants to apply these techniques by analyzing a local building and documenting pathologies using standardized diagnostic sheets. The second component addressed intervention strategies, exploring traditional conservation techniques, compatibility of materials, and decision-making criteria for restoration. Participants engaged in a simulation exercise where they proposed interventions for the analyzed structures, encouraging critical thinking on balancing authenticity and integrity. The final section focused on long-term planning, discussing heritage management policies and the role of community participation in conservation efforts. The training concluded with a collaborative exercise in which participants drafted preliminary conservation plans, aligning local knowledge with international preservation standards.

This training model sought to bridge technical expertise with local knowledge, fostering a sense of ownership and responsibility within the community. By equipping participants with practical skills and theoretical foundations, the initiative aimed to build long-term resilience and improve local conservation capacities. A key discussion point is the effectiveness of remote capacity-building initiatives and the challenges of implementing conservation strategies from a distance. While preliminary results indicate increased community engagement and awareness, practical applications remain dependent on access to resources and continued institutional support.

By sharing insights from this experience, this abstract contributes to the broader discourse on integrating community participation into conservation strategies for climate-vulnerable heritage sites. It highlights the necessity of tailored, locally driven approaches that empower communities to take an active role in preserving their cultural and architectural heritage.

References

- Milão, S., Ribeiro, T., Correia, M., Neves, I.C., Flores, J., Alvarez, O. (2025). Contributions to Architectural and Urban Resilience Through Vulnerability Assessment: The Case of Mozambique Island's World Heritage. *Heritage*, 8, 25. <https://doi.org/10.3390/heritage8010025>
- Alcoete, I., da Silva, R.M., Lage, L., Catarino, L. (2022). *Relatório das Oficinas de Muhipiti: À redescoberta do edificado da Ilha de Moçambique*. Imprensa da Universidade de Coimbra.
- Mavume, A.F., Banze, B.E., Macie, O.A., Queface, A.J. (2021). Analysis of climate change projections for Mozambique under the representative concentration pathways. *Atmosphere* 12, 588.

UNESCO-World Heritage Centre/ICOMOS/ICCROM. (2018) Report on the Joint World Heritage Reactive Monitoring Mission to Island of Mozambique, Mozambique (C599), 7–12 March 2018; UNESCO.

Mucova, S.A.R., Azeiteiro, U.M., Filho, W.L., Lopes, C.L., Dias, J.M., Pereira, M.J. (2021). Approaching sea-level rise (SLR) change: Strengthening local responses to sea-level rise and coping with climate change in northern Mozambique. *J. Mar. Sci. Eng.* 9, 205. <https://doi.org/10.3390/jmse9020205>

Telma Ribeiro

Assistant Professor at Universidade Portucalense Infante D. Henrique (Porto, Portugal). She holds a PhD in Conservation Sciences from Universidade Nova de Lisboa (2021) and a Master's degree (2008) in Conservation and Restoration from the same university. Besides working as a conservator-restorer, she is also dedicated to research in the fields of built heritage, urban heritage, and resilient heritage.

Susana Milão

holds a PhD from the Faculty of Architecture of the University of Porto (2014), where she also completed a degree in Architecture (1995), and a Master's degree from the Faculty of Engineering of the same university (2006). She was a lecturer at ESAP (2000-2018) and is currently an Assistant Professor at the Department of Architecture and Multimedia Gallaecia at Portucalense University, integrating CIAUD-UPT as a researcher. Her research and teaching areas include heritage, design and construction teaching, sustainability, and resilience.

Mariana Correia

is the Director of the Department of Architecture and Multimedia Gallaecia at Portucalense University. She has carried out World Heritage missions in Africa, Europe, the Middle East, and Asia. She has trained at UNESCO, ICOMOS, ICCROM, IUCN, AWHF, UNESCO-Juba and ARC-WH. Is a mentor in the UNESCO Mentorship Program for Africa and coordinated European Projects VerSus and 3DPAST and FCT Seismic-V. She coordinates the ArchiSpace (WP4) and Resilient Mozambique projects, and the International Task Force that prepares the Doctrinal Charter for the Conservation of Architectural Heritage on Earth.

Joaquim Flores

holds a PhD from Oxford Brookes University (2014), a Master's in Rehabilitation of Architecture and Urban Centers (2000), and is an Architect (1992). He is currently an Assistant Professor at Portucalense University, teaching Urbanism, Geography, and Geometry. With 23 years of experience in higher education, his main research interests are urban analysis and 3D representation using GIS tools. He has been a member of CIAUD-UPT since 2024.

Cláudio Diamantino Zunguene

holds a PhD in Education from the Catholic University of Mozambique, and a Master's degree in Preservation of Cultural Heritage from the National Institute of Historical and Artistic Heritage (IPHAN) - Lúcio Costa Center, School of Heritage, Rio de Janeiro- Brazil (2018). Researcher and Director of the Conservation Office of the Island of Mozambique-GACIM, Professor at the Faculty of Social Sciences and Humanities - Lúrio University, Island of Mozambique. Researcher of the Territories Caring for Life Project-University of Antioquia, Colombia. Areas of interest and research: cultural heritage, public policies, social participation, education.

Edy Manuel Mariano Alale

is a sociologist with experience in the areas of teaching and learning, and world heritage management in issues related to the environment. Currently, he serves as head of the Cultural Tourism and Environmental Protection Department at the Conservation Office of the Island of Mozambique, where he works with heritage, environmental education, and project development. Student of the master's degree in environmental management at the Rovuma University of Mozambique. His work is focused on urban mobility systems, educational systems and processes, sustainable development, conservation areas, and protection zones.

PANEL SESSION IV

Problems and opportunities: Sinhalese ritual dance masks in European museums

Dumith Kulasekara¹ s-darachchige@ucp.pt

Maria Aguiar¹ mcaguiar@ucp.pt

Robert Simpson² robert.simpson@durham.ac.uk

¹Universidade Católica Portuguesa, School of Arts, Research Centre for Science and Technology of the Arts.

²University of Durham, UK.

Keywords: Sinhalese Ritual Dance Masks, Dislocation, European Museums, Problems, Opportunities.

In this presentation I explore a complex set of problems and opportunities created by European collections of Sinhalese masks for their museums and for the original context that these masks were created in. Sinhalese culture has a complex system of ritual dance masks going back more than three-hundred years. Before the mid-twentieth century, many Sinhalese earliest masks created for rituals were removed and replaced in museums across Europe. As a consequence, the earliest masks are rare in Sri Lanka today. A major problem created by the relocation of masks to European collections is the question of contextualization in relation to their original context. The absence of comprehensive research carried out on these masks by European museums is evidence of such issue. The displacement of masks also creates an absence of the earliest masks from the local context. The masks that remained were often repainted, altered for use in rituals or deteriorated over time. Little is known about the impact that the removal of a significant proportion of the masking tradition has had on local beliefs and ritual practices. Material evidence of the earliest masks in well-preserved condition presents opportunities for wider research and analysis of the significances of the earliest Sinhalese ritual dance masks.

The present research undertakes a comprehensive survey of these masks in European museums using online sources and inventory data produced by these institutions. Observations of the oldest masks in selected collections are being conducted to characterize their typology and ritual context. An extended survey of the masks collections in Sri Lanka also supports the documenting of the consequences of the removal of masks on local mask-making tradition. Subsequently, such a survey helps to assess the awareness of the local community in preserving the earliest masks remaining in their collections. Oral tradition, ancient manuscripts and modern knowledge produced on Sinhalese masks are investigated. Problems created by these collections for contemporary European museums as well as for the collections in Sri Lanka are identified and documented.

References

Wijesekara, N. (1989). *Deities and Demons, Magic and Mask* (Part II). Gunasena.

Gunasinghe, S. (1962). *Masks of Ceylon*. Ceylon Government Press.

Bentharage, L. (2015). *The Art of Mask Making in Sri Lanka*. The National Trust, Sri Lanka.

Dumith Kulasekara

Practising artist and an independent curator. Kulasekara's studio practice is rooted in the history of Asian and Greek Mythology and explores the themes of trauma, memory, and body. He is a PhD student in Conservation and Restoration of Cultural Heritage at the School of Arts, at the Universidade Católica Portuguesa. His ongoing PhD research is on "Sinhalese Ritual Dance Masks in European Museums: A Historical and Scientific Study".

Maria Aguiar

Maria Aguiar is Assistant professor at the School of Arts - Universidade Católica Portuguesa and holds a PhD on Conservation of Paintings (2013). She is a conservator-restorer with a BA in conservation from the Instituto Politécnico de Tomar (1997), a MA in Historical Objects Conservation from DeMontfort University (UK) (2000) and a MA in Fine Art Conservation from Newcastle Upon-Tyne University (UK) (2002). Her research covers the characterization of materials and techniques of polychrome artworks and its relation to the contexts to which they were produced, with related publications. She is a Board member of the European Network for Conservation-Restoration Education (ENCoRE), since 2022.

<https://orcid.org/0000-0001-5444-975X>

Robert Simpson

Bob Simpson is Emeritus professor of anthropology at the University of Durham UK. His research in Sri Lanka began in 1978. He has published numerous articles and books on Sri Lankan society and culture. His research has focused on health and healing with his early work focusing on ritual systems including mask use and production. He has extensive experience of PhD and post-doctoral supervision.

Community engagement and heritage preservation: murals in Porto's mid-20th century art

Patrícia Monteiro¹ a.patricia.monteiro@gmail.com

Laura Castro¹ lcastro@ucp.pt

Eduarda Vieira¹ evieira@ucp.pt

Francisco Gil² fgil@uc.pt

¹Universidade Católica Portuguesa, School of Arts, Research Centre for Science and Technology of the Arts.

²Química-Física Molecular – Universidade de Coimbra / Associated Laboratory for Green Chemistry (LAQV) of the Network of Chemistry and Technology (REQUIMTE)

Keywords: Mural Paintings, 20th century, Porto, Heritage Valuing, Community Engagement

In recent years, we have witnessed significant shifts in terminology, concepts, and methodologies, reflecting a new understanding of heritage that has an impact on conservation and restoration work. This presentation uses mid-20th century mural paintings in public buildings from the dictatorship era in Porto, Portugal, as a case study to explore the role of conservation and restoration in heritage valorization and long-term preservation strategies, involving non-experts.

Heritage studies across various fields investigate the narratives surrounding public works, seeking to build a more comprehensive and nuanced understanding of the elements and

contexts that define them. Conservators and restorers cannot overlook this movement if they are to determine what to conserve, why, and for whom.

The answers to these questions should arise from a multidisciplinary and transdisciplinary approach, involving active dialogue with permanent and transient communities and key individuals who have direct or indirect ties to the works. Only through this engagement can a more holistic understanding of the work be achieved, along with a sustainable strategy for preserving heritage.

The mural paintings under examination are diverse and complex, varying in authorship, the nature of their commissions, iconography, spatial and functional contexts, interventions over time, conservation status, and the characteristics of the communities they inhabit. These factors also present challenges to the appreciation of murals, arising from a lack of information, biases related to the period in which they were created, or the trivialization imposed by daily life.

This presentation addresses these issues by presenting four cases from the 1950s and 1960s: two schools, a church, and a courthouse, all featuring murals with religious or historical themes, created by two Portuguese artists – Martins da Costa (1921–2005) and Dordio Gomes (1890–1976).

In addition to material and technical approaches, an experimental methodology has been developed as part of ongoing doctoral research, recognizing the essential role of communities and audiences in preserving memory (the past), constructing meaning (the present), and ensuring the longevity of these works (the future). The unique characteristics, resources, and future goals of these communities have been considered. With this information, a tailored proposal has been developed for each context and community. In all cases, artistic creation inspired by mural heritage – exhibited and discussed – proved to be a way of approaching and reinterpreting the original works.

While some of these activities are still ongoing, there is a recognized need for collaboration among all stakeholders to foster open and equitable dialogue. The conservator-restorer plays a key mediating role in addressing the challenge of recovering memory while enabling the present and nurturing the future.

References

- Muñoz-Viñas, Salvador (2023). *A Theory of Cultural Heritage. Beyond the Intangible*. Routledge.
- Niglio, Olimpia, ed. (2021). *Cultural Heritage. New Perspectives*. Tab Edizioni. <https://hdl.handle.net/11571/1448126>
- Shakespeare, Sandra, Qanitah Malik, and Edinam Edem-Jordjie (2023). Whose Heritage? Deconstructing and Reconstructing Counter-Narratives in Heritage. In *Whose Heritage?: Challenging Race and Identity in Stuart Hall's Post-Nation Britain*, 95–110. Taylor and Francis. <https://doi.org/10.4324/9781003092735-10>.
- Smith, Laurajane. 2006. *Uses of Heritage*. Routledge.
- Waterton, E. (2015). Heritage and Community Engagement. In: Ireland, T., Schofield, J. (eds) *The Ethics of Cultural Heritage. Ethical Archaeologies: The Politics of Social Justice*, vol 4. Springer. https://doi.org/10.1007/978-1-4939-1649-8_4

Patrícia Tonel Monteiro

Conservator-restorer, PhD student in Conservation and Restoration of Cultural Heritage at the Portuguese Catholic University (UCP), FCT scholarship holder (2021.06635.BD), and researcher at the Centre for Research in Science and Technology of the Arts (CITAR). Thesis project, 'Murals of Porto, mural paintings and terrazzo, 1944-1964: characterization, context and valuation issues'. In this context, she has been exploring different approaches to the active involvement of communities in the valorisation, promotion and preservation of heritage.

Laura Castro

Assistant professor at the School of Arts where she was dean between 2013 and 2017. Was Regional Director of Culture for the Northern Portugal between April 2021 and December 2023 and Vice-President of Cultural Heritage, IP. until June 2024.

Holds a PhD in art and design from the Faculty of Fine Arts of the University of Porto, (2010) and a Master's in art history from the School of Social Sciences and Humanities, NOVA University of Lisbon (1993). She is a member of the Portuguese Association of Art Historians and the International Association of Art Critics. Research interests: heritage; museology and curatorship; history of art; visual culture; art and landscape; public art.

<https://orcid.org/0000-0002-8470-2557>

Eduarda Vieira

PhD in Conservation and Restoration of Historical and Artistic Heritage from the Polytechnic University of Valencia (Spain). She is an associate professor at the School of Arts of the Universidade Católica Portuguesa - Porto regional hub. She was director of the Center for Research in Science and Technology of the Arts – CITAR between 2019 and 2022 and is currently an integrated member. She is also a collaborator researcher of TechnArt-IPT. She coordinated the PhD in Conservation and Restoration at E.A/U.C. P between 2012 and 2024. She is the author of several works presented at congresses, conferences and seminars with scientific arbitration. She was an associate researcher for the Bionanosculp and Bio4Mural projects. She was principal investigator of the HAC4CG project and is co-principal investigator of the Holy Bodies project (ongoing). She is the supervisor of several doctoral and master's theses, having supervised two post-doctorates.

<https://ciencia.ucp.pt/pt/persons/eduarda-vieira>

<https://www.cienciavitaet.pt/portal/8519-EBF3-DB52>

Orcid: <http://www.orcid.org.0000-0002-0620-080X>

Francisco Gil

Francisco Paulo de Sá Campos Gil, PhD in Physics from the University of Coimbra. Assistant Professor in the Physics Department at FCTUC. Member of the UI&D 'Physical Molecular Chemistry' (QFM - Dept. of Chemistry, UC - Requitme). Vice-coordinator of the Master's Degree in Conservation and Restoration at FLUC and of the Master and Doctorate in Cultural Heritage and Museology at FLUC.

Communication and dissemination strategies in contemporary medallic art within the Aljustrel Municipality, Portugal

Agnès Le Gac¹⁻² alg@fct.unl.pt

Ricardo Marreiros³ ricardo.marreiros@mun-aljustrel.pt

¹Department of Conservation and Restoration (DCR), Faculty of Science and Technology, Universidade NOVA de Lisboa (NOVA School of Science and Technology NOVA-FCT), Campus da Caparica, 2829-516 Caparica, Portugal.

²Instrumentation Laboratory, Biomedical and Radiation Physics Engineering (LIBPhys), Faculty of Science and Technology, Universidade NOVA de Lisboa (NOVA School of Science and Technology NOVA-FCT), Caparica Campus, 2829-516 Caparica, Portugal.

³Câmara Municipal de Aljustrel [Aljustrel Municipality], Avenida 1º de Maio, 7600-010 Aljustrel, Portugal.

Keywords: Aljustrel, Communication strategies, Community, Contemporary Medallic Art

This communication aims at showing how the Aljustrel Municipality, Portugal, and its commitments to Contemporary Medallic Art, play a key role in enabling local, national and international communities' interaction to become engaged in heritage matters.

The Aljustrel Municipality, located in southern Portugal in the Beja District, has a huge heritage-dissemination experience, given the varied forms of cultural heritage existing in the Baixo Alentejo region, whether it be archaeological, mining, industrial, or intangible.

Thanks to the fruitful collaboration between the world-renowned Portuguese Sculptor-Medallist João Duarte (born 1952) and the Aljustrel Municipality that goes back 20 years, the artist recently donated his own collection of medals and trophies, several sculptures, and the corresponding documentation, to this territorial division. This has led the Aljustrel Municipality to launch the *Espaço Arte – João Duarte*, inaugurated last April [1]. This challenging investment is a catalyst for a significant expansion of cultural activities, heritage-awareness raising on Contemporary Art, and cooperation between the governance, academic, artistic, and fruition communities.

Stemming from a long-established tradition, medallic art underwent fundamental changes, both intellectually and materially, in the last 50 years, in Portugal. In breaking radically with conventions, such outcomes gave rise to new concepts, of «Medal-Object», «Constructed-Medal», and «Medal-Non-Object». These unusual forms of artistic expression, capable of surprising any audience and expanding creative thinking, are as much a factor of strong attractiveness, as a relevant basis for reflections on Medal and Contemporary Art matters, and conservation issues.

Within the public-awareness for every art form, the Aljustrel Municipality has been developing several targeted educational support tools, while taking advantage of its facilities. In addition to exhibitions, study visits, and potential research, several medallic art driven dissemination strategies, also tailored to specific audiences and contexts, are being introduced:

-- regular workshops on Medal, meant for all ages and renewed intergenerational bonds, are conducted by João Duarte himself to pass on his knowledge, both as an artist and pedagogue (having taught his art for 40 years) [2]. His personal and social skills make him a privileged interlocutor for any individual, whatever their age and background.

-- monthly informal conversations under the aegis of João Duarte («*João Duarte convida*»), give voice to other artists, to share their experiences and views with the general public.

-- an annual series of conferences by a wide panel of experts and academics, is meant for touching on diverse heritage key subjects, including medals technical production, art criticism, or collection care and management.

-- the upcoming 1st Biennial of Medallic Art, in 2026, will be a step toward global outreach and another way to promote the visibility and better understanding of the medallists' works. This ambitious project, based on previous models [3], namely of the two-year period FIDEM International Congress (that will be explained) [4], would enable Aljustrel to foster sustained international connections and cultivate a lasting interest on medal.

The concerted nature of all these actions strengthens the global policy of the Aljustrel Municipality to encourage, through citizen participation, the medallic art development, and further awareness on the need for its protection and enhancement [5].

References

[1] Município de Aljustrel, Município inaugurou novo Espaço Arte – João Duarte, *Boletim Municipal* 256, Abril 2024, 6.

https://www.mun-aljustrel.pt/upload_files/client_id_2/website_id_2/Boletim/2024/BM%20256%20-%20ABRIL%202024_web.pdf

- [2] Duarte, J. (2018). *João Duarte – 40 anos de carreira – 1978-2018*. Lisboa: ed. Autor
- [3] Lara-Ruiz, R. (2023). Arte participativo en España (2022-23). La gestión de los eventos culturales temporales, *Arte, Individuo y Sociedad* 36(2), 467-479. <https://dx.doi.org/10.5209/aris.92056>
- [4] FIDEM-Fédération Internationale de la Médaille d'Art / International Art Medal Federation : <https://www.fidem-medals.org/congress%20arc.html>
- [5] Higgins, V., Douglas, D. (eds.) (2020). *Communities and Cultural Heritage. Global Issues, Local Values*. London: Routledge. - <https://doi.org/10.4324/9781003031192>

Agnès Le Gac

(Paris, 1961) Ph.D. in Conservation-Restoration (NOVA-FCT), M.Sc. in Cultural Heritage/Painting-Sculpture (MST, Paris/Université Louvain), DEA Contemporary Art (Paris). Assistant Professor at NOVA-FCT and Researcher at LIBPhys-UNL. She has 30 years of experience in teaching and research related to the preservation of paint layers involving the most diverse supports and material coatings from the 15th-21st centuries. She has been supervising Doctoral, MA/M.Sc. and BA students' theses. She has authored 3 books, written 12 book chapters and 60 articles in peer-reviewed international journals among other publications. Researcher in three triennial international projects funded by the European Community DGX and three triennial national projects funded by FCT. Team-leader of 23 independent projects since 2010, in collaboration with museums, cultural institutions, and scientific research units. Curator of five exhibitions aimed at the public: Museu Militar de Lisboa, 08/11/2018–27/01/2019, Arpad Szenes Vieira da Silva Foundation, Lisbon, 31/10/2019–26/01/2020, Centro Cultural Casapiano, Lisbon, 01/07–12/11/2022 and 07/09-17/11/2023, Library of NOVA-FCT, Caparica, 16/09-30/10/2024. Another exhibition is being prepared at NOVA-FCT, Caparica. She held key positions in the Conservation and Restoration field in Portugal and its development in Europe.

Ricardo Marreiros

(Portugal, 1982). Degree in Sociocultural Animation from the Portalegre Higher School of Education. Since 2006, he has been working as a Cultural Programmer at the Aljustrel Municipality, developing musical, theatre and dance shows and artistic expression workshops within the municipality's cultural facilities, and as Exhibits Coordinator with curatorial responsibility (having carried out around 200 exhibitions). He holds a position of team coordination and management of two cultural facilities (*Oficinas de Formação e Animação Cultural* [Training and Cultural Animation Workshops], and *Cine Oriental – Cine Teatro Municipal*), He is also responsible for the programming of the *Espaço Arte – João Duarte*, the investment of which is, in Aljustrel, the latest example of the City Council commitment to society and cultural heritage.

PANEL SESSION V

Heritage between communication and transmission. Dialogical or antithetic?

José Guilherme Abreu¹ jgabreu@ucp.pt

¹Universidade Católica Portuguesa, School of Arts, Research Centre for Science and Technology of the Arts.

Keywords: Heritage, Patrimonialization, Mediology, Uses and practices of heritage

This paper aims to reflect on the problem of the mediations that take place in the process of recognizing and incorporating species into the heritage legacy. Following Jean Davallon's work on the heritage factory and Emmanuel Amougou's work on the sociology of heritage, it has become clear that what has come to be known as "heritage legacy" is not restricted to the incorporation and valorization of tangible and intangible cultural content received from the past, but is surrounded, first and foremost, by an instance of the production of cultural content returned to the present, which often modify its nature, by presenting it through musealization and exhibition, if not theatricality, dressing it up as a spectacle, by privileging communication strategies over transmission strategies, as Régis Debray explains, by turning it into a by-product of a new industry: the cultural tourism industry.

Based on the assumption that to acquire heritage content it is required that the receiver become engaged in the transmission process, our previous research in the field of public art (Caeiro e Abreu, 2024) showed us that, procedures such as celebration, intervention, participation and empowerment have been developed to assure that politic, civic, social and cultural goals could be achieved.

The first example we intend to bring up, is the transmission of artistic values related to the evolutive process of the creation of *Museu Internacional de Escultura Contemporânea de Santo Tirso* (Moreira e Carneiro, 2015) and the second one is focused on the ongoing project *Lavadouros do Porto*, developed in the context of *Mestrado de Conservação e Restauro* da EA-UCP and *Mestrado de Arte e Design no Espaço Público*, da FBAUP, and the students of both universities, engaging also the Galleries of Mira Forum, for a preparatory exhibition.

References

- Amougou, E. (2004). *La question patrimoniale : De la « patrimonialisation » à l'examen des situations concrètes*. L'Harmattan.
- Caeiro, M. e Abreu, JG. (2024). *Art as Gestation of the Public Sphera*. IPL-ESAD.
- Davallon, J. (2012). Comment se fabrique le patrimoine : deux régimes de patrimonialisation, p. 41-57, In *Le patrimoine, oui, mais quel patrimoine ?* / sous la direction de Cherif Khaznadar. Maison des Cultures du monde.
- Debray, R. (2001). Malaise dans la transmission, In *Cahiers de Médiologie*, 11, Communiquer / Transmettre. Gallimard, pp. 17-33.
- Moreira, A. e Carneiro, A. (2015) *Museu Internacional de Escultura Contemporânea de Santo Tirso*. Câmara Municipal de Santo Tirso.

José Guilherme Abreu

Porto, 1957. Holds a PhD in Contemporary Art History from the Faculty of Social and Human Sciences of the New University of Lisbon. He holds also a master's degree in Portuguese art history, and a Pos-Graduation in Museology and Heritage. He is a senior researcher at the

Centre for Research in Science and Technology of the Arts, of Escola das Artes of Universidade Católica Portuguesa. He is a member of the *International Advisory Board* of the journal EURE (*Instituto de Estudios Urbanos*, Pontificia Universidad Católica de Chile), the *Advisory Board* of the journal *Arte Y Ciudad* (Universidad Complutense de Madrid) and the *Scientific Committee* of the journal *on the W@terfront* (*Centro de Recerca Polis*, Universitat de Barcelona). He is Secretary of the *Association Raymond Abellio de Recherches et Études* (ARARE) based in Toulouse. As a researcher, he is specialised in Public Art. He is the author of books and monographs, and his doctoral thesis was awarded the *Ignasi de Lecea Prize for Public Art* by the POLIS Research Centre at the University of Barcelona in 2009. Since 2018, he has been the coordinator of the *Public Art Information, Research and Intervention Network* (R3iAP). He is currently retired from teaching.

Strengthening heritage science in Brazil: the role of ANTECIPA in the articulation of collaborative networks

Willi B. Gonçalves¹ willidebarros@ufmg.br

Luiz A. C. Souza¹

Thais H. A. Costa¹

Patrícia V. M. Lavall¹

Glenda M. S. Mello¹

Lívia L. F. Carvalho¹

¹ ANTECIPA National Association for Research in Heritage Technology and Science

Keywords: Heritage science, Collaborative networks, ANTECIPA

The Brazilian National Association for Research in Heritage Technology and Science (ANTECIPA) was founded in 2015 and has played a significant role in creating and strengthening collaborative networks aimed at the preservation of cultural heritage in Brazil, encouraging community engagement and the democratization of technical-scientific knowledge.

This presentation highlights the strategies adopted by ANTECIPA to promote heritage preservation processes in Brazil, connecting researchers, professionals, and communities through scientific events, training programs, and international cooperation initiatives. The association seeks to expand interaction among different fields of heritage science and to consolidate a transdisciplinary environment in which technical and academic knowledge intertwines with the perceptions and needs of communities.

Among the key actions developed, ANTECIPA's biennial congresses stand out, bringing together specialists from various national and international institutions to discuss contemporary challenges in the field. Additionally, the organization of workshops, webinar series, and regional meetings fosters the development of collaborative networks in heritage science. These initiatives facilitate the sharing of best practices, the dissemination of new methodologies, and the expansion of dialogue among researchers, conservator-restorers, institutions, and communities involved in cultural heritage preservation.

ANTECIPA also plays a prominent role in networking with international organizations, such as the European Research Infrastructure for Heritage Science (E-RIHS), which aim to advance scientific and technological cooperation in the preservation field. These partnerships enable the exchange of experiences, the improvement of conservation practices in Brazil, and access to advanced research infrastructures.

Another relevant area of action for the association is scientific dissemination and heritage education, essential strategies for raising awareness in society about the importance of preservation. ANTECIPA publishes a monthly newsletter and maintains active communication channels that broaden access to specialized knowledge, contributing to the training of new researchers. These initiatives strengthen scientific dissemination, stimulate engagement from diverse audiences, and promote greater awareness of cultural heritage preservation, bridging the gap between the academic community and society while encouraging active participation in the conservation and restoration debate.

References

- Alves, R., Brasileiro, A., & Brito, J. (2004). Interdisciplinaridade: um conceito em construção. *Episteme*, 19, 139–148. Available at <https://arq510002.paginas.ufsc.br/files/2011/04/Alves-Brasileiro-Brito-2004.pdf>
- Gonçalves, W. B., & Souza, L. A. C. (2014). O debate contemporâneo sobre as interfaces transdisciplinares de dois campos de conhecimento em consolidação: a Ciência da Sustentabilidade e a Ciência do Patrimônio. *PÓS: Journal of the Graduate Program in Arts at EBA/UFMG*, 4(7), 84–102.
- ICCROM - International Centre for the Study of the Preservation and Restoration of Cultural Property. (2000). *University postgraduate curricula for conservation scientists: Proceedings of the International Seminar*, Bologna, Italy, 26-27 November 1999. ICCROM.
- Kennedy, C. J. (2015). The role of Heritage Science in conservation philosophy and practice. *The Historic Environment: Policy & Practice*, 6(3), 214–228. <https://doi.org/10.1080/17567505.2015.1099925>
- Strlič, M. (2018). *Heritage science: A future-oriented cross-disciplinary field*. *Angewandte Chemie International Edition*, 57(25), 7260–7261.

Willi B. Gonçalves

Vice president of ANTECIPA, Associate Professor, Graduate Program in Arts and Graduate Program in Built Environment and Sustainable Heritage, Preventive Conservation Laboratory (LACONPRE), Conservation-Restoration Center for Cultural Heritage (CECOR), School of Fine Arts, Federal University of Minas Gerais (ufmg), Belo Horizonte, MG, Brazil

Luiz A. C. Souza

President of ANTECIPA, Deputy President of IIC Council, Full Professor, Graduate Program in Arts and Graduate Program in Built Environment and Sustainable Heritage, Conservation Science Laboratory (LACICOR), Conservation-Restoration Center for Cultural Heritage (CECOR), School of Fine Arts, Federal University of Minas Gerais, Belo Horizonte, MG, Brazil.

Thais H. A. Costa

First Treasurer of ANTECIPA, Civil Engineer, Conservator-Restorer, PhD Candidate in the Graduate Program in Geology, Federal University of Minas Gerais (UFMG), Belo Horizonte, MG, Brazil.

Patrícia V. M. Lavall

Second Treasurer of ANTECIPA, Conservator-Restorer, Belo Horizonte, MG, Brazil.

Glenda M. S. Mello

First Secretary of ANTECIPA, Ph.D. in Arts, M.Sc. in textile and fashion sciences, Belo Horizonte, MG, Brazil.

Lívia L. F. Carvalho

Second Secretary of ANTECIPA, Specialist in Occupational Safety Engineering, Architect and Urban Planner, collaborator at FAB LAB – Innovation Environment – Maker Space of IFMG, Ouro Preto, MG, Brazil

The authors are members of the current board of ANTECIPA, comprising professors, researchers, graduate students, conservator-restorers with academic and professional experience in the field of cultural heritage preservation. They are affiliated with the Federal University of Minas Gerais (UFMG), particularly the School of Fine Arts (EBA), Conservation Science Laboratory (LACICOR), Preventive Conservation Laboratory (LACONPRE), as well as the Federal Institute of Minas Gerais, Ouro Preto Campus (IFMG). In addition to their scientific production and applied research development, they have practical experience in the conservation and restoration of cultural assets, working in the field and on projects for preservation of collections and monuments.

Dissemination strategies for wood derivatives painting within the Museu Nacional de Arte Contemporânea, Lisbon: two case-studies

Susana Duarte¹ sms.duarte@campus.fct.unl.pt

Emília Ferreira² emilia.ferreira@museusemonumentos.pt

Agnès Le Gac¹⁻³ alg@fct.unl.pt

Carlos Chastre⁴ chastre@fct.unl.pt

¹Department of Conservation and Restoration (DCR), Faculty of Science and Technology, Universidade NOVA de Lisboa (NOVA School of Science and Technology NOVA-FCT), Campus da Caparica, 2829-516 Caparica, Portugal.

²National Museum of Contemporary Art, Rua Serpa Pinto, 4, 1200-444 Lisboa, Portugal.

³Instrumentation Laboratory, Biomedical and Radiation Physics Engineering (LIBPhys), Faculty of Science and Technology, Universidade NOVA de Lisboa (NOVA School of Science and Technology NOVA-FCT), Caparica Campus, 2829-516 Caparica, Portugal.

⁴CERIS and Department of Civil Engineering (DEC), Faculty of Science and Technology, Universidade NOVA de Lisboa (NOVA School of Science and Technology NOVA-FCT), Caparica Campus, 2829-516 Caparica, Portugal.

Keywords: Participatory practices, Dissemination, Museum audience, Wood derivatives.

This communication aims at sharing two participatory activities held at the Museu Nacional de Arte Contemporânea (MNAC) [National Museum of Contemporary Art], Lisbon, related to my doctoral research on contemporary painting on wood derivatives, in the Department of Conservation-Restoration at Universidade NOVA de Lisboa, in collaboration with MNAC [1].

Since making the public an integral part of a knowledge process is fundamental to its involvement, several participatory activities were scheduled, two of which were developed within the scope of the International Museum Day, in 2023 and 2024 [2]

The goal was to engage the public, particularly students, in contemporary art and heritage issues through practical experiences, fostering preservation awareness and critical thinking. The 2023 activity, conducted by painter Vítor Pires Vieira (1950-), was focused on his own work *Superfície – 4*, a monochrome painting on plywood. The college students had the unique

opportunity to engage with the artist himself, who shared insights into his artistic journey, creative process, and material challenges. This interactive session allowed participants to directly observe the three-dimensional aspects of the artwork and understand preservation issues from the artist's and the museum-owner's perspectives.

The 2024 activity was "hands-on", introducing students to the diversity and durability of wood-based materials in contemporary painting. Earlier samples of healthy and degraded wood derivatives were prepared, and a survey was drawn up in order to further understand the public knowledge about these materials.

This activity included the following dynamics: the opportunity to observe and handle samples; the fill of a survey in a process of self-knowledge; and the observation of two paintings from the museum collection, exceptionally displayed on easels and visible from all angles.

Observing the samples was key in getting the audience familiar with their morphological aspects (use of wood sheets, fibres or chips, colour, thickness, weight, and texture), and identify the wood derivatives and their degradation. Students were given a brief explanation about these prefabricated materials and their importance in contemporary painting. Their involvement in the process was extended to the welcoming of their suggestions on the observed degradations and possible decisions in bottom-up actions.

In a practical incremental learning, the participants were asked to observe, with the naked eye, the front and back side of two paintings on wood derivatise. The aim was for each participant to carry out their own investigation, identifying the wood products used and possible damage.

Both participatory activities provided the audience with effective knowledge and a sense of engaging on art production, considering both tangible and intangible components of artworks, and the impact of deterioration on their values [3]. Through their interest and questioning, college students may become agents in heritage safeguarding, while the institution gains insights into the young public perception of art.

It is noteworthy that museum collections exist to be studied and preserved as much as shared by the public [4]. The trinomial museum-owner/artist/conservator-restorer helps consider the conceptual message of the painting, its physical characteristics, and the artist's intention, all of which influence the way in which heritage is preserved and enjoyed [5].

References

[1] <http://www.museuartecontemporanea.gov.pt/en>

[2] <https://www.pportodosmuseus.pt/2024/05/15/museu-nacional-de-arte-contemporanea-4/>

[3]

https://www.academia.edu/8426984/Interactive_Contemporary_Art_Participation_in_Practic

[4] Djuvfelt, A. (2022). Accessible preservation: An investigation of conditions for public access to museum collections in storage. Degree project for Bachelor of Science in Conservation 2022, 180 HEC Second Cycle 2022:3. <https://hdl.handle.net/2077/72647>

[5] Macedo, R. (2007). Da Preservação à História da Arte Contemporânea: Intenção artística e processo criativo. *APHA Boletim*, 1-6.

Susana Duarte

(Lisbon, 1972). Graduate in Management from ISCTE. She started her career in the financial sector but later pursued an academic and professional career in her favourite field: wood

conservation and restoration. She holds a degree in Conservation and Restoration from the ESAD/FRESS, and an M.Sc. in Sciences of Conservation, Restoration, and Production of Contemporary Art from the FBA/UL. Since February 2022, she has been working on her Ph.D. in Heritage Conservation and Restoration at NOVA-FCT. She is a researcher at CIEBA. Among the various fields related to the conservation and restoration of contemporary art, she developed an interest in wood-based materials used as supports in contemporary painting. The work carried out in this area includes laboratory tests at Laboratório Nacional de Engenharia Civil (LNEC), interviews with artists, and surveys of national and international contemporary art museums. Currently, she is conducting mechanical and physical tests at NOVA-FCT, Department of Civil Engineering (DEC), with a set of around 500 samples of wood derivatives. The most frequently used terms in the context of scientific, technological, and artistic-cultural production are wood-based materials, conservation, restoration, preservation, preventive conservation, contemporary painting, support, degradation, and accelerated aging.

Emília Ferreira

Major in Philosophy (FLL), Master and PhD in Contemporary Art History (FCSH/NOVA). Associated researcher at the Social Sciences and Humanities Research Council project (University of Victoria, BC, Canada), and at CIEG/ISCSP-ULisboa. Representative of the European Museum Academy, in Portugal. Member of Bank of Contemporary Art Advisory Board, Lisbon.

Since December 2017, she is the Director of the National Museum of Contemporary Art and of House Museum Dr. Anastácio Gonçalves.

Author of, among other volumes, Paula Rego. Rehearsal. Essay on Love (2019), Lisboa em Festa. The retrospective exhibition of Portuguese and Spanish Ornamental Art, 1882. Antecedents of a Museum (2017), Paula Rego or Alice's Vertigo (2011), as well as hundreds of texts on museums, education, gender issues, Portuguese art and artists, dictionary entries and chapters in national and international books. Co-editor with José Quaresma of *Soirée chez lui. New Perspectives on Columbano's Painting*. Lisbon: MNAC/FBAUL, 2022; co-editor with Raquel Henriques da Silva and Joana d' Oliva Monteiro, of the *Dictionary Who's who in Portuguese museology*. Lisbon: IHA/FCSH/Nova, 2019 and 2021; and co-editor, with Carlos João Correia, of *Aesthetics, Art and Intimacy*. Lisbon, CFUL, 2021.

Agnès Le Gac

(Paris, 1961) Ph.D. in Conservation-Restoration (NOVA-FCT), M.Sc. in Cultural Heritage/Painting-Sculpture (MST, Paris/Université Louvain), DEA Contemporary Art (Paris). Assistant Professor at NOVA-FCT and Researcher at LIBPhys-UNL. She has 30 years of experience in teaching and research related to the preservation of paint layers involving the most diverse supports and material coatings from the 15th-21st centuries.

She has been supervising Doctoral, MA/M.Sc. and BA students' theses.

She has authored 3 books, written 12 book chapters and 60 articles in peer-reviewed international journals among other publications.

Researcher in three triennial international projects funded by the European Community DGX and three triennial national projects funded by FCT. Team-leader of 23 independent projects since 2010, in collaboration with museums, cultural institutions, and scientific research units.

Curator of five exhibitions aimed at the public: Museu Militar de Lisboa, 08/11/2018–27/01/2019, Arpad Szenes Vieira da Silva Foundation, Lisbon, 31/10/2019–26/01/2020, Centro Cultural Casapiano, Lisbon, 01/07–12/11/2022 and 07/09-17/11/2023, Library of NOVA-FCT, Caparica, 16/09-30/10/2024. Another exhibition is being prepared at NOVA-FCT, Caparica.

She held key positions in the Conservation and Restoration field in Portugal and its development in Europe.

Carlos Chastre

(Lisbon, 1966) Ph.D. in Civil Engineering / Structures (NOVA University of Lisbon), M.Sc. in Structural Engineering and B. Eng in Civil Engineering (IST/ University of Lisbon); Associate Professor with Habilitation at Department of Civil Engineering of NOVA-FCT and Integrated researcher at CERIS. Since December 2022, he is the Vice-Dean for Campus and Infrastructures of NOVA-FCT.

Carlos Chastre has supervised to completion 35 master students, 6 Ph.D. students, and 5 Postdoc researchers. He has authored more than 300 publications, of which 80 in WoS or Scopus journals, where he is ranked as h-32, with 2655 citations. He has authored 4 books, has edited 18, and has written 19 book chapters.

He is member of the Editorial Board of Heritage journal and other 16 international journals. Since 2021 he is the Section Editor-in-Chief (Civil Engineering Design) of Designs journal. He has won the BES National Award for Innovation in the area of New Materials and Industrial Technologies in 2009.

POSTER SESSION I

Perspectives on engagement in the protection of museum collections in emergency situations

Estrella Sanz Domínguez¹ essanz@ucm.es

¹Facultad de Bellas Artes. Universidad Complutense de Madrid

Keywords: Emergency, Museum collections, Engagement, Protection

At the Extraordinary General Assembly of the International Council of Museums (ICOM), held in Prague in 2022, the proposal was approved with the new definition of a museum after more than fifteen years with a description of its functions and objectives that, as the organization itself recognized, did not respond appropriately to the complex realities of the 21st century, nor to the present and future duties of museums. In it, the word 'ethics' appears for the first time, referring to how these institutions, with the participation of the communities in which they are integrated, should act and communicate.

The responsibility for the conservation of cultural property held in museums, also included in this definition and an essential aspect for its permanence, also implies the guarantee of its protection against extraordinary risks that may result in an emergency. In this circumstance, we must ask ourselves how to approach and incorporate a perspective of broad and open participation in a context where the values can be disparate and the consequences catastrophic. Considering the aforementioned, this communication proposes a reflection on the integration of the perspective of participation of different profiles and positions in the protection of museum collections in emergencies, from an approach at micro, meso and macro levels of analysis.

Thus, the micro level will be associated with the personnel who form part of the cultural goods emergency team, which in most cases is governed by a deontological code of ethics. This code of ethics usually deals with professional issues that will be identified and analysed, without forgetting the existence of another ethical duty towards society for personnel linked to the public sector, as would be the case in most museums.

The meso level will be related to the integration of the ethical perspective in the institution itself. In this case, it will be pointed out and analysed where it is reflected or how it should appear in its regulations, in its work dynamics or in its administrative and technical management systems. This analysis will be essential as it will provide information that may make it possible to adjust the models or protocols for action in emergency situations, rethinking their ethical approach.

In the case of the macro level, linked to the social context in which the museum institution is located, an analysis will be carried out to assess the synergies established with this context and the transcendence concerning the external projection of the institution in its task of dissemination, accessibility and, at the same time, protection of a common cultural heritage. The study proposal is approached critically and through the prism of these three levels, their interconnections and the juxtaposition with a reality of action that may transcend the institution itself, not only because of the tangible and intangible value of the cultural assets it safeguards or the levels of emergency it may have to face if a threat materializes, but also because of the communication links it has established with its environment.

References

Baglioni, R., Losada, J.M. (2000). Hacia una estrategia europea sobre conservación preventiva. *PH Boletín* 33, pp 87-91.

Hernández Azcutia, M., Sanz Domínguez, E. (2023). El Museo del Prado como ecosistema cultural amenazado: de los riesgos ya asimilados al vandalismo 2.0. *Análisis de riesgos y respuestas ante emergencias en patrimonio cultural*, colección e-ph cuadernos, 11. Sevilla: Consejería de Turismo, Cultura y Deporte, Junta de Andalucía, pp. 316-339.

Moliner González, J.A. (2023). Consideraciones legales y éticas sobre la protección del patrimonio cultural de la humanidad en guerras y conflictos. *Studia Humanitatis Journal* 3(2), pp 221-239. <https://doi.org/10.53701/shj.v3i2.102>

Principios Éticos para la Salvaguardia del Patrimonio Cultural Inmaterial (2003). *UNESCO Intangible Cultural Heritage*. https://ich.unesco.org/doc/src/2003_Convention-Ethical_principles-ES.pdf

The United Nations Office for Disaster Risk Reduction. (2015). *Chart of the Sendai Framework for Disaster Risk Reduction*.

https://www.preventionweb.net/files/44983_sendaiframeworkchart.pdf

Estrella Sanz Domínguez

Conservator-Restorer of Cultural Heritage, Master in Preventive Conservation, and PhD in Fine Arts from the UCM. She has obtained several scholarships in conservation and restoration at the Cultural Heritage Institute of Spain (IPCE) and Museology at the Museo del Prado. Professionally, she has worked in conservation and restoration for different public institutions, and has carried out several projects as a specialist technician in Preventive Conservation and Protection of Collections in Emergencies for the Museo del Prado, for the Ministry of Foreign Affairs, European Union and Cooperation, Spanish Senate and others. She currently teaches on the Degree in Conservation and Restoration of Cultural Heritage and on the Master's Degree in Conservation of Cultural Heritage at the Faculty of Fine Arts (UCM). She is a member of the Risk and Emergency Management Research Group (GREPAC).

<https://orcid.org/0000-0002-7678-5321>

POSTER SESSION II

Conservation and fruition of the Côa Valley Rock Art, stakeholders and communities' engagement processes

Mariana Pinto¹ s-mndpinto@ucp.pt
Thierry Aubry² thierryaubry@arte-coa.pt
Eduarda Vieira¹ evieira@ucp.pt

¹ Universidade Católica Portuguesa, School of Arts, Research Centre for Science and Technology of Arts.

² Fundação Côa Parque, Vila Nova de Foz Côa, Portugal.

Keywords: Côa Valley Rock Art, Community Engagement, Heritage Values, Stakeholders.

The banks of the Côa River house the emblematic Upper Paleolithic engravings (and paintings), recognized worldwide for being the largest open air preserved collection of Paleolithic rock art. Since its discovery in 1991 this outstanding cultural Heritage has played an active role in the surroundings communities, impacting on their daily lives, either considering the political decisions of dam building which provoked microclimate and landscape changes, and by permitting the arise of new economic activities as tourism.

The *Parque Arqueológico do Vale do Côa* (PAVC) (Carvalho et al., 1998) can be considered a political decision after the huge debate that encompassed civil society and the academic community at national and international level. In 1996 the socialist government of António Guterres decided to stop the dam and a period of discussion of cultural planning began, marked by several controversies, conservation and economic solutions proposed, that ended with de Côa Museum inauguration on 30th July 2010 and *outstanding universal value* of the rock art of the Côa Valley had been consolidated in 1998 when it was inscribed in UNESCO's World Heritage List.

During the last 15 years, around 1.500 rocks with rock art have been recorded and inventoried, dating from different chronological periods, from the Upper Paleolithic to the 20th century.

However, the discussion around its preservation should not be underestimated, since several challenges of managing and preservation (Fernandes, 2012) can be highlighted: 1) the management of conflicts between cultural heritage and economic activity (between Rock art and vineyards, both classified as World Heritage Sites); 2) the management of land-use planning in areas where the engravings are located (since the areas with engravings are larger than those identified as buffer zones by UNESCO); 3) the absence of the legal figure of an 'archaeological park' and the need to solve this issue; 4) the management of tourist pressure and unauthorized visits; 5) the management of vandalism (as a consequence of misinformation and denial); and 6) consequence of the Dry Dam (which seasonally floods not only the engravings, but also all scientific, economic and social activities on the banks of the river).

In the scope of our research, which aims to develop a conservation plan to be tested in the field, this presentation will focus on the methodology to assess the challenges of management and preservation. The proposed methodology is based on the analysis of

previous works (Francisco, 2020; Lima et al., 1998), and the implementation of interviews and training sessions with stakeholders who directly or indirectly contribute to heritage conservation, particularly on residents. This approach seeks not only to assess the past 15 years but also to establish guidelines for decision-making on the significance of this heritage, adopting an inclusive, sustainable, and multidisciplinary approach that considers both tangible and intangible dimensions.

References

- Carvalho, A. F., Baptista, A. M., Almeida, F., Zilhão, J., Meireles, J., Gomes, M. V., & Aubry, T. (1998). *Arte Rupestre e Pré-História do Vale do Côa: Trabalhos de 1995-1996* (J. Zilhão, Ed.; 2nd ed.). Ministério da Cultura: Instituto Português do Património Arquitectónico e Arqueológico.
- Fernandes, A. B. (2012). Natural processes in the degradation of open-air rock-art sites: an urgency intervention scale to inform conservation [Doctor of Philosophy]. Bournemouth University.
- Francisco, J. P. (2020). Os valores do Património: uma investigação sobre os Sítios Pré-históricos de Arte Rupestre do Vale do Rio Côa e de Siega Verde. In *Arqueologia em Portugal 2020 - Estado da Questão - Textos* (pp. 179–188). FLUP-CITCEM. <https://doi.org/10.21747/978-989-8970-25-1/arqa13>
- Lima, A. C., Carvalheira, A. M., Carvalho, A., Baptista, A. M., Pinto, F. M., Lemos, F., Pereira, G., Guimarães, G., Santos, H., Lopes, I., Fernandes, I., Arguello, J., Fortuna, J., Castro, L., Osório, M., Rodrigues, M., Abranches, P., Dordio, P., Teixeira, R., ... Aubry, T. (1998). *Terras do Côa, da Malcata ao Reboredo: os valores do Côa* (A. C. Lima, Ed.). Estela-Côa - Agência de Desenvolvimento Territorial da Guarda.

Mariana Durana Pinto

Born in Vila Nova de Gaia in 1999, holds a degree in Art Conservation and Restoration (2017-2020) and a master's degree in Conservation and Restoration of Cultural Heritage (2020-2023) from the School of Arts of the Portuguese Catholic University. She is currently attending the Doctoral Program in Conservation and Restoration of Cultural Heritage at the same institution (since 2024). Her research focuses on the implementation of the concept of preventive conservation (with emphasis on risk management and disaster response) in archaeological sites/parks, as her doctoral project is the development and implementation of a safeguarding plan for the Open-air Rock Art of the Côa Valley.

Thierry Jean Aubry

Ph.D. in Quaternary Geology and Prehistory in 1991 from the University of Bordeaux. Since 1996, he has been responsible for the study of the Palaeolithic occupation in the Côa Valley and established the chronology the main graphical phases and context of the Palaeolithic open-air rock art. He has participated in several archaeological works in Brazil, Portugal and France, was responsible of archaeological survey and excavations, scientific projects and organized scientific meetings. Author of more than 200 articles of which 25 in ISI journals. Since 1996 he has been working at the Côa Valley Archaeological Park, 2010 at the Côa Museum, and 2011 at the Côa Foundation, and since April 2020 is the Technical and scientific responsible for the Côa Museum and Côa Valley Archaeological Park.

Eduarda Vieira

Eduarda Vieira has a PhD in Conservation and Restoration of Historical and Artistic Heritage from the Polytechnic University of Valencia (Spain). She is an associate professor at the

School of Arts of the Universidade Católica Portuguesa - Porto regional hub. She was director of the Center for Research in Science and Technology of the Arts – CITAR between 2019 and 2022 and is currently an integrated member. She is also a collaborator researcher of TechnArt-IPT. She coordinated the PhD in Conservation and Restoration at E.A/U.C. P between 2012 and 2024. She is the author of several works presented at congresses, conferences and seminars with scientific arbitration. She was an associate researcher for the Bionanosculp and Bio4Mural projects. She was principal investigator of the HAC4CG project and is co-principal investigator of the Holy Bodies project (ongoing). She is the supervisor of several doctoral and master's theses, having supervised two post-doctorates.

Preserving ethnographic collections: a shared responsibility

Leonor Pinho¹ s-laopinho@ucp.pt

Laura Castro² lcastro@ucp.pt

¹Universidade Católica Portuguesa, School of Arts.

²Universidade Católica Portuguesa, School of Arts, Research Centre for Science and Technology of the Arts.

Keywords: Intangible Heritage, Ethnographic Collection, Inventory, Heritage Responsibility.

Intangible heritage differs from tangible heritage in that the latter includes monuments, sites, ruins, and tangible objects, while the former transcends these physical and material boundaries found in traditional cultural manifestations.

The two categories are interconnected, as all tangible heritage has a symbolic dimension and reflects intangible values, and intangible heritage manifestations are often associated with tangible objects, props, documents, and places.

In this line of thought, an ethnographic collection can represent the material and/or artistic manifestation of a particular ethnos. In other words, ethnographic collections are the clearest material example of the intangible. This condition is implicit in the very name. In museum collections, both dimensions must necessarily be interconnected.

The so-called Fundo Ultramarino of the ethnographic collections of the Sociedade Martins Sarmento, in Guimarães, comprises 203 objects related to art, religious practices, warfare, hunting, and daily life, originating from former Portuguese colonies, with a particular emphasis on African culture, particularly Angola. Its inventory is basic and requires further development.

The inventory can be understood as part of the preventive conservation process of heritage, and its consistency results from an inclusive and interdisciplinary approach. The documentation, cataloguing, and contextualization of collections from a specific society and culture must consider the intangible aspects associated with them. This process precedes and accompanies the inventory, which should be regularly updated.

The sources of information for this task are varied and may include both experts and non-experts. This poster highlights the potential avenues for researching information regarding the above-mentioned Fundo Ultramarino – where to search for information? Who to consult? Who to listen to? To address this collection, various possibilities are being explored. The search for information to fill certain gaps critical to the preservation of these types of collections should start with research in Portuguese and international museums. Online exhibitions or digital catalogues provide valuable information. Different objects may be

observed: masks, sculptures, and garments; other aspects may be considered: the terminology, the context; related bibliography.

Additionally, interviews with donors of collections are planned to understand the context of the acquisition of the objects under study, as well as some of the ethical challenges we might face when exhibiting items from other regions.

Other crucial aspects in attempting to better preserve the intangible dimension of these collections is the approach to their musealization and communication. Based on the assumption that responsibility for heritage must be shared, and that preserving and managing heritage is a collective endeavour, who can be involved in this process and for what purpose?

References

Avilatazou, Marilena (2016). *Intangible Heritage and the Museum. New Perspectives on Cultural preservation*. Routledge.

Deric, T. N., Neyrinck, J., Seghers, E., & Tsakiridis, E. (2020). *Museums and intangible cultural heritage: towards a third space in the heritage sector*. IMP.

Smith, L. (2006). *Uses of Heritage*. Routledge.

UNESCO. (2003). *Convention for the Safeguarding of the Intangible Cultural Heritage*. Paris.

Leonor Pinho

(Vizela, 2001). Currently in the second year of the Master's in Conservation and Restoration of Cultural Heritage (started in 2023) of School of Arts, Universidade Católica Portuguesa. Intern at Sociedade Martins Sarmiento (since October 2024). Bachelor's degree in Conservation and Restoration of Art, from Universidade Católica Portuguesa (2020-2023). Specialized in Artistic Production - Textile, from Escola Artística Soares dos Reis (2018-2020).

Laura Castro

Assistant professor at the School of Arts where she was dean between 2013 and 2017. Was Regional Director of Culture for the Northern Portugal between April 2021 and December 2023 and Vice-President of Cultural Heritage, IP. until June 2024.

Holds a PhD in art and design from the Faculty of Fine Arts of the University of Porto, (2010) and a Master's in art history from the School of Social Sciences and Humanities, NOVA University of Lisbon (1993). She is a member of the Portuguese Association of Art Historians and the International Association of Art Critics. Research interests: heritage; museology and curatorship; history of art; visual culture; art and landscape; public art.

THEMATIC VISIT

Hotel One Shot Palácio Cedofeita, Rua de Cedofeita, 407, Porto
National Urban Rehabilitation Award 2024, in the category "Restoration"

Guided tour by José Marques, Director of Conservation and Restoration - Empatia - Arqueologia, Conservação e Restauro, LDA.

Hotel One Shot is located in the former House Honório de Lima, in the city of Porto. The architectural rehabilitation and restoration project was carried out by the atelier Alexandra Caetano Arquitectura e Urbanismo, in collaboration with Empatia - Arqueologia, Conservação e Restauro, LDA.

The work was recipient of National Urban Rehabilitation Award 2024, in the category "Restoration".

The street where the building is located dates from 1784, and it is protected as Imóvel de Interesse Público (Property of Public Interest). It is an important urban axis that has been instrumental in the growth of the city of Porto from the mid-18th century onwards. It is an example of a traditional shopping street that includes various architectural styles, with a predominance of neoclassicism in the housing typology, including the urban palace.

The so-called Casa Honório de Lima - where the hotel now stands – is identified in Porto City Council's Municipal Masterplan as a building of heritage value. It was completely renovated in 1910 by a wealthy industrialist from the city, Eduardo Honório de Lima (1853-1939), who owned an important factory in Porto, the Fábrica de Curtumes do Bessa, and was a great promoter of water exploration in the north of Portugal, through the Empresa das Águas do Gerês. Honório de Lima was also an art collector, having donated a collection to the Soares dos Reis National Museum, a music lover - he was the founder of the musical association Orfeon Portuense - and a patron of the city, having been the mentor of the rebuilding of the S. João National Theatre after the fire of 1908.

The house consists of large rooms and halls with decorated carpentry and ceilings, a main staircase, two different circulation systems - one for the staff and one for the owners - an outside patio covered in tiles and a garden and greenhouse at the back of the plot, all of which show the bourgeois way of life at the beginning of the 20th century.

References

Cardoso, Alexandra; Almeida, Pedro Vieira de (2004). *Reconstrução Crítica da Casa Honório de Lima*. CEEA

Palacete da Família Honório de Lima/Palacete dos Viscondes de Breire. Arquiv@ Arquivo online. Património Cultural, I.P.

<https://arquivo.patrimoniocultural.gov.pt/index.php/palacete-da-familia-honorio-de-lima-palacete-dos-viscondes-de-breire-2>

Porto a Património Mundial (1993). Câmara Municipal do Porto.

Rua de Cedofeita. Sistema de Informação para o Património Arquitectónico SIPA
http://www.monumentos.gov.pt/Site/APP_PagesUser/SIPA.aspx?id=6140

Valores Patrimoniais. Relatório de caracterização e diagnóstico (2018). Revisão do Plano Diretor municipal da Câmara Municipal do Porto.

https://pdm.cm-porto.pt/documents/52/30_PDMP_ECD_Val_Patrimoniais.pdf



- Interior view of the restored building.
- Empatia facilities.
- José Marques, Director of Conservation and Restoration - Empatia - Arqueologia, Conservação e Restauro, LDA.

