

# LIFE STORIES IN LISBON AND RIO DE JANEIRO

## *ECHOES WP4 Dissemination and Exploitation of Oral History Data Collection (D4.4)*

Version: 30 July 2021



### **Research Team**

*Lorena Sancho Querol, Cristiano Gianolla, Giuseppina Raggi,  
Márcia Chuva, Leila Bianchi, Keila Grinberg, Brenda Coelho, Tamisa Caduda*

### **Report Authors**

*Lorena Sancho Quero, Márcia Chuva, Giuseppina Raggi*

*This work forms part of the ECHOES project which has received funding from the European Union's Horizon  
2020 research and innovation programme under grant agreement No. 770248.*

## Table of Contents

<b>1. INTRODUCTION</b>	<b>3</b>
<b>2. RESEARCH DESCRIPTION</b>	<b>4</b>
<b>2.1. METHODOLOGY</b>	<b>4</b>
<b>2.2. SELECTION CRITERIA</b>	<b>7</b>
<b>2.3. LIFE STORIES IN LISBON</b>	<b>9</b>
<b>2.3.1. THE PROFILE OF THE INTERVIEWEES</b>	<b>9</b>
<b>2.3.2. THE RESEARCH TEAM</b>	<b>16</b>
<b>2.3.3. THE RESULTS AND THE EMERGING KNOWLEDGE</b>	<b>17</b>
<b>2.4. LIFE STORIES IN RIO DE JANEIRO</b>	<b>19</b>
<b>2.4.1. THE PROFILE OF THE INTERVIEWEES</b>	<b>19</b>
<b>2.4.2. THE RESEARCH TEAM</b>	<b>26</b>
<b>2.4.3. THE RESULTS AND THE EMERGING KNOWLEDGE</b>	<b>27</b>
<b>3. DISSEMINATION AND EXPLOITATION</b>	<b>30</b>
<b>4. BIBLIOGRAPHY</b>	<b>32</b>
<b>ANNEX 1</b>	<b>33</b>
<b>ANNEX 2</b>	<b>43</b>

## 1. INTRODUCTION

The African Diaspora, a transit whose effects are still felt today, is at the center of the issues examined in the *Life Stories* in the Work Package 4. They aimed to insert the decolonization of cultural heritage within the scope of post-colonialism reflections. During the African Diaspora, almost six million Africans were forced to make the transatlantic crossing from Africa to the Americas, Portugal and other European countries over three centuries.

As part of *Life Stories* results, we produced a set of ten interviews in Rio de Janeiro and Lisbon, to learn about the relationships of different subjects with the European colonial legacy. The aim was to listen to their trajectories, ideas and life experiences, which reflect the relations with certain places in these two cities intertwined by the African diaspora, and to demonstrate how different realities related to slavery period, colonialism and consequent racism keep silenced/hidden in the two cities. In a context marked by growing dehumanization and violence directed mainly to black Afro-descendants, these narratives recorded trajectories of resistance from historically silenced social agents, affirming the anti-racist struggles associated with the decolonization of creativity, of cultural heritage and of cultural urban landscape in the present.

This is why researching about trajectories of resistance of historically silenced social agents, or anti-racist activists and academics who lead processes of pluralization of history and the present to recognize the diversity of presences, perspectives and experiences, was a useful method, allowing us to know in depth and disseminate the diversity of anti-racist struggles.

## 2. RESEARCH DESCRIPTION

Statements by interviewees can be considered as essential ways of accessing, recording and researching ongoing processes that allow us to recognize a wider range of identities. Oral history may be regarded as a tool to enlarge the theoretical and practical dimensions of the concept of cultural heritage. Together, they become a challenging tool to amplify the participation of subjects directly involved in decolonial processes of heritagization.

On the other hand, opting for the life stories method allowed us to understand individual narratives, which helps in the broader analyses of societies behaviors and development providing access to subjectivities (Thompson 2006). Thus, it enables one of the ways to displace centralities, causing discomfort within mainstream opinion and changes in attitude regarding the perspective of decolonization of heritage.

In this report, two case studies and ten interviews are presented. They allow us to better understand the diversity of anatomies of racism, and of sensitive past and memories, which need to be overcome. They also show us singular experiences of different tools of struggle that are being created and that are narrated by the interviewees.

### 2.1. METHODOLOGY

From the raw material recordings collected during the interviews with multiples cameras filming simultaneously, ten videos of fifteen minutes each were produced, so we could disseminate in different contexts and with different goals those most relevant of each interview. They are available at this web address: <https://www.ces.uc.pt/echoes-wp4/lifestories> within the WP4 webpage.

Life stories methodology and survey were structured in the following steps:

### 1) Pre-fieldwork - methodological and logistical issues.

At this stage, common standards were defined in methodological and formal terms, to be adopted by the Brazilian and Portuguese teams, aiming to achieve the established objectives and to create data which could be analyzed comparatively. Considering that it is primarily the record of an experience, with a focus on specific themes, the methodology of life stories in the field of oral history was adopted (Thompson o.c.). It was also decided to carry out filming with interviewers and off-camera questions. Interviews were conducted in locations chosen by the interviewees, to make them feel comfortable. As for the duration of each interview, following methodological standards of oral history, limits of no less than 40 minutes to a maximum of 2 hours were considered enough time to address the topics of interest of the project. This length was also defined due to the videos planned, whose duration should not be less than 14' and more than 16', with an average of 15', with the aim of easily disseminating the results in different contexts.

In turn, from a methodological perspective, a hybrid oral history format was chosen. The idea consisted of adopting the path of life stories with narratives freely constructed by the interviewed subjects - without a closed script of questions - as well as on leading the interviewees to deal with the theme around the relations established with the diasporic phenomena, in connection with racism and its effects on disputes for public space.

With this goal, selected social agents were individually invited by e-mail through a personalized letter of invitation, explaining the nature of the project, the interest on knowing their experience related to antiracist activism, decolonial education, decolonial learning and teaching, or decolonial street art creation and guide in between others. Dates for the interview were proposed for them to choose, and key information about the methodology we were using was advanced. Finally, we offer the possibility of choosing the place where they would like to make the interview and sent them the scrip of their interview so they could think on the answers if they wish to do so.

Scripts were created and used to help with conversation building, in a fluid and open way, to easily establish connections with the main themes of WP4 research, avoiding dispersion.

Authorizations for image and information use were signed by the interviewees before initiating the interview.

**The ten scripts of the interviews are available, in the native language used for the fieldwork, on the Annex 1.**

## 2) Fieldwork - collecting testimonials.

At this stage, between June 2019 and January 2020, five interviews were carried out in Rio de Janeiro and other five in Lisbon. In doing so, it was necessary to reconcile the agendas giving priority to the respondent, to define the field team's organization and management, which included researchers and film makers. Technical procedures were defined to identify the natures and the order of the steps to follow ([See Annex 2: Filming procedures](#))

## 3) Video editing.

The editing work was organized in partnership with the filmmakers. On top of the raw recording produced, the decoupage was carried out in two stages under the coordination of the research team, selecting the frames and indicating cuts. With the selection completed, the transcription and revision of the conversation was carried out, followed by the translation and revision for subtitling the videos. At the same time, header and footer data were standardized. Artwork was produced in Rio de Janeiro and adopted by the whole team. Finally, the subtitling and general editing work of the video was revised three times by the researcher's team in each of the two cities. After completing the editing, the videos were sent to the interviewees for final approval, which was unanimous or with minor revisions.

## 4) Scientific production.

The empirical material produced from the *Life Stories* provided a robust set of reflections that resulted in diverse scientific articles and in the participation at several international congresses as the final report of the project shows.

The knowledge produced and systematized by the research teams is presented in the following book chapters, according to the specificities of both cities.

- CHUVA, Márcia; AGUIAR, Leila; FONSECA, Brenda. 2021.  
“Sensitive Memories, in a World Heritage Site: silencing and resistance in the Valongo Wharf”. In: Britta Timm Knudsen, John R. Oldfield, Elizabeth Buettner and Elvan Zabynuan (Eds.), *Echoes of coloniality: New perspectives on Decolonizing European Heritage*, New York: Routledge
- GIANOLLA, Cristiano; RAGGI, Giuseppina; SANCHO QUEROL, Lorena. 2021.  
“Decolonising the narrative of Portuguese empire through life stories related to the African presence in Lisbon”. In: Britta Timm Knudsen, John R. Oldfield, Elizabeth Buettner and Elvan Zabynuan (Eds.), *Echoes of coloniality: New perspectives on Decolonizing European Heritage*, New York: Routledge

## 5) Dissemination strategies.

The dissemination strategies adopted aimed at sharing the knowledge produced through *Life Stories* and, especially, to broaden the level of listening to agents directly or indirectly engaged in professional and personal terms with social movements in the anti-racist struggle. They participated in this research, not as data providers, but reflecting together on the sensitive themes of racism and occupation and re-signification of the city's public spaces. The videos of the life stories are displayed in WP4 Exhibitions and mainstream in the dissemination channels foreseen. Refer to the following reports for more information: Dissemination of Catalogue Report on Entangled Cities (D4.8) and Second Methodology (D4.9).

## 2.2. SELECTION CRITERIA

The team established criteria for choosing the agents/subjects to be interviewed, who should preferably be of African descent, directly or indirectly linked to anti-racist struggles through their different professional activities and life trajectories. In addition, their territorial or symbolic links with sensitive areas of the city should be valued in terms of the African

presence, or the history of these public places, including the monuments and the silencing and erasures that the two cities historically produced over time.

In Rio de Janeiro, interviews were conducted with Afro-descendants whose lives were marked by the heritage of the Valongo Wharf Archaeological Site - a sensitive memory site where hundreds of thousands of enslaved Africans entered Brazil - inscribed on the World Heritage List since 2017. They are: the historian Cláudio Honorato, a researcher linked to the *Pretos Novos* Research and Memory Institute (IPN), located in the *Cais do Valongo* (Valongo Wharf) region; Mãe Celina de Xangô, priestess of *Candomblé*, coordinator of the *Pequena África* Cultural Center and also integrating the team responsible for the ritual of washing the stones at the Wharf, which takes place annually; Ana Aparecida Guimarães da Silva, who lives in the port area since she was born and works as a school inspector in a municipal public school located in the region; Mônica Lima e Souza, professor at the Federal University of Rio de Janeiro, specialist in African History and co-author of the dossier for the successful nomination of the Valongo Wharf as World Heritage Site; Hilton Cobra, theater actor and founder of *Companhia dos Comuns*, was director of *Centro Cultural José Bonifácio*, also located in the port area.

In Lisbon, the diversity of involvement in the fight against racism existing in Portuguese society in relation to Afro-descendants was prioritized. People with multiple social insertions linked to different areas of the city and connected with this fight were selected to be interviewed. They are: Beatriz Gomes Dias, former president of the Association of Afro-descendants – Djass, who promoted the “Memorial to Enslaved People”, and is currently a member of the Portuguese parliament; Inocência Mata, professor at the University of Lisbon and specialist in postcolonial critical thinking and comparative literature; Isabel Castro Henriques, retired professor of History at the University of Lisbon, responsible for creating the discipline of African History in Portugal; José Carlos Ribeiro, better known as Kally Meru, resident and guide of the Quinta do Mocho Public Art Gallery; and Rosário Severo, museum mediator and responsible for the Educational Service of the National Museum of Ethnology in Lisbon.



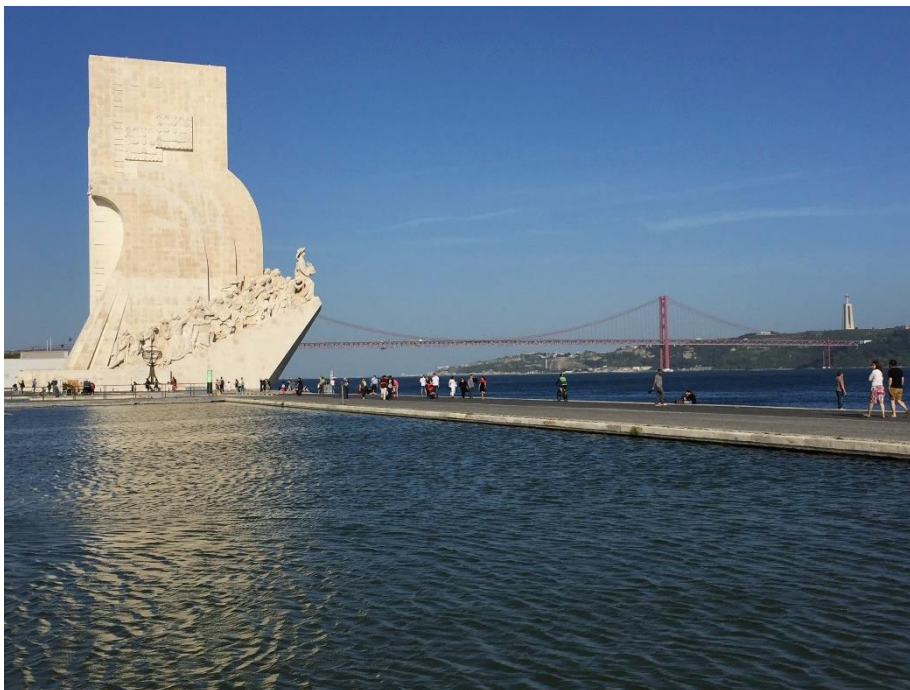
### 2.3. LIFE STORIES IN LISBON

Lisbon is today a multicultural city, where ethnoscaples resulting from the different echoes of a long colonial history are an intrinsic part of the daily life of the city and one of its biggest attractions from a touristic perspective. They reflect the wider human diversity inhabiting the city spaces, so its diversity of behaviours, rhythms, forms, songs, smells or colours are a reality giving shape at every corner of the city.

The Riverside area represents one of the most symbolic places of colonialism in the city, together with different monumental heritage places (churches, squares, sculptures...), institutions (national museums, state archives...) and various quarters and neighbourhoods.

From the port of Lisbon originated the Portuguese overseas conquests, which led to the establishment of the oldest European colonial modern empire-

Nowadays, these echoes are still present in the daily life of Portuguese society, reflecting in an increasing dehumanization and violence directed primarily to people of African descent living all over the city.



Discoveries monument.

Lisbon Riverside.

© Marcelle Dutra 2019

### **2.3.1. THE PROFILE OF THE INTERVIEWEES**

Our five interviews were collected in January 2020.

They reflect on a diversity of topics that includes the process of conception and implementation of the new “Memorial to Enslaved People” - at the Lisbon Riverside -, and how such colonial past and related narratives impact in the present. They also analyse the impacts of intercultural education in national museums and the impact of social organizations in a social housing quarter, at the outskirts of Lisbon. Finally, they analyse the impact of academic actions and initiatives related to the unfolding of African history for decolonial theory, thinking and acting.

Selected interviewees were:

**Beatriz Gomes Dias**

Biology teacher in basic and secondary education schools, anti-racist activist in SOS racism and founder and former president of Djass - Association of Afrodescendants. In October 2019 was elected as deputy of Left Block in the Portuguese Parliament.

Place: Riverside near *Campo das Cebolas*, Lisbon.

Date: January, 2020.

Key matter to research: MEMORIAL TO ENSLAVED PEOPLE

Interview conducted by Cristiano Gianolla, Giusepina Raggi and Márcia Chuva.



Beatriz Gomes Dias telling about the importance of having a “Memorial to Enslaved People” in Lisbon.

11/01/2020.

© Herberto Smith

### **Isabel Castro Henriques**

Retired professor at the Faculty of Arts of the University of Lisbon, where she introduced the first African History course of the Portuguese university system. Collaborator of associations and movements of people of African descent to enhance the inheritance of African heritage in Portugal.

Place: The Overseas Historical Archive, Lisbon.

Date: January 2020.

Key matter: THE HISTORY OF AFRICA IN PORTUGAL

Interview conducted by Cristiano Gianolla, Giusepina Raggi and Márcia Chuva.



Isabel Castro Henriques telling her life story.

21/01/2020.

© Herberto Smith



## Inocência Mata

Professor of literature, arts and cultures at the Faculty of Arts of the University of Lisbon. Her research interests include studies on the memory of Africans and Afro-descendants, intercultural dynamics, and identities in a post-colonial perspective.

Place: University of Lisbon.

Date: January 2020.

Key matter: THE DECOLONIZATION OF THE SIGHT

Interview conducted by Cristiano Gianolla, Giusepina Raggi and Márcia Chuva.



Inocência Mata explaining the concept of decolonisation of sight.

14/01/2020.

©Márcia Chuva

### **Rosário Severo**

Cultural mediator in museums since 1985, she has been responsible for the Educational Service of the National Museum of Ethnology since 2016. In the intercultural education activities she organizes, she works from an anti-racist and anti-xenophobic approach, in favor of equality and respect for diversity.

Place: National Museum of Ethnology, Lisbon.

Date: January 2020.

Key matter: INTERCULTURAL EDUCATION IN MUSEUMS

Interview conducted by Cristiano Gianolla, Giusepina Raggi and Márcia Chuva.



Rosário Severo beside the collection of the Mali Puppets.

10/01/2020

© Herberto Smith



## Kally Meru

José Carlos Ribeiro is known as Kally Meru. He is graffiti artist and co-founder of the Mocho Guides project of the Public Art Gallery at Quinta do Mocho where he co-founded also the first sociocultural promotion company, Kallema, and more recently the Kally Meru tours.

Place: Quinta do Mocho neighborhood, Lisbon.

Date: January 2020.

Key matter. QUINTA DO MOCHO PUBLIC ART GALLERY

Interview conducted by Cristiano Gianolla, Giusepina Raggi and Márcia Chuva.



Kally Meru explaining the daily challenges of living in a community like Quinta do Mocho.

12/01/2021

©Márcia Chuva

### 2.3.2. THE RESEARCH TEAM

The Lisbon interviews were realized by a team composed by a total of seven people: two filmmakers, four researchers and one translator.

- The filmmakers were Herberto Smith and Bruno Ventura, the team of the *CriaVisão*, an enterprise of multimedia and communication. They were chosen through a public contest created and managed with the help of the CES Project's Department, with the goal of selecting the best proposal to make the whole edition of five life stories interviews, related to decolonial history, current processes, phenomenon and social actors leading the way. With this goal, there was chosen a small team integrated by Portuguese and Afrodescendant filmmakers with experience and sensibility to deal with the requested goal.
- The four researchers responsible for the creation of the interviews script, their materialization, and the orientation and supervision of the video edition and translation were three researchers integrating the CES-UC team of WP4, and one researcher from the Rio's University Partner of the WP4. Namely we were:
  - Cristiano Gianolla – WP4 Management responsible and researcher in Sociology and Political Science.
  - Lorena Sancho Querol – WP4 Co-coordinator together with Paulo Peixoto and researcher in Museum Studies
  - Marcia Chuva – Coordinator of the ECHOES WP4 Brazilian team. Historian and Professor at UNIRIO. Research themes: History of Memory, Museum and Heritage Policies.
  - Giuseppina Raggi – Member of WP4 Research team and researcher in Art Historian.
- The translator of the transcriptions of the interviews to English language was Mark Carpenter, an experienced translator already working for CES research projects.



### 2.3.3. THE RESULTS AND THE EMERGING KNOWLEDGE

The consequences of this difficult past deeply mark the Portuguese Authorised Heritage Discourse (AHD, Smith 2006), dominating the mythscape in which counter-narratives constantly challenge the imperial narrative with a strong focus on the human and heritage landscapes.

Decolonising initiatives, events or projects promoting counter-narratives pretending to collectively create a plural history, leads us to the recognition of subaltern memories, of human diversity and to the construction of more just societies where African presence is not simply transitional and part of a musealized past.

In this context, the five life stories of Lisbon selected personalities aiming to show the entanglement between memory and cognitive justice (Santos 2014) related to social and political inequalities and racism in today's Portugal. For doing so, they focused on vocational experiences and individual trajectories that elaborate a range of concepts, emerging from the different forms in which the decolonisation of history, memory and heritage narratives is produced in Portugal.

The concepts of 'decolonization of sight' and 'musealization of people and cultures' outlined by Inocência Mata crosscut all the life stories.

The Public Art Gallery of Mocho (GAP) counter-narrative shows that the decolonization of sight is a fundamental step - albeit insufficient in itself - to crossing the abyss of colonialism (Santos 2014). Besides becoming an 'exceptional' zone of selective African visibility, African quarters in Portugal are generally seen as peripheral zones of nonbeing (Fanon 2008), as demonstrated also by the enduring struggles for social recognition and justice by Quinta's dwellers.

The life stories of Rosario Severo, Isabel Castro Henriques and Inocência Mata demonstrate that deconstructing the imperial narrative, predominant in the mythscape, should entail a participatory reconstruction. Arguing against the musealization of people, Mata pairs Mocho's struggle and allows us to indicate that the next step forward is what can be defined

as ‘decolonization of hearing’ and is necessary for the African presence to assert itself fully in the public debate.

The political role of memory opposes the process of cultural commodification and gentrification that manipulates the ‘multicultural’ dynamics emerging from counter-narratives, turning them into marketable products and reinstating the lusotropical and miscegenated - however exclusionary - identity (Garrido Castellano and Raposo 2020). The different resilience strategies against this process highlight the complex interplay between the bottom-up and the top-down heritage processes. While these life stories are carriers of grassroots-based approaches in different forms, they also entail distinct approaches, such as those of social activists (Beatriz Dias and Kally Meru) and institutional professionals (Isabel Castro Henriques, Inocência Mata and Rosário Severo).

These five life stories therefore complement bottom-up resilience against the objectification and musealization of people and cultures through top-down processes of decolonization.

Museums are especially affected by the systemic consequences of the fact that ‘every remembrance is subject to specific interests and functional uses’ (Huyssen 2014: 181). African heritage is frequently reproduced and communicated in an uncritical and reductive way, as Rosario Severo affirms, with research and exhibition of collections that convey the imperial perspective, as also delineated by Inocência Mata.

Severo’s counter-narratives outline that in order to overcome the ethnocentrism of a museology based on AHD, and predominantly organized around ethnocentric aesthetic criteria, the collection’s selection principles, as well as their presentations, should focus on the symbolic, historical and cultural values that each piece possesses within their original contexts, together with the related knowledge of their creators, users and connoisseurs.

In sum, these interviews show, on the one hand, that the imperial narrative in Portugal is increasingly being challenged during times of confrontation marked by the unprecedented articulation of decolonial counter-narratives, and that it is an unparalleled occasion to deconstruct the colonial mind and racist politics at one time; on the other hand, that heritagization is a process in need of expanding, rather than contracting its relationship with memory, in inclusionary as opposed to exclusionary ways.

## 2.4. LIFE STORIES IN RIO DE JANEIRO

Buried in the early twentieth century, the remains of Valongo Wharf were rediscovered in 2009, having become a World Heritage Site in 2017. It was recognized as historic archaeological site of sensitive memory, since nearly a million enslaved Africans arrived in Brazil through this port. This part of the city has been a hub for people of African descent since the first half of the nineteenth century, and in the early twentieth century, people started referring to it as *Pequena África* (Little Africa).

In Brazil, slavery was abolished in 1888. However, post-abolition events show that the modern-colonial world system, based on structural racism, still prevails, because such population groups have been socially, economically and culturally marginalized. Post-abolition has become a long-lasting period with effects persisting to this day. The Life Stories in Rio de Janeiro concentrated territorially in the port area, focusing on the relationships that local agents establish with the colonial legacy. They allowed us to better know and understand other experiences and ways of facing racism as an axis. Considering the diversity of agents and activities relating to the African heritage in the city, the *Life Stories* researchers in Rio emphasized the relations in/with the Valongo Wharf as territory of resistance.



Archaeological Site of Valongo Wharf. Rio de Janeiro. © Oscar Liberal, 2017.

#### **2.4.1. THE PROFILE OF THE INTERVIEWEES**

The interviews were carried out from June to December 2019. Considering the effects of historical processes of exclusion and silencing expressed in the uses of city spaces and in the forms of presence of Afro-descendants in the present, as referred before, each interviewee chose the location for the interview, which was meant to make them feel more comfortable. They were also invited to point his/her most significant places in the port area related to African resistance. Interviews lasted from 50 to 120 minutes.

The profile of the interviewees and the team that conducted each interview is presented below:

**Celina Maria Rodrigues de Almeida.**

Celina is the *Yalorixá* Mãe Celina de Xangô, priestess of Candomblé has been coordinating, since 2007, Cultural Center Pequena África, in Rio de Janeiro. She worked at *Rádio Nacional* (National Radio) in the 1980s, at Mauá Square, and today she lives in the port area.

Place: The interview was held at her residence, near the Harbour area of Rio de Janeiro.

Date: June, 2019

Key matter: AFRO-BRAZILIAN RELIGIOSITY

Interview conducted by Marcia Chuva, Tamisa Caduda, and Isabel Palmeira.



Mãe Celina de Xangô  
explaining her  
connection to Valongo  
Warf.

06/2019

© Bel Palmeira



### Cláudio Honorato.

Historian, Professor at the Educational Foundation of Duque de Caxias (FEUDUC), and coordinator of the Research Center of the Institute of Research and Memory Pretos Novos (IPN), in Gamboa, Rio de Janeiro.

Place: IPN

Date: November 2019.

Key matter: PAST PRESENTS

Interview conducted by Leila Bianchi Aguiar and Tamisa Caduda.



Cláudio Honorato talking  
about the history of the  
IPN.

08/2019

© Bel Palmeira

### Hilton Cobra

Theater actor and founder of *Companhia dos Comuns*. He was the director of Cultural Center José Bonifácio, in the port area (1993-2000), coordinator of the National Forum of Black Performance and president of Cultural Foundation Palmares (2013-2014).

Place: Castro Maya Museum in Santa Teresa.

Date: December 2019

Key matter: DECOLONIZING BY ART

Interview conducted by Brenda Coelho and Tamisa Caduda.



Hilton Cobra telling about theater as a tool for resistance.

12/2019

© Brenda Coelho Fonseca



**Ana Aparecida Guimarães da Silva**

School Inspector at Vicente Licínio Cardoso Municipal School, in Mauá Square, Rio de Janeiro, since 2009. She is a biologist, and a resident of the port area since she was born.

Place: at her residence, near *Pedra do Sal*.

Date: December 2019.

Key matter: BLACK WOMEN EMPOWERMENT

The interview was conducted by Leila Bianchi Aguiar, Brenda Coelho Fonseca and Tamisa Caduda.



Ana Aparecida Guimarães da Silva, telling about her job at public school

12/2019

© Bel Palmeira



**Monica Lima e Souza.**

Professor at History Department of Federal University of Rio de Janeiro – UFRJ, Master and PhD in African History. She was a member of the technical group that composed the application dossier of Valongo Wharf to World Heritage.

Place: History Institute of UFRJ

Date: December 2019

Key matter: SENSITIVE MEMORIES

The interview was conducted by Keila Grinberg e Tamisa Caduda.



Mônica Lima telling about the hidden memories of the Valongo Warf

12/ 2019

© Bel Palmeira

#### 2.4.2. THE RESEARCH TEAM

The Rio de Janeiro interviews were carried out by a team of eight people: one filmmaker, four researchers, one research student assistant, one student to transcription and one translator.

- The filmmaker was Isabel Palmeira, from *Mundaréu Filmes*, a Creation design, video recording and editing enterprise.
- The four researchers responsible by the creation of the interviews' script, their materialization, and the orientation and supervision of the video edition and translation where the WP4 Team from the Federal University of the State of Rio de Janeiro (UNIRIO). Namely:
  - Marcia Chuva – Coordinator of the ECHOES WP4 Brazilian team. Historian. Professor at UNIRIO. Research themes: History of Memory, Museum and Heritage Policies.
  - Leila Bianchi Aguiar – Historian. Professor at UNIRIO. Research themes: History of Memory, Heritage and Tourism Policies.
  - Keila Grinberg - Historian. Professor at UNIRIO. Research themes: History of African Slavery; Post-Abolition; Public History.
  - Brenda Coelho Fonseca- Historian. PhD student in UNIRIO. Research themes: History of Memory, Museum and Heritage Policies.
  - Tâmis Caduda - undergraduate student at the Federal University of Rio de Janeiro (UFRJ).
- The transcriptions were done by Bruno Barbosa, undergraduate student at Federal University of the State of Rio de Janeiro (UNIRIO).
- The translator of the transcriptions to English language was Fernanda Miguens. This step was quite complex, requiring a careful review by the researchers, in order to adapt the native terms to the English language.

### 2.4.3. THE RESULTS AND THE EMERGING KNOWLEDGE

To conduct the interviews, we have created flexible scripts. The opening question addressed the impact of Valongo Wharf heritagization on the lives of participating subjects and the relationships established with the port area. The interviewer's remarks were kept to the bare minimum, seeking instead to listen to personal narratives provided by interviewees. The interviews witnessed the personal accounts of Afro-descendants linked symbolically and territorially to the port area of Rio de Janeiro.

Valongo Wharf's impact on the lives of the interviewees and their relations with the port area was adopted as an initial rationale in order to expand the processes of listening about the heritagization of the area, revealing the emergence of decolonial perspectives in their narratives. Silencing - understood as an active, intentional practice - was the key category adopted to operationalize the analysis of different reports from interviewees about discriminatory principles (Trouillot 1995). Focusing on what can be learnt from individual narratives has become an important way of displacing centralities as well as evidencing changes in attitude.

Archaeological excavations that resulted in exposing the remains of *Pretos Novos* Cemetery since 1990s and the Valongo Wharf since 2011, have caused varied effects in the area. Urban reform planners had not foreseen some of those effects in the region, such as new forms of cultural appropriation increasingly seeking to update the memory of blackness in the territory. Such memory has been progressively silenced throughout the twentieth century by means of deterioration and neglect of the port area as well as marginalization of local population. However, there are countless performances taking place in that area, reinforcing the Black territorialities defined by *Pequena Africa*, such as physical, symbolic violence as well as resistance. All of them demonstrate how vibrant African-based cultural expressions are in many symbolic places.

Building narratives on ancestry and the African presence in Brazil, as well as the very conditions of existence related to race, belong to processes of empowerment and

belonging, shown by some interviewees' statements, incorporate new practices of resistance based on facing discrimination.

The exercise of listening, via oral history, has enabled us to show the presence of plural, contradictory stories, neutralizing the single history stemming from silencing actions. Therefore, it has also offered new meanings to vestiges recognized as colonial heritage, favoring decolonization movements, which are multiple and diverse.

The interviewees were acutely aware of the role the Pretos Novos Cemetery has played and the actions to promote IPN in building narratives on the diaspora and processes of redefining blackness towards racial ethnic empowerment. Such awareness contrasts with the limited actions taken by the authorities to preserve it and include it as a part of the history of the area, either by promotion of the site or by funding research. Among the many causes for silencing and neglect towards places of traumatic memories, such as the old cemetery, the continuities between a past and a present of exclusion and violence, the actions of racialization stand out and run deep in the structure of Brazilian society. Similarly, the intrinsic genetic memory in the buried bodies of diaspora victims and its long-term traumatic effects have remained concealed.

The three women interviewed, Celina Maria Rodrigues de Almeida, Mônica Lima e Souza and Ana Aparecida Guimarães da Silva, reveal a process of identity building as it relates to their blackness when talking about themselves by following a common path: direct contact with the dimension of suffering caused by slavery is felt as their own pain. And, considering this, they see themselves as part of history, taking on a decolonial attitude that breaks away from mainstream silencing.

Becoming part of Brazilian history, these women saw themselves as subjects of history, bringing the challenge of building a broader belonging to the nation. Overall, being included in history emerges as a rite of recognition to the pain experienced by their ancestors, showing also the structural absence of Black people in narratives about the Brazilian past.

### 3. DISEMINATION AND EXPLOITATION

The ten life stories focus on vocational experiences and individual trajectories, show the complexity and breadth of the different existing forms to decolonize history, memory and heritage in Portugal and in Brazil. ECHOES-WP4 aimed to produce these ten videos to learn, share and spread new and plural visions of the key social agents that were interviewed, letting flow their own thought and discourse.

In this sense, ECHOES-WP4 has assumed itself as a sounding box of a world that, through active and engaged people, is contributing concretely to the process of overcoming the unique narratives of history, as in the Portuguese case, and of valuing and defending the memory recovered from a historical place of central importance for the understanding of the current reality, as in the case of Brazil.

The main tools for disseminating Life Stories, such as the intertwined exhibitions between Lisbon and Rio de Janeiro that are described in the following reports: Dissemination of Catalogue Report on Entangled Cities (D4.8) and Second Methodology (D4.9). Moreover the life stories video will remain available in the **ECHOES-WP4 website** (<https://www.ces.uc.pt/echoes-wp4/>) that in the future, after the completion of the ECHOES project, will be permanently available and in regular updating.

Through online dissemination it is possible to reach a wide and diverse audience, and to increase the communication channels and contents of the final results of our WP4. Online open access allows us to activate and correspond to the interest of different types of public: young students, researchers, activists, politicians, senior people, etc. interested in understanding the processes of decolonization of history, memory and present, in a broaden way and by challenging the traditional concepts of culture and heritage.

ECHOES-WP4 has also activated a series of partnerships with educational institutions and projects so that Life Stories can be used as teaching material to stimulate the debate on the addressed issues. Thus, through CES and over the next few years, the videos will be

disseminated in the Program “CES goes to School”, which allows WP4 researchers to meet with the primary and secondary schools, to discuss the researched topics.

The same will happen through university education carried out by the WP4 team, both in Portugal, Brazil and in other parts of the world, where this material will be used to address various challenges of current societies in areas such as Sociology, Political science, Heritage and Museum Studies, History etc...

On the other hand, in addition to WP4's national museums partners, other museums and cultural institutions and associations in the field of Ethnology, Anthropology or History, may use the material to summon other perspectives and looks at the heritage of colonial origin.

Currently, in Portugal, the relationship established with Afro-descent associations - particularly active in recent years in the dispute of the political space - is crucial to the point that two black women were elected as Members in the Portuguese Parliament for the first time in the history of the Portuguese Republic. In this sense, the videos will contribute to the theoretical-political reflection around the new socio-political challenges.

Similarly, the videos constitute debate material for members and activists related to the development of activities, both the Interpretation Center planned for the “Memorial for Enslaved People” in Lisbon, as for those developed by the *Instituto dos Pretos Novos* in Rio de Janeiro.

The projection of the ten videos in public places and institutions such as those planned for the WP4 Exhibitions that will take place in Lisbon (all over the city in key places) and Rio de Janeiro (at the National Historical Museum), will allow us, on the other hand, to reach public of different origins and nationalities, helping to question the unique history so far told when talking about the colonial period.

Finally, each of the interviewees, together with the associations and institutions to which they are linked, will constitute platforms for multidirectional sharing of the narratives collected and the challenges they pose every one of us.

## 4. BIBLIOGRAPHY

- FANON, F. (2008), *Black Skin, White Masks*. London: Pluto Press.
- GARRIDO CASTELLANO, C.; Raposo, O. (2020), “Bottom-up Creativity and Insurgent Citizenship in “Afro Lisbon”: Racial Difference and Cultural Commodification in Portugal”. *Cultural Dynamics*, August 13.
- HAESBAERT, R. (2004), *O mito da desterritorialização: do "fim dos territórios" à multiterritorialidade*. Rio de Janeiro: Bertrand Brasil.
- HUYSEN, A. (2014), *Culturas do passado-presente: modernismo, artes visuais, políticas da memória*. Rio de Janeiro: Contraponto.
- SANTOS, B. de S. (2014), *Epistemologies of the South: Justice Against Epistemicide*. London: Routledge.
- SMITH, L. (2006), *Uses of Heritage*. Abingdon and New York: Routledge.
- THOMPSON, P. (2006), “Histórias de vida como patrimônio da humanidade”, In Worcman, Karen; Pereira, Jesus Vásquez (Coord). *História falada: memória, rede e mudança social*. São Paulo: Sesc- Museu da Pessoa.
- TROUILLOT, M.R. (1995), *Silencing the past. Power and the Production of History*. Boston: Beacon Press.

## ANNEX 1

### SCRIPTS OF THE TEN INTERVIEWS

#### Lisbon & Rio de Janeiro



**ECHOES - European Colonial Heritage Modalities in Entangled Cities**  
**Actividade: História oral**

**Roteiro da entrevista: Beatriz Gomes Dias**

**A entrevistada deve assinar o consentimento informado.**

1. Por favor, pode nos dizer o seu nome, profissão e qualquer informação que acha importante para compreendermos a sua trajetória de vida?
2. Quando e como se envolveu com as questões sociais e nomeadamente de activismo contra o racismo, com SOS-Racismo, DJASS e até a sua Eleição no Bloco de Esquerda?
3. Quais são as motivações que a levaram a engajar-se na luta para ter um Memorial de Homenagem às Pessoas Escravizadas?
4. De que forma pensa que o Memorial contribui ao debate e ao processo de descolonização do património colonial português?
5. De que forma as pessoas afrodescendentes podem apropriar-se do Memorial para fortalecer a sua subjectividade política?
6. Quais são os principais desafios na luta para a descolonização do património?
7. Quais são os lugares que considera mais simbólicos/afetivos na cidade de Lisboa em relação a presença afro-descendente? porque?
8. Como acha que está a correr o debate para descolonização do património? Quais os sucessos e quais os fracassos ou as coisas para melhorar?
9. Como acha que projectos de investigação como o ECHOES possam contribuir no seu trabalho?

**ECHOES - European Colonial Heritage Modalities in Entangled Cities**

**Actividade: História oral**

**Roteiro da entrevista: Isabel Castro Henriques**

**A entrevistada deve assinar o consentimento informado.**

1. Por favor, pode nos dizer o seu nome, profissão e qualquer informação que acha importante para compreendermos a sua trajetória de vida?
2. Quando e como se envolveu com a história da África e das pessoas afrodescendentes em Portugal?
3. De que forma pensa que o conhecimento da história da África contribui ao debate e ao processo de descolonização do património colonial português?
4. De que forma as pessoas afrodescendentes podem apropriar-se da história para fortalecer a sua subjectividade política?
5. Quais são os principais desafios no processo de descolonização do património?
6. Quais são os lugares que considera mais simbólicos/afetivos na cidade de Lisboa em relação a presença afro-descendente? Porque?
7. Como acha que está a correr o debate para descolonização do património? Quais os sucessos e quais os fracassos ou as coisas para melhorar?
8. Como acha que projectos de investigação como o ECHOES possam contribuir no seu trabalho?

**ECHOES - European Colonial Heritage Modalities in Entangled Cities**  
**Actividade: História oral**

**Roteiro da entrevista: Inocência Mata**

**A entrevistada deve assinar o consentimento informado.**

1. Por favor, pode nos dizer o seu nome, profissão e qualquer informação que acha importante para compreendermos a sua trajetória de vida?
2. Quando e como se envolveu com a história da África e das pessoas afrodescendentes em Portugal?
3. Quais são as motivações que a levaram a submeter e levar a cabo projetos como “AFRO-PORT Afrodescendência em Portugal” e “Discursos memorialistas e a Construção da História”?
4. De que forma pensa que o conhecimento da literatura contribui ao debate e ao processo de descolonização do património colonial português?
5. De que forma as pessoas afrodescendentes podem apropriar-se da história para fortalecer a sua subjectividade política?
6. Quais são os principais desafios no processo de descolonização do património?
7. Quais são os lugares que considera mais simbólicos/afetivos na cidade de Lisboa em relação a presença afro-descendente? Porque?
8. Como acha que está a correr o debate para descolonização do património? Quais os sucessos e quais os fracassos ou as coisas para melhorar?
9. Como acha que projectos de investigação como o ECHOES possam contribuir no seu trabalho?

**ECHOES - European Colonial Heritage Modalities in Entangled Cities**  
**Actividade: História oral**

**Roteiro da entrevista: Rosário Severo**

**A entrevistada deve assinar o consentimento informado.**

- 1. Por favor, pode nos dizer o seu nome, profissão e qualquer informação que acha importante para compreendermos a sua trajetória de vida?**
- 2. Quando e como se envolveu com as questões sociais e nomeadamente de educação intercultural e a descolonização dos museus?**
- 3. De que forma pensa que a educação intercultural contribui ao debate e ao processo de descolonização dos museus e do património colonial português?**
- 4. De que forma as pessoas afrodescendentes podem apropriar-se do espaço museal para fortalecer a sua subjectividade política?**
- 5. Quais são os principais desafios no processo de descolonização do património?**
- 6. Quais são os lugares que considera mais simbólicos/afetivos na cidade de Lisboa em relação a presença afro-descendente? Porque?**
- 7. Como acha que está a correr o debate para descolonização do património? Quais os sucessos e quais os fracassos ou as coisas para melhorar?**
- 8. Como acha que projectos de investigação como o ECHOES possam contribuir no seu trabalho?**

**ECHOES - European Colonial Heritage Modalities in Entangled Cities**  
**Actividade: História oral**

**Roteiro da entrevista: Kalli Meru**

**A entrevistada deve assinar o consentimento informado.**

1. Por favor, pode nos dizer o seu nome, profissão e qualquer informação que acha importante para compreendermos a sua trajetória de vida?
2. Quando e como se envolveu com as questões sociais e nomeadamente de activismo contra o racismo, na arte de rua e com as guias do Mocho?
3. Quais são as motivações que a levaram a engajar-se na luta para dar a conhecer o seu bairro?
4. De que forma pensa que os guias contribuem ao debate e ao processo de descolonização do património colonial português?
5. De que forma as pessoas afrodescendentes podem apropriar-se do espaço urbano para fortalecer a sua subjectividade política?
6. Quais são os principais desafios na luta para a descolonização do património?
7. Quais são os lugares que considera mais simbólicos/afetivos na cidade de Lisboa em relação a presença afro-descendente? Porque?
8. Como acha que está a correr o debate para descolonização do património? Quais os sucessos e quais os fracassos ou as coisas para melhorar?
9. Como acha que projectos de investigação como o ECHOES possam contribuir no seu trabalho?

**ECHOES - European Colonial Heritage Modalities in Entangled Cities**  
**Actividade: História oral**

**Roteiro da entrevista: Claudio Honorato**

**1) A HISTÓRIA DE VIDA**

Poderia nos contar um pouco sobre sua trajetória pessoal e profissional até começar a trabalhar com a região do Cais do Valongo?

Como se deu sua inserção no IPN?

Tem ou já teve alguma relação com a região como morador? Qual sua opinião em relação à transformação da área?

E suas primeiras visitas guiadas como se deram? / E o roteiro? Que pontos são obrigatórios e como vc os escolheu? / Qual o tempo médio de duração da visita?

Como se dão suas relações do CCPA com as demais instituições culturais na região (IPN, MAR, Muhcab...) e moradores?

Tem alguma estimativa do número de visitas que ocorrem semanalmente na região?

Roteiro principal dessas outras visitas?

Alguma agência já oferece esse roteiro aos turistas em folders? Nos hotéis nos quais eles se hospedam?

Acredita que as informações disponíveis são suficientes para que os que percorrem a região saibam de sua importância? Se não, que outras formas de informação deveriam existir?

E os desafios ao incremento do turismo na região? Quais são os principais?

Acredita que o crescimento do turismo contribuiria para a construção de memórias sobre a negritude na cidade do Rio de Janeiro? Por que?

Em geral os turistas que fazem o roteiro participam de alguma outra visita de espaços diretamente ligados a herança africana?

Quais as impressões e sensações mais comuns relatadas pelos que realizam a visita quando ela é finalizada?

**2) EVENTO DE DESCOLONIZAÇÃO - A LAVAGEM DAS PEDRAS DO CAIS (descrição detalhada desde a invenção; apropriações (ritual; cultural))**

Podemos chamar de uma tradição inventada?

Quais foram os objetivos? Foram alcançados? Concretamente cumpriu as expectativas?

Qual o significado do ritual para você em particular?

**3) VIVE OU JÁ VIVEU NA REGIÃO**

**4) COLABORAÇÃO NA CONSTRUÇÃO DA PESQUISA:**

A) Mapa Cultural - se tivesse que fazer um mapa de pontos significativos/afetivos da região, que pontos destacaria?



**ECHOES - European Colonial Heritage Modalities in Entangled Cities**  
**Actividade: História oral**

**Roteiro da entrevista: Ana Anaprecida Guimarães Silva**

**1) A VIDA COTIDIANA HOJE MORADORA DA REGIÃO.**

Sobre onde nasceu e há quantos anos vive no local

Quando a senhora chegou? Percebe diferenças ao longo do tempo?

Modos de morar e de viver na zona portuária? Demarca períodos diferentes?

Durante as obras – como ficou a vida no bairro?

Trabalha como inspetora desde quando? Sempre nessa escola?

O que acha de morar a 3 passos do seu local de trabalho?

**2) COMO FOI O IMPACTO DA PATRIMONIALIZAÇÃO DO CAIS E DAS REFORMAS DO PORTO NA SUA VIDA COTIDIANA – de moradora e trabalhadora da região**

**3) A QUESTÃO RELIGIOSA DA LAVAGEM DAS PEDRAS DO CAIS (descrição detalhada desde a invenção; apropriações (ritual; cultural; turística...))**

Como surgiu essa ideia? Trata-se de um ritual religioso?

Consideram o sítio sagrado?

Quem são as co-fundadoras desse ritual? São todas mulheres? (Por que somente mulheres?)

Podemos chamar de uma tradição inventada?

Quais foram os objetivos? Foram alcançados? Concretamente cumpriu as expectativas?

Qual o significado do ritual para você em particular?

Quando ocorre? As datas são significativas? (etc.)

**4) COLABORAÇÃO NA CONSTRUÇÃO DA PESQUISA**

**ECHOES - European Colonial Heritage Modalities in Entangled Cities**  
**Actividade: História oral**

**Roteiro da entrevista: Mãe Celina de Xangô**

**1) A HISTÓRIA DE VIDA - O IMPACTO DA PATRIMONIALIZAÇÃO DO CAIS E DAS REFORMAS DO PORTO NA VIDA COTIDIANA HOJE como MORADORA DA REGIÃO.**

Sua família é de São Gonçalo, a senhora nasceu lá?

Quando a senhora chegou aqui? Percebe diferenças de lá para cá? Como é que era?

Onde é o seu terreiro? Atende lá? Essa distância tem sentidos? É importante?

Modos de morar e de viver na zona portuária? Demarca períodos diferentes?

Durante as obras – como foi o convite e o trabalho com a arqueóloga Tânia Lima, no sítio arqueológico do cais do Valongo? Havia objetos considerados sagrados? O que foi feito desses objetos?

Suas viagens para França e Benin: quais as motivações? Ocorreram no contexto da patrimonialização do cais? Como foi observar o Brasil e o Rio de Janeiro de fora? Houve momentos de desconforto nisso? (etc.)

Como se dão as relações do CCPA com as demais instituições culturais na região (IPN, MAR, Muhcab...) e moradores?

**2) EVENTO DE DESCOLONIZAÇÃO - A LAVAGEM DAS PEDRAS DO CAIS**

Como surgiu essa ideia? Trata-se de um ritual religioso?

Consideram o sítio sagrado?

Quem são as co-fundadoras desse ritual? São todas mulheres? (Por que somente mulheres?)

Podemos chamar de uma tradição inventada?

Quais foram os objetivos? Foram alcançados? Concretamente cumpriu as expectativas?

Qual o significado do ritual para você em particular?

Quando ocorre? As datas são significativas? (etc.)

**3) COLABORAÇÃO NA CONSTRUÇÃO DA PESQUISA:**

A) Mapa Cultural - se tivesse que fazer um mapa de pontos significativos/afetivos da região, que pontos destacaria?

B) Poderia sugerir nomes de pessoas que vivem esse lugar como “pequena África” e inventam formas de descolonizar esse território?

C) Aceitaria fazer uma visita ao MHN para comentar a exposição principal numa perspectiva crítica?



## ECHOES - European Colonial Heritage Modalities in Entangled Cities

### Actividade: História oral

#### Roteiro da entrevista: Hilton Cobra

#### 1) A HISTÓRIA DE VIDA - PROFISSIONAL - TEATRO E DIREÇÃO DO CC JOSÉ BONIFÁCIO

Poderia se apresentar (nome, trabalho na.../ e moro...) e nos contar um pouco sobre sua trajetória pessoal e profissional após sua vinda para o Rio de Janeiro (anos 80) até a criação da Companhia dos Comuns (2001)?

Qual relação entre o contexto de redemocratização nos anos 80, debates sobre racismo e sua atuação no teatro? / Qual a sua atuação nos movimentos negros nesse período? E qual relação com sua prática profissional no teatro?

A direção do Centro Cultural José Bonifácio significou um afastamento do teatro? Quando e como foi sua entrada no CC José Bonifácio?

Como o CCJB se tornou um lugar de referência da cultura afro-brasileira? O convite para assumir a direção tinha esse objetivo? Qual o papel da sua gestão nesse processo?

Quais projetos destacaria nesse período?

O Decreto municipal 10.791 de 13 de dezembro de 1991 fala que “as instalações do Centro Cultural José Bonifácio poderão ser utilizadas para as atividades de valorização da Cultura Afro no Município do Rio de Janeiro até a instituição do Centro de Memória e Documentação da Cultura Afro-Brasileira”.

Sabe dizer algo sobre esse “Centro de Memória e Documentação da Cultura Afro-Brasileira”?

A formação do acervo do CCJB tinha relação com esse projeto de Centro de Memória? Quando e como ocorreu a formação do acervo (esculturas, fotografias, quadros, livros)?

Qual era a relação da comunidade local com o CCJB? Dos agentes e coletivos culturais e artísticos, dos movimentos negros, das associações de moradores?

Voltando aos anos 80, acompanhou a discussão sobre o tombamento da Pedra do Sal em 1984?

E posteriormente, quando era diretor do CCJB, acompanhou o processo que resultou no reconhecimento do Quilombo da Pedra do Sal? Como se deu essa discussão nos anos 90? O CCJB se envolveu nisso naquele momento?

E enquanto esteve à frente da presidência da Fundação Palmares, esse caso específico foi discutido?

#### 2) CEMITÉRIO DOS PRETOS NOVOS E CAIS DO VALONGO

Acompanhou a descoberta do cemitério dos pretos novos? Qual foi a atuação do CCJB nesse processo?

Sobre o desenterramento do Cais do Valongo em 2011, acompanhou esse processo? Teve alguma atuação mais direta nessa discussão?

Qual sua opinião sobre a patrimonialização do Cais do Valongo?

Participou de alguma atividade na região do Cais do Valongo nesse período recente?

E sobre a lavagem do Cais do Valongo? Qual o significado do ritual para você em particular?

#### 3) COLABORAÇÃO NA CONSTRUÇÃO DA PESQUISA:

A) Mapa Cultural - se tivesse que fazer um mapa de pontos significativos/afetivos da região da Pequena África, quais pontos destacaria?

**ECHOES - European Colonial Heritage Modalities in Entangled Cities**  
**Actividade: História oral**

**Roteiro da entrevista: Mônica Lima e Souza**

**1) A HISTÓRIA DE VIDA**

Formação profissional

Campo de estudos

História da África no Brasil

**2) EVENTO DE DESCOLONIZAÇÃO - A LAVAGEM DAS PEDRAS DO CAIS**

Participação no Dossiê do Cais do Valongo Patrimônio Mundial

O tema das Memórias Sensíveis

**3) COLABORAÇÃO NA CONSTRUÇÃO DA PESQUISA:**

A) Mapa Cultural - se tivesse que fazer um mapa de pontos significativos/afetivos da região, que pontos destacaria?

B) Poderia sugerir nomes de pessoas que vivem esse lugar como “pequena África” e inventam formas de descolonizar esse território?

C) Aceitaria fazer uma visita ao MHN para comentar a exposição principal numa perspectiva crítica?

## ANNEX 2

# FILMING PROCEDURES

# Procedimentos a serem executados na filmagem e edição das Histórias Orais pelo projeto ECHOES

Lisboa Dezembro 2019, Janeiro 2020

**Equipe do projeto** ECHOES, coordenada por Cristiano Gianolla e Giuseppina Raggi

**Realizador e editor:** Heberto Smith.

**Possíveis pessoas a ser entrevistadas** (apenas 5): Beatriz Gomes Dias, Joacine Katar Moreira, Isabel Castro Henriques, Kally Meru ou Emanuela Kalemba (Quinta do Mocho), Rosário Severo, Cristina Roldão, Associação – Couva da Moura, Inocência Mata

## 1. Definição das datas de filmagem

As datas previstas para as filmagens são 9 e 21 Janeiro. Possíveis outras datas poderão ser definidas com base na disponibilidade das pessoas a serem entrevistadas.

## 2. Lugares da filmagem

As filmagens serão feitas em lugares a definir com as pessoas a entrevistar, podendo ser realizadas em espaços abertos ou fechados.

## 3. Preparação do roteiro

Xs investigadorxs ECHOES prepararão o roteiro da entrevista e o enviarão antecipadamente às pessoas a serem entrevistadas.

## 4. Filmagem

As perguntas são feitas pelxs investigadorxs ECHOES que não devem entrar na entrevista.

1 dias após a filmagem, Heberto irá enviar o vídeo bruto para xs investigadorxs do ECHOES.

## **5. Montagem**

No máximo 7 dias após a receção do vídeo bruto, xs investigadorxs ECHOES enviarão ao Herberto a minutagem selecionada, indicando os cortes dos vídeos brutos.

No máximo 14 dias após receber as indicações dos cortes aos vídeos brutos, Herberto irá enviar o vídeo pre-final com duração de 15 minutos (+ ou – 30 segundos) já incluindo as legendas em inglês.

## **6. Verificação dos vídeos pré-finais**

A versão pré-final será analisada pelos investigadorxs ECHOES e, após aprovação será enviada axs entrevistadxs.

As modificações finais serão enviadas ao Herberto o mais cedo possível consoante o nível de alterações a efetuar (dependendo do tempo de resposta dxs pessoas entrevistadas).

## **7. Finalização dos vídeos**

No máximo 7 dias após receber as modificações finais dos vídeos pre-finais, Herberto irá enviar o vídeo final com duração de 15 minutos e com legendas em inglês.