



Cultural Mapping

An ECHOES Work Package 4 Report

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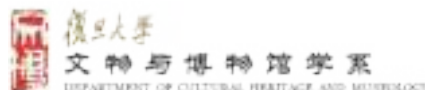


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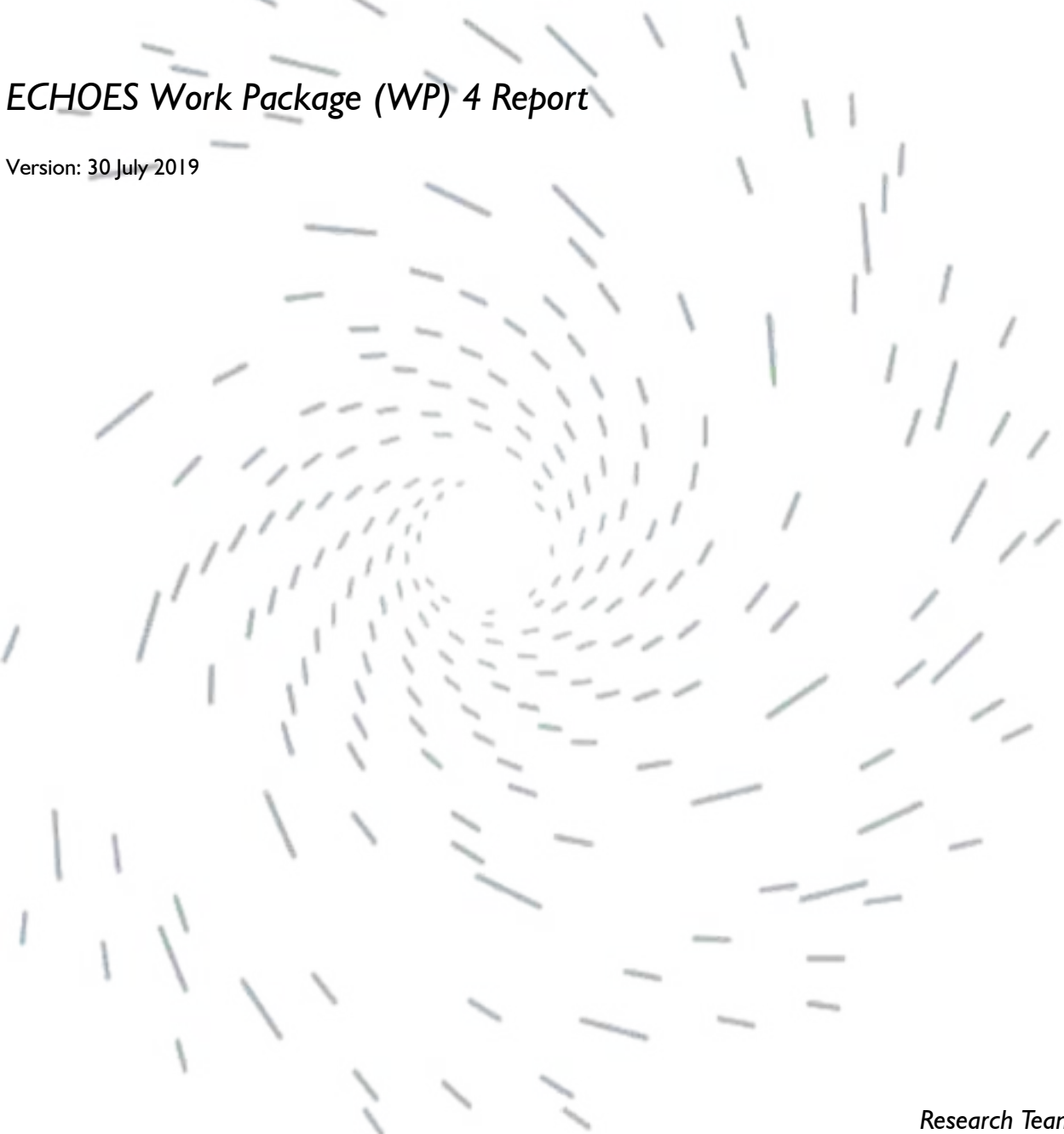
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RIO DE JANEIRO
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ECHOES Work Package (WP) 4 Report

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Research Team:

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Introduction

In the ECHOES project proposal, Work Package 4 was elaborated on and described as follows:

The Work of WP4 will entail a 'Cultural Mapping' of the case-sites entailing the investigation of how the new cultural activities are inscribed in a field of tension laid out by processes of urbanisation, touristification, official heritage policies and (re-)emergent expressions of self-awareness. This will require semi-structured interviews and organization of discussion fora to be carried out with individuals and actors central to these emergent practices (Memorial of Pretos Novos; TODOS Greenlandic artists, filmmakers and designers) and will aim to collect Oral History Data on the sites, further supporting the analysis of different modes of heritage present. The historical background and the context of official heritage politics will be established through dialogues, archival work and analysis of collections - using wheels of senses - in major heritage institutions and museums connected to the sites (Nuuk National Museum, National Historical Museum in Rio, National Ethnology Museum). Results will be organized as a small travelling exhibition (posters and panels) to be setup in all four cities (in CIUL, Lisbon <http://www.cm-lisboa.pt/en/equipments/equipamento/info/ciul-centrode-informacao-urbana-de-lisboa>, in National Historical Museum in Rio, <http://mhn.museus.gov.br/>, in Nuuk National Museum and in Nordatlantens Brygge in Copenhagen <http://www.nordatlantens.dk/>)

This report offers an overview of the progress that has been made with respect to the above-mentioned activities after the first year of project work. Thus far, it has been a collective and prospective enterprise due to the rich composition of the WP team, which consists of six researchers in Lisbon i.e., Claudino Ferreira, Cristiano Gianolla, Giuseppina Raggi, Lorena Sancho Querol, Marcelle Dutra, Paulo Peixoto, four researchers in Rio de Janeiro i.e., Brenda Coelho, Keila Grinberg, Leila Bianchi and Márcia Chuva, and one in Nuuk and Copenhagen i.e., Astrid Nonbo Andersen. Furthermore, the different methodologies used by researchers in their case studies are a result of the rich diversity of disciplinary backgrounds existing in the team. Empirical research methods include: semi-structured interviews; media analysis; archival work and analysis of collections; oral history (narrative biographies); participatory observation; discussion fora; place-based wheels of senses; and round tables of collective decision making. These methods collectively produce information that enable the team to map the cultural diversity of the research partners and of the research contexts in which they work. The methodological question is: can the collected research data feed into a

This report also provides a summary of the Training workshop about semiotic landscape and cultural mapping that was organised by the team as an internal activity on the 1st of June 2018 in Coimbra. This event was transmitted via skype and it included the introduction of the team members, a summary of individual case studies, and a description of the research work in the two pairs of entangled cities, which is Nuuk-Copenhagen and Rio de Janeiro-Lisbon.

Hereafter is a brief biographical note of each researcher along with information about the research that is being carried out within the framework of the ECHOES project.



Fieldwork locations in Rio de Janeiro



Fieldwork locations in Lisbon

Astrid Nonbo Andersen's principal research area focuses on the politics of memory and history with a special focus on official apologies, claims for reparation and restitution and reconciliation commissions. Her research primarily focuses on Denmark and the former Danish colonies – especially the US Virgin Islands, Greenland and Tranquebar. Her expertise also includes the theoretical study of social memories, modern global history, political intellectual history, US intellectual history and the study of nationalism and national identity.

- Research topic: Analysis of historical and contemporary entanglements between Nuuk and Copenhagen;
- Case study: Christianshavn and the Old colonial Harbour Nuuk;
- Main research partners: Arctic Institute, Nordatlantens Brygge, Ilisimatusarfik,
- Countries: Denmark and Greenland;
- Map location: Christianshavn and Old colonial harbour Nuuk

Brenda Coelho Fonseca is PhD student in History at the Federal University of the State of Rio de Janeiro - UNIRIO (Coordination of Personal Development at Higher Education – Capes Scholarship). In 2017 she was an intern at the Department of Anthropology of the University Institute of Lisbon - ISCTE-IUL, as well as a visiting researcher at the Center for Research in Anthropology of Portugal - CRIA. Currently, she is a member of the Memory, History and Documentation Nucleus - NUMEM/UNIRIO and has been developing research on the workers and practices of heritage preservation focusing on the photographs of the works from the 1940s through to the 1960s. In recent years, she has worked on research projects and has received training on world heritage at the Regional Training and Management Center of Natural and Cultural Heritage - IPHAN (UNESCO C2C).

- Research topic:
 - Analysis of protected areas as cultural heritage over time, focusing on the period from the 1980's to the 2000's, based on researching the archives of the heritage institutions located in Rio de Janeiro, to understand the appropriations, uses and reinventions of cultural assets over time;
 - Map (through the press) the narratives constructed after the 1980's that came to relate the port area as being African black territory, with the main symbol *Pedra do Sal* (listed in 1984 as cultural heritage of the state of Rio de Janeiro);
- Case study: *Pequena África* (Rio de Janeiro);
- Main research partners: Heritage institutes (National Institute of Heritage - IPHAN; Heritage Institute of Rio de Janeiro State - INEPAC; Rio Institute of World Heritage - IRPH); Institute for Research and Memory *Pretos Novos* (henceforth Institute of *Pretos Novos* - IPN);
- Country: Brazil;
- Map location: To be selected later during the research.

Claudino Ferreira has a PhD in Sociology, is a Professor of Sociology at the Faculty of Economics at The University of Coimbra, and is a researcher at the Center for Social Studies (CES – Coimbra). Furthermore, he is a co-coordinator of the Doctoral Program in “Cities and Urban

Cultures” at The University of Coimbra. His areas of interest include: Cities and urban cultures; Sociology of culture and the arts; Cultural policies; Public policies; Tourism, leisure and lifestyles. He has authored several articles on these topics.

- Research topic: to be confirmed;
- Case study: TODOS intercultural festival;
- Main research partners: Organisers of the TODOS festival;
- Country: Portugal;
- Map location: Different place every year in central Lisbon.

Cristiano Gianolla has studied Computer Science, Philosophy (BA), Political Philosophy (MA), Human Rights and Democratisation (E.MA), Sociology and Political Science (PhD) in Italy, Germany and Portugal. His main fields of expertise and interest are democratic theories and their intersections with the metaphorical South, intercultural dialogue, cosmopolitanism and post-colonialism. He has worked in the Information and Communication Technology field as well as for Non-Governmental Organisations, International Institutions and in Academia in various countries. Between 2011 to 2017, he has been a junior researcher at the Centre for Social Studies at the University of Coimbra, Portugal and from 2017 he has been a researcher at the same institution.

- Research topic: Theoretical analysis of critical intercultural dialogue through heritage;
- Case study: Proposal and promotion of the Memorial to the Victims of Slavery in Lisbon;
- Main research partners: DJASS - Afro-descendent Association;
- Country: Portugal;
- Map location: Campo das Cebolas, Lisbon.

Giuseppina Raggi completed an undergraduate degree in Italian Literature and History (University of Bologna – 1994); a MA in History of Art (University of Bologna – 1997); a MA in History of Art (University of Lisbon – 1999); and a PhD in History / History of Art (University of Lisbon and University of Bologna – 2005). In addition to her academic background, she is also a

musician (flautist). She is also a Researcher at the Centre for Social Studies at The University of Coimbra (Portugal), where she works on the project “Early-modern art and architecture, Atlantic slave trade and cross-cultural dynamics. The case of African Portugal between heritage and politics of recognition” (CEECIND/04792/2017). She is also part of the research group Cities, Cultures, and Architecture (CCArq). Furthermore, she has also been a Visiting Professor in History of Art at The University of São Paulo (FAU/USP); The University of Campinas (IFCH/UNICAMP); The Federal University of Bahia (Brazil); and The University of Udine (Italy). In 2017, she co-produced (with the historian Hugo Ribeiro da Silva of King’s College in London) five videos on the history of slavery in the Portuguese empire entitled “O Atlântico dos Outros. A escravatura negra no império português” (completed in collaboration with the APH - History Teachers Association and funded by the Calouste Gulbenkian Foundation).

- Research topic: African Presence in Lisbon (16th - 19th century);
- Case study: The chapel of Our Lady of Rosary in the church of Our Lady of Grace; Simão Godinha from S. Tomé and the building of her chapel in the ancient church of Mercy in Lisbon (16th century); the paintings in the museum of St. Catherine church;
- Main research partners: PIP / Heritage of Portuguese Influence (CES);
- Country: Portugal;
- Map location: Lisbon – Church and convent of *Graça*; Church of *Conceição Velha*; Church of *Santa Catarina (Paulistas)*.

Keila Grinberg is an Associate Professor of History at the Federal University of the State of Rio de Janeiro (UNIRIO) in Brazil, and is a researcher at the National Council for Scientific and Technological Development (CNPq, Brazil). She has been a visiting professor at Northwestern University (2009), at The University of Michigan (2011/2012), at The University of Chicago (2015/2016) and at New York University (Spring 2018). Keila is member of the: Research Group on “Memory, History and Documentation” – NUMEM (CNPq/UNIRIO); Research Group on “Oral History and Image” – LABHOI (CNPq/UFF); Research Group on “Workshops of History” (CNPq/UERJ). A specialist on 19th century slavery, her new project examines nineteenth century

cases of kidnapping and illegal enslavement on the southern border of Brazil and their larger effects in the construction of South American international relations.

- Research topic: Reflections on colonial heritage, teaching History and public History from the memories of slavery and post-abolition in Rio de Janeiro;
- Case study: *Pequena África*, the port area of Rio de Janeiro;
- Main research partners: *Passados Presentes* Project;
- Country: Brazil;
- Map location: To be selected during the research.

Leila Bianchi Aguiar is an Associate Professor of History at the Federal University of the State of Rio de Janeiro (UNIRIO) in Brazil, and of the program in a Post Graduate Program in History. She coordinates the professional master in History teaching. Leila is a member of the: Research Group on “Memory, History and Documentation” – NUMEM (CNPq/UNIRIO); and the Research Group on “Heritage and Memory” (CNPq/UFC). She has been a Postdoctoral fellow at the State University of Campinas (Unicamp, from August 2016 to July 2017), developing the project “Minas Gerais Historical Cities as touristic attractions (1923-1958)”. Her main research interests are: Public policies in the field of culture, heritage and tourism in Brazil, and the relationship between heritage and tourism in historical sites.

- Research topic: Historical perspective on heritagization and touristification processes on *Pequena África*;
- Case study: *Valongo* Wharf; Institute of *Pretos Novos* (IPN); *Largo da Prainha*; *Pedra do Sal*; *Morro da Conceição*;
- Main research partners: Institute of *Pretos Novos* (IPN);
- Country: Brazil;
- Map location: *Valongo* Wharf, *Largo da Prainha*, *Cemitério dos Pretos Novos*, *Mucab*, *Morro da Conceição*, *Pedra do Sal*, *Praça da Harmonia*;

Lorena Sancho Querol holds a bachelor's degree (in Fine Arts from the Universidad Complutense (Madrid, 1995), a Master's degree, and a PhD (in Social Museology from the Universidade Lusófona (Lisbon 2005 - 2012). She is currently a Researcher in the area of Social Museology and a member of the Research Group "Cities, Cultures and Architectures" at the Centre for Social Studies at The University of Coimbra, where she is now finishing her post-doctoral project "Society in the Museum: a study on cultural participation in local European museums" (SoMus). Lorena is also part of the coordination team of the P-2020 project "Creative Tourism Destination Development in Small Cities and Rural Areas" (CREATOUR), and is the CES co-coordinator of the H-2020 project "European Colonial Heritage Modalities in Entangled Cities (ECHOES)". Her research and teaching activities are directed towards: new models of participatory management in local museums; the recognition of invisibilised collective memories; and social legitimization of local heritage through collaborative tools such as participatory inventories, cultural mapping or the creation of new museological formulas.

- Research topic:
 - Comparative study of museum policies and educational museum policies when existing at the national level between Portugal and Brazil;
 - Analyzing the programs, logics, tools and practices of the educational area at each museum partner developing a comparative and collaborative analysis of education programs for the recognition and comprehension of the cultural values in multicultural societies;
- Case study: National Ethnology Museum, MNE (Lisbon, Portugal). National Historic Museum, MHN (Rio de Janeiro, Brazil);
- Main research partners: Departments of heritage education in both museums;
- Countries: Portugal and Brazil;
- Map location: MNE, Belém, and Lisbon. MHN, Centre of Rio de Janeiro, Brazil.

Marcelle Dutra graduated with a degree in Architecture and Urbanism from The Pontifical Catholic University of Minas Gerais, Poços de Caldas, Brazil in 2011. She is currently a PhD student in Heritage of Portuguese Influence with CES at The University of Coimbra. She is also member of

the Brazilian Committee of the International Council of Monuments and Sites – ICOMOS-BRAZIL. In 2016, she attended the Master's course in Cultural Heritage and Museology at the Faculty of Arts at the University of Coimbra. She acted as a Consultant in the coordination of the Inter-ministerial Technical Committee and for the mapping of the cultural system for the document of Candidature that was submitted to include the site of Paraty (State of Rio de Janeiro, Brazil) on the list of World Heritage UNESCO sites, with the dossier entitled "Paraty, Culture and Biodiversity". As Director of innovation and institutional relations for the company Plural Cultural, she was responsible for developing urban and regional organizational development projects based on cultural heritage.

- Research topic: Waterscapes, addressing the new connections that are established with water as a condition for the creation of new centralities in the cities of Lisbon and Rio de Janeiro;
- Case study: Port areas of Lisbon and Rio de Janeiro;
- Main research partners: Heritage institutes (National Institute of Heritage - IPHAN; Rio Institute of World Heritage - IRPH); Institute of *Pretos Novos* (IPN); The Urban Development Company of the Region of Porto de Rio de Janeiro (CDURP); National Library and the Army Historical Archive - Rio de Janeiro; Lisbon Urban Information Center (CIUL); Lisbon Municipal Archive and the Historical Archive Overseas;
- Countries: Brazil and Portugal;
- Map location: Port areas of Lisbon and Rio de Janeiro;

Márcia Chuva is an Associate Professor of History at The Federal University of the State of Rio de Janeiro (UNIRIO), Brazil, where she is working within the Department of History and on the Post Graduate Program in History. She is also a Visiting Professor for the Professional Masters in Cultural Heritage course that runs at the National Institute of Cultural Heritage – IPHAN in Brazil. Márcia was also a Postdoctoral fellow at The University of Coimbra (Capes scholarship, 2014-2015). Márcia is leader of the Research Group “Memory, History and Documentation” –NUMEM at CNPq/UNIRIO. She is also a member of the: Research Group on “Ethnicity, Culture and Development” – LACED (CNPq/UFRJ); and the Research Group on “Heritage and Memory” (CNPq/UFC). She carries out critical studies (from a historical perspective) on heritagization policies

in Brazil, on Unesco World Heritage designations, and on policies of musealization of African collections constituted in colonial situations. The guiding thread of the reflections lies in the memory struggles in the construction of identities and heritages, and in the political perspective of decolonization and reparations.

- Research topic:
 - Analysis of heritagization policies, verifying discourses, turns and inflections, in the narratives for protection of material and immaterial assets;
 - Analysis of the category of colonial heritage and its uses, in the framework of decolonial and postcolonial debates;
 - Analysis of protected areas as cultural heritage over time, focusing on the period from the 1980's to the 2000's, comparing the Cultural Landscape of Rio de Janeiro (included on the Unesco World Heritage List in 2012) and the Archeological Site of Valongo Wharf (included on the Unesco World Heritage List as a site of difficult memories in 2017), based on research of the archives of the heritage institutions located in Rio de Janeiro and of Unesco documents, in order to understand the appropriations, tensions and negotiations;
- Case study: Material and immaterial assets protected by heritage policies in *Pequena África*, and the appropriations and meanings given by activists and users;
- Main research partners: Heritage institutes (The National Institute of Heritage - IPHAN; The Heritage Institute of Rio de Janeiro State - INEPAC; The Rio Institute of World Heritage - IRPH); and The Institute of *Pretos Novos* (IPN);
- Country: Brazil;
- Map location: *Valongo* Wharf – the center from which the physical area of the research radiates. This area spans a section of the former *Pequena África*, including some buildings and public places (The Church of *Santa Rita*, Valongo's Garden, The Institute of *Pretos Novos* (IPN), *Harmonia* Square, *José Bonifácio* Cultural Centre, the port and the *Conceição* Hill).

Paulo Peixoto is a research fellow at the Centre for Social Studies (CES) at the University of Coimbra. He is also a member and coordinator of the Research Group on Cities, Cultures, and Architecture (CCA), and is an assistant professor of Sociology at the University of Coimbra, with the Faculty of Economics (FEUC). He's also a member and coordinator of the Observatory for Education Policies and Professional Development. Paulo is member of: The International Institute for Research and Action on Academic Fraud and Plagiarism; the Research Group on "Art, Culture and Power" (CNPq/UERJ); the Research Group on "Geography, Tourism and Cultural heritage" (CNPq/UNICAMP); and the "Urban and Cultural Studies Laboratory" (CNPq/UFS). Paulo Peixoto is also a member of the Brazil-Portugal Network on Urban Studies (*Rede Brasil-Portugal de Estudos Urbanos*), where he currently carries out research on Heritage and Tourism. He also conducts research projects on the field of higher education, as he develops outreach activities through the coordination of the evaluation of social projects. His research interests include: cities and urban cultures; heritage; tourism; urban exclusion and violence; higher education; and academic fraud.

- Research topic: Cities, urban cultures and heritage;
- Case study: Lisbon Urban Art;
- Main research partners: N/A;
- Country: Portugal;
- Map location: Several places in Lisbon.

Training workshop

In light of the challenging and stimulating research to be carried on within WP4, during the first few months of work, WP4 organised an internal workshop in Coimbra that was livestreamed to colleagues in Rio de Janeiro. The workshop was conducted by Olga Solovova and Nancy Duxbury.

Olga Solovova is a sociolinguist and Marie Skłodowska-Curie postdoctoral research fellow at the Centre for Multilingualism in Society across the Lifespan (MultiLing) at the University of Oslo, Norway. Her project analyses the role of Russian language in the multilingual economy of the border regions between Norway, Russia and Finland. Her other research interests include: language ideologies and policies, the discursive construction of cultural identity in multilingual societies, multilingual and biliterate literacy practices, and semiotic approaches to the social construction of space.

Nancy Duxbury is a Researcher at the Centre for Social Studies (CES) in Coimbra, Portugal, where she researches: creative tourism, sustainability, cultural planning, and cultural mapping. She has developed cultural mapping with empirical research at the international level, and published the book (with W. F. Garrett-Petts, and Alys Longley, editors) “Artistic Approaches to Cultural Mapping: Activating Imaginaries and Means of Knowing”. London: Routledge 2018. She has also published (with W. F. Garrett-Petts, and David MacLennan, editors) the book “Cultural Mapping as Cultural Inquiry”, New York/London: Routledge 2014.

Semiotic landscape is an empirical methodology that is used to collect data from land and the landscape. It implies that the natural and political dimension of the space is human inhabited. It traces symbols, signs, and communication in a number of forms. It uses audio-visual methods to elaborate on the construction of a space through the representations made of it. It points out power relations and conflicts over meanings through a phenomenology of the space to understand its social meaning for the people that inhabit or transit within it.

Cultural Mapping is a method used to map out cultural resources and the connection that exists among them, and the way they are mobilised by different social groups. It assists researchers in mapping out the cultural diversity of a specific context and is fosters intercultural dialogue among different social groups. It is a field of research and a methodology that is being increasingly used. It also fosters action research and the collaboration of academia with social organisations.

Research description

Rio de Janeiro-Lisbon entanglement

Rio de Janeiro and Lisbon are entangled demographically as Lisbon is the city with the biggest Brazilian community in Portugal and Rio de Janeiro is the city with the largest Portuguese population outside of the Portuguese territory. Portugal has ten million inhabitants while Brazil has roughly twenty times more. These figures also parallel economic differences between the two, as Brazil has ten times the GDP of Portugal. In addition, Brazil is a much vaster and diverse territory and has a greater plurality of internal cultures than Portugal does. These differences are very important to be able to understand the political relations between the two states. However, the relevance of heritage entanglement between Rio and Lisbon, and from a decolonial perspective, lies elsewhere. Here, the slave trade has to be identified. This trade started within the structure of the former Portuguese empire and began with Portugal's unprecedented exploration of territories that were formerly unknown to the European powers of the time. Portugal's capacity to elaborate upon what would become widespread colonial practices led to the slave trade. Slavery, a phenomenon that had existed in Africa for centuries, as it had also existed in Europe and elsewhere, was projected into the intercontinental relations between Europe and the Americas. Portugal was a major player of the slave trade as they trafficked roughly half of the people forced to leave Africa between the XVI and XIX centuries. Because of the slave trade, the port areas of the two cities are historically very significant.

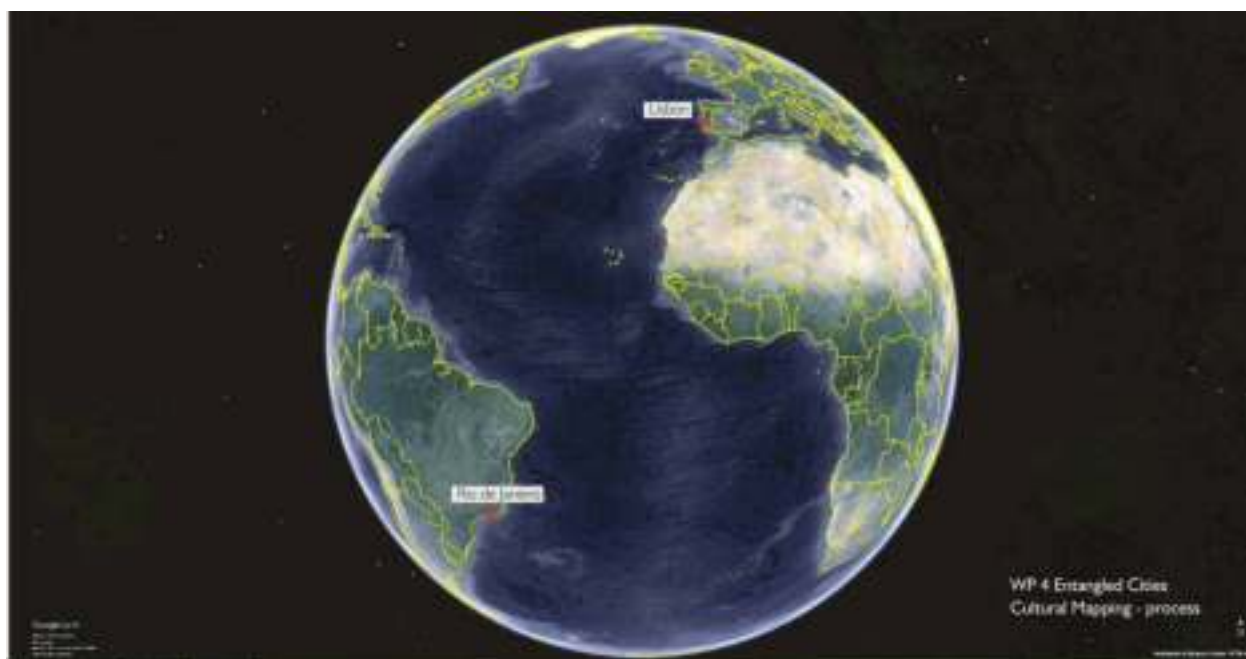


The Rio de Janeiro and Lisbon Port areas, elaborated by Marcelle Dutra

Rio de Janeiro was founded in 1565 and became one of the most important ports for the disembarkation of people who were to be enslaved in the whole of the Americas. These enslaved people had a fundamental role in the development of the Portuguese imperial economy, as they were exploited to extract gold and diamonds from the mines that were discovered in Brazil in the XVII century. The city grew powerful and in 1763 became the capital of the colonial state of Brazil. Rio de Janeiro it remained powerful after independence up until 1960 when Brasilia was planned and designed as the new capital of the country. Brazil received roughly 40% of the people trafficked during the transatlantic slave trade.

However, despite the fact that these figures are well known, these figures alone do not yet suffice to make an open debate possible on the topics of: the slave trade, the impact of Portugal, and the consequences and effects that this trade has had until the present day. The importance of the slave

trade is paramount to be able to understand the decolonial relationship between Rio and Lisbon. This relationship has another peculiarity, that is, the fact that the descendants of the people enslaved remained in Brazil and they currently still constitute a big part of the population. This creates a direct connection between the people that were enslaved in Brazil and the current black citizens of the country today. Lisbon has undergone a different process, regardless of the fact that it had approximately a fifth of the black population in the XVI century (mostly enslaved people), as the black population living in Lisbon nowadays is not directly linked with the people that were enslaved in the past in the slave trade. Today, they are first, second and third generation descendants of immigrant populations that came to Portugal since the mid1970s.



The globe identifying Lisbon and Rio de Janeiro, with the centrality of the African continent among them, google earth

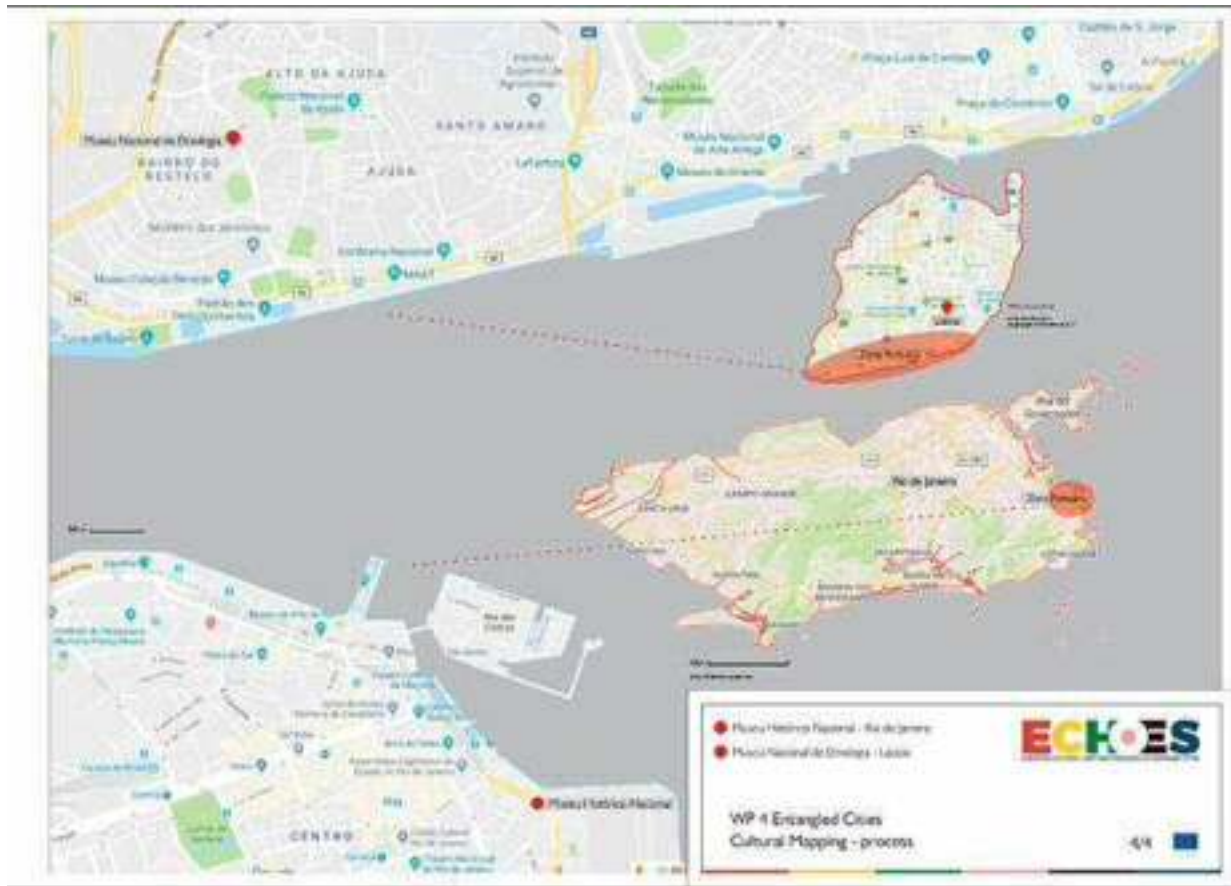
In both cities there is a struggle for the construction of black political subjectivities that cut across several initiatives related to heritage practices. The relevance of these struggles in a decolonial perspective remains in the fact that slavery -with its inhuman power relations- is mobilized for cultural, epistemological and political reasons. The late and unresolved end of slavery in Brazil has left structural traces in Brazil's socio-political dichotomies that are too easily mobilized by the political

elite in opposite directions. Social apartheid relegates most of Brazil's Black population to live in poor slums quarters where the capacity of the state to regulate social affairs and conflicts with other contextual regimes is weak. Scholars have been talking about Brazilian politics as a pendulum that swings between times of regeneration characterized by social democratic expansions (that includes measures for the reduction of poverty and the uplifting of black people), and periods of authoritarian rule. The idea of colonial rule comes back with a new narrative and vigor during the latter. At the same time, racism continues to be a sensitive theme in the present. Racism has been obscured for decades due to Freyre's theses on racial democracy in Brazil, which also supported the lusotropicalism that inspired Portuguese colonial thinking since the 1950s. These theses persist in the imagination of the nation, coexisting contradictorily with structural racism in both societies.

Portugal is among the oldest states of Europe and represents a kind of limbo that [Santos defines](#) as a "semi-peripheral position" in the world system. On the one hand it displays the "glorious" and multicultural (what Freyre defined as lusotropicalism, as quoted above) colonial empire, while on the other hand it is a relatively small country at the periphery of Europe. Having had one of the longest lasting and more recent fascist dictatorships of Europe (ended in 1974), has had the effect that Portuguese public opinion is still paralyzed in relation to its colonial past and the implication on its present. The dominant projection of the empire is suppressed in the peripheral geo-economic and political relevance of the country. The narrative about the genius and contribution of Portuguese colonial enterprise fears any possible repercussion from its contrast with the plurality of narratives that colonial hegemony has ever since silenced. For this reason, in the Portuguese public debate on slavery is considered something that is to be removed, repressed, or at best re-framed as something of the past. This is directly reflected in heritage practices.

Approaching the entanglement through intercultural education in national museums

The study of decolonial educational practices in national museums is jointly being developed with educational teams from the National Historical Museum (NHM) in Rio de Janeiro and the National Museum of Ethnology (NME) in Lisbon (see map below).



Cultural Map showing the harbor areas in both cities and, more specifically, the location of the museum partners

The partners were chosen by the ECHOES team and decided to accept the challenge of being ECHOES partners because: a) both museums have in their collections objects from colonial history, collections that seem to speak to each other and that are called on to strip away homogeneous, unique and peaceful stories; b) both assume their social responsibility as spaces of critical education to uncover unknown dimensions in relative national history; c) both accept the challenge of communicating from, to and with a culturally diverse and constantly changing society; d) both wish to be seen as conspicuous spaces, decoders and decompressors of stories that are often ignored in the discourses and practices used by the museums holding collections that document this history.

In this mission, the museum may see itself as a ‘appeaser of the past’ and deal in a neutral, fragmented and/or domesticated way with history, or it can become a fully public space for the construction of a polyphonic and multidimensional public history, where so-called ‘taboo heritages’

are the target of a pluralistic, attentive and sensitive musealization, capable of teaching us with every look the values of a culture of peace.

These two museums are keen to be part of the second group, where the challenges of an education, that is attentive to the diversity of histories and presents, does not make for an easy task. So, together we are:

- analyzing the nature, the content, the key concepts, the compromises and the goals of the national cultural policies related to museums in both countries;
- researching the national policies related to museum education, when existing, i.e. only in the case of the Brazilian Institute of Museums;



“National Policy of Museum Education” approved in Brazil in 2017

- researching the history, mission and objectives of each museum, and the location in the cities;
- analyzing the logics, ethic and tools of the educational program and practices in each of the museums.

The mission of the MNE is “To preserve, promote, publicize and study its collections from a multicultural perspective, in line with the universalist principle advocated by its founding team: to represent the cultural diversity of the whole world on equal terms”.



National Museum of Ethnology, Belem area, Lisbon. Lorena Sancho Querol, September 2018

The axes of action of the Educational Sector (SE) of the MNE:

- Reflection on the stereotypes based on racial, ethnic and cultural aspects. It is still important to combat and eliminate these stereotypes in order to ensure the principle of equality and non-discrimination for each member of Portuguese society;
- Reflection on the social role of the Museum and the relevance of its collections to contribute to knowledge about cultural diversity, nationally and globally, as well as to the promotion of the principle of equal dignity for all cultures.
- Selecting concepts and practices related to colonial attitudes in the discourse, exhibition, educational and communicational practices in each museum to create a 'Glossary of Decolonial Educational Practices in Museums'.
- Identifying, disseminating and improving the best decolonial education practices that have emerged over the course of this research.
- Analyzing how these museums can help society to better understand the different layers of meaning of this chapter of history and all its diverse echoes.

The mission of the MHN is “To promote collective mobilization to increase historical awareness and the right of access to Brazil’s cultural heritage, through the definition and preservation of the collections, the educational action and the knowledge-building”.



The National Historical Museum, centre of Rio de Janeiro. Lorena Sancho Querol, October 2018

The goals of the Cultural and Educative Program (PEC) of the MHN:

Main goal: To democratize the museum and all its realities

Specific goals: to plan, coordinate, supervise and evaluate the program, the projects and the educative actions.

BLACK PRESENCE (Re-emergence? Reframing?)

Conceived in opposition to the idea of black influence, it can be understood from the intercultural perspective of social relations, in which black agency is recognised in the way history is constructed so that it highlights relationships of conflict, resistance, tension and negotiation. In this view, the idea of influence is not supported because there is no given, naturalised culture that influences another culture which is also given and naturalised.

In the Brazilian case, for example, we must recognise the agency of all actors in constituting what we now know as Brazilian cultural diversity, according to which there is no predominance of one specific social segment that is influenced by another, or vice versa. In this sense, we break with Gilberto Freyre's interpretation of what he called the miscegenation process. According to this author, Brazilian culture is hegemonically the inheritance of the Portuguese culture that here would have been influenced by blacks and indigenous people. This view becomes meaningless with the recognition of different presences, of different agencies in the history of Brazil, as well as an awareness of the existence of power relations in which certain social actors exercise cultural, social, political and economic hegemony over others.

Example:

Bahian figurines Erotides de Araújo.

These figures represent the black presence in society, which was rare in the 19th century. They reinforce the idea of presence in place of 'influence', which argues for a white society with black and indigenous influences.



Example of a term of the Glossary: decolonial concept resulting from colonial museum narratives and practices

We believe we urgently need to initiate a historiographical debate between institutions and public agents to decode, document and teach this history.

Lisbon

The heritage landscape along the Tagus river coastline displays the city centre of Lisbon with its majesty of colonial symbols. From the *Vasco da Gama* bridge, dedicated to the most famous Portuguese "Navigator", to the 25th of April bridge, and on up to the *Praça do Império* in Belém. The revolutionary spirit of 1974 led to this second bridge being renamed (as it was formally dedicated to Salazar, the former Portuguese dictator), an exemplary use of the heritage at the service of a new domestic political narrative. However, this use has not yet been incorporated into a decolonial approach as the colonial symbols are glorified and those of decolonial re-emergence are minimized. For instance, the *Praça do Império* is also the location of the *Padrão dos Descobrimentos*, a celebratory mausoleum that was erected in 1940 for the "Exposition of the Portuguese World" to honour Portuguese navigators. Within the *Padrão* existed the initiative *Contar Áfricas*, which was elaborated to provide a pluralism of views on Luso-African relations. Over the last few years, the expositions in this

place have aimed to bring to light the troubled past of Portuguese colonialism, as for example has: [Racismos](#) as advised by the historian Francisco Bethencourt (2017); and [Atlântico vermelho](#) as advised by the Brazilian artist Rosana Paulino (2017).

In this landscape there are few places and symbols of the historical African presence in Lisbon. The *Mocambo*, previously known as the *Madragoa* neighborhood, is the ancient quarter of residence for Afro-descendants, and is a place where the city's toponymy has some streets still dedicated to the "nigros" such as "*Rua Poço dos Negros*". Another area, *São Domingo* square, has been the historical meeting place of afro-descendent communities since the XV century up until today. A few monuments do reflect the African presence of the city. For example, lays in Dom Luis I square, portrays the important historical figure of the African woman Andresa Nascimento (XIX century) (also known as "Preta Fernanda"), although she is portrayed with white phenotypical traits at the feet of Marques Sá da Bandeira, a man who is celebrated for achieving the abolishment of the slave trade in 1836.

In relation to the presence of enslaved Africans, there has existed the presence of freemen and freewomen as well as Africans merchants that were in Lisbon during the Ancient Regime. The study of three churches located in the city centre has begun to establish the spatial relations with the buildings and the spaces that were African places in early-modern Lisbon. The chapel, funded by the rich African Simão Godinha in the end of 16th century in the church of Our Lady of Conception (now named Old Church of Our Lady of Conception), is very close to the ancient slave landing and slave market that was located in the ancient place of *Pelourinho velho*. The church was rebuilt after the 1755 Lisbon earthquake and the current main chapel is the ancient lateral chapel that was commissioned by Simão Godinha.



Current Main chapel of the Old Church of Our Lady of Conception



Old photograph of the current facade of the church



*Painting Rua Nova dos Mercadores I: Rua Nova dos ferros com a esquina do Largo do pelourinho Velho
1570 – 1619, Autor flamengo desconhecido*

The chapel of Our Lady of Rosary, funded by the Black Brotherhood in the church of Our Lady of Grace, is located on the hill above *Rossio* square, the traditional meeting space of African communities in Lisbon. In the past, this square was where African workers would offer their services.



The Church of Our Lady of Mercy (Lisbon)



The Chapel of Our Lady of Rosary (18th century)



From the engraving O preto caiador no Rossio à espera de fregueses (19th century)



View of the church of Mercy (upper left) and the old church of Saint Dominic (bottom left) in front of Rossio square (1750 – 1800)



View of Rossio and the current African presence in Largo de São Domingos

The small museum of the Church of *Santa Catarina (Paulistas)* has conserved a devotional painting of Our Lady of Rosary that was commissioned by an African couple. The church is very near to the place named *Poço dos Negros*, as well as to the ancient city gate of *Santa Catarina*, where, beyond it, was located the Black parish of the city of Lisbon: the *Bairro do Mocambo*.



Church of Santa Catarina going down towards Poço dos Negros



Poço dos negros (old photograph)

Rio de Janeiro

Delimitation of the project area and subject matter

Historically, the port area of Rio de Janeiro moved and transformed the city, leaving marks in a zone of very wide influence. Valongo Wharf is located in this place. This is the centre from which the project's research radiates. The area possesses many connected activities and phenomena, such as: tourism and gentrification (after the large real estate developments of the *Porto Maravilha* project); recognition as a World Heritage symbol of African inheritance; occupation through the cultural

practices of Afro-descendant groups (that occupy the zone in a decolonial heritage way, thereby uncovering discourses of slavery and post-abolition in Brazil).



The archeological site of Valongo Wharf in Rio de Janeiro. UNESCO World Heritage 2017, Oscar Liberal

Throughout 2018, the UNIRIO team worked on delimitating the area that was to serve as the empirical object of the research. This involved consideration of the activities, groups and temporalities existing in the Rio port area. The team was able to advance the choice of the appropriate methodology of cultural mapping, by having considered the objectives of the research that was already in progress in Rio de Janeiro. In this sense, more than just mapping a final product, the team is interested in thinking of cultural mapping as a process of collective and dynamic construction. The team does not seek to create a harmonious map that possesses a linear and chronological logic about the history of construction, occupation and uses of this area of the city. Rather, it is interesting in: pointing out the contradictory, to make contrasting narratives emerge in the cartographic representations, and expressing different points of view from different subjects.

The team sought out a partnership with the *Passados Presentes* project, as they have carried out important work of cultural mapping, as well as locating points indicated by local agents as being related to slavery and post-abolition in *Pequena África*. Originally, the *Passados Presentes* project located 66 points in *Pequena África*. Information about them, as well as images, can be found on their project website (passadospresentes.com.br). The team intends to dialogue with the maps that have already been produced by them by adding views, and to build knowledge that contributes to the decolonization of colonial heritage.

Mapping uses, agents, and territories:

The project team intends to map the views of different users in the area, and to verify their connections with the history of the occupation of *Pequena África*, in order to:

- Map uses and appropriations of the material vestiges of *Valongo* Wharf (religious, tourist, scientific, etc.), identify agents, interests, and disputes;
- Map protected areas as cultural heritage and their uses over time, looking for diverse appropriations, reinventions and re-meanings as heritage;
- Map through the press the narratives constructed after the 1980's that came to relate to the port area as African black territory, with the main symbol *Pedra do Sal* (listed in 1984 as cultural heritage of the state of Rio de Janeiro);
- Dialogue with the points marked in *Passados Presentes* adding new understandings of colonial heritage.



Candomblé women who are residents of the area: forms of occupying public space (religious ritual of washing the sacred stones at Valongo Wharf), Porto Maravilha

Nuuk-Copenhagen entanglement



Historic Christianshavn. Served as the main location for: colonial trade, housing the seats of different colonial companies, offices, warehouses, sailors, and a point of entry for peoples from the colonies, a mix of wealth and poverty

When studying Nuuk-Copenhagen relations, the concept of entanglement is understood on both on a vertical and horizontal level. On a vertical – or historical level: The two cities share a common past. A growing colonial trade and the rise of a new class of merchants whom were able to challenge the power of the Danish nobility played a key factor in the historical process that made Copenhagen the most predominant town of Denmark (historically the dominant towns were Viborg, Århus and Roskilde/Lejre). The colonial past – including the Greenlandic one - is thus intrinsically linked to the history of Copenhagen. The merchants and trading companies engaged in trade in what developed into the Danish colonial realm. Copenhagen thus constituted a focal point that linked together many different places in the world. This also means that entanglements in this case study should not be understood as simply being a narrow binary relation between Nuuk and Copenhagen,

as these cities have from the beginning been entangled in a web of connections to other places (in Greenland and Denmark, the North Atlantic and The Caribbean, West Africa, South East India and China).

On a contemporary level, Nuuk and Copenhagen (and by extension Greenland and Denmark) are both entangled on a political level - in terms of the central political institutions in both cities, and also on a personal level - in terms of people living in one of the two cities, in some cases being married to Greenlanders and Danes respectively. Moreover, as Copenhagen is the former capital of a colonial realm, discussion on the colonial history from perspectives other than those that are Greenlandic and Danish are entangled in and influence the ongoing discussions on the historical and contemporary relationship between Denmark and Greenland.

Aligned to the overall ECHOES ambition “to understand the situations and conditions that allow new heritage practices to emerge”, it is thus the ECHOES projects thesis that the political context has consequences on the dynamics, debates, possibilities and expressions that colonial heritage takes in the two pairs of cities.



Arktisk Hus (Arctic House), located in one of the warehouses formerly belonging to Kongelige Grønlandske Handel (The Royal Greenlandic Trade), today housing amongst others the Arctic Institute and the Polar Library



Nordatlantens Brygge, former warehouse of the Royal Greenlandic Trade, today housing the Embassy of Iceland, the Representation of Greenland, the Representation of the Faroe Islands, the Cultural Venue “Nordatlantens Brygge” and formerly also home to restaurant Noma, inventing the New Nordic Cuisine

Copenhagen

In order to focus in, the areas of Christianshavn in Copenhagen and the Colonial Harbour in Nuuk will serve as starting points. The area of Christianshavn features a wide range of colonial entanglements on both a horizontal and a vertical level. Historically, the area was a nodal point of Danish colonial trade involving entanglements in terms of both different regions of the world, various products and not least of all humans from all walks of life that crossed each other here. With particular relevance to Greenland, the area also hosts a number of important locations in today's relations between Denmark and Greenland, including the Nordatlantens Brygge - home to the representatives of Greenland, the Faroe Islands, and the Embassy of Iceland – an important venue setting new agendas in discussions on colonial heritage. The initiative to establish Nordatlantens Brygge was made by the former Icelandic President Vigdis Finnbogadóttir in order to strengthen West Nordic political and cultural representation in Denmark. The Arctic house, which is located right next to it, houses an important research archive and houses exhibitions.



Danish Ministry of Foreign Affairs

Christianshavn is also home to the Danish Ministry of Foreign Affairs, another important power-center that is relevant to Danish-Greenlandic entanglements. The Ministry is partly located in the former offices of the Danish East India Company that give name to its address – Asiatisk Plads.



Christiania, main entrance

Another key site at Christianshavn is the free-town of Christiania. The epitome of citizen mobilization and a site of influential cultural capital. Moreover, Christianshavn has long served as a haven for Greenlanders who are living in Copenhagen that are in social need., Located near here is the social work institution Kofoed Skole (which resided at Christianshavn until the 1970s), along with the night lodgings provided by the Salvation Army close to Christiania.



Stanley's Gaard: A house connected to the colonial trade, that in the 1920s was the birthplace of what developed into Kofoed Skole - a key institution in social work with homeless people, including some Greenlanders. Still in use as a day center for homeless people



Nuuk, the statue of Hans Egede in the Old Colonial Harbour

Likewise, The Colonial Harbour in Nuuk features a number of key sites of both historical and contemporary relations such as the National Museum of Greenland; Hans Egedes hus, home to the first Danish-Norwegian coloniser and today used to house key functions of the Greenlandic Government; and the statue of Hans Egede, which has featured in various artistic and heritage activist reflections on coloniality. 2021 will mark the 300-year anniversary of the arrival of Egede. One key question for the Nuuk-Copenhagen relation is the question of who will prepare for this centennial, how and with what interpretations of the past, and including which partners.



Artistic intervention on the Hans Egede statue

Nuuk

Nuuk was not a principle town of Greenland before the Danish colonial project began, as the Inuit of Greenland were a semi-nomadic people who lived in small settlements and who moved when needed. Nuuk is thus an epitome of colonial history. The location was chosen by the Norwegian missionary Hans Egede, who was on a Danish mission to introduce Protestantism to Catholic Norsemen who were living in Greenland. The Norsemen had vanished some hundred years earlier, and Egede redefined his mission and began baptizing the Inuit communities he encountered in the

area of today's Nuuk. As the founder of Nuuk, Egede not only played a key role in the history of the colonization of Greenland but he is also a very specific historical figure for Nuuk. A huge statue of Egede stands on a hilltop in the old part of Nuuk, while the stone from which he held his first sermon to the Inuit is marked out in central Nuuk just across from Katuaq – the main cultural venue hosting both cultural and key political events and exhibits that sits just across from the government building and the administrative headquarters of Greenland.



Katuaq, main cultural venue in Nuuk. The grass is preserved in memory of the place where Egede held his first sermon to the local Inuit



Old colonial harbor in Nuuk, the yellow house in the foreground is Hans Egede's house, today hosting many key events of the Greenlandic government



The National Museum of Greenland, located in the Old Colonial Harbor