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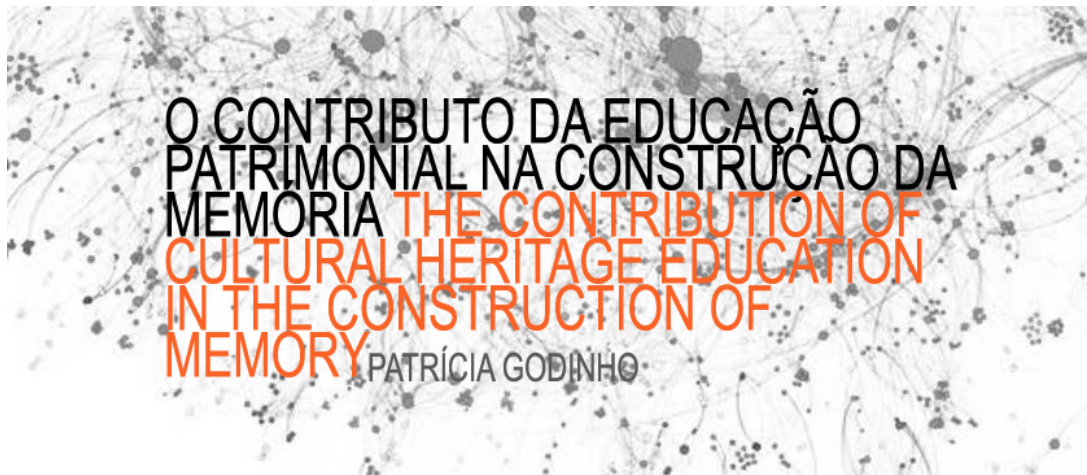
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V!15

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Abstract

While the heritage is intimately linked to collective memories, but also to individual ones, we are interested here to reflect on their contribution in the construction of the memories in communities. It is a work mainly carried out by the educational teams of museums and often based on the premises of Cultural Heritage Education whose goal is precisely to value cultural diversity through the valorization of local identity. We also present, in a brief way, the project Entre Memórias - itinerant heritage education and some of the actions that it realizes within the Portuguese cultural heritage, participating in this way, in the process of memory building through Cultural Heritage Education.

Keywords: V!15, Memory, Cultural heritage, Cultural heritage education

1 Memory and Cultural Heritage

When we speak of memory we are talking about individual memory, family memory and collective memory. Memory is plural, and we can fit in it, or it is through them - of the memories - that we are built: individually, within our family and within our communities.

It is in this **memory** - plural - that we find other concepts such as Cultural Heritage and **identity**. They are the memories that make us, that build us and also contribute to the beings that we are. They are the ones that are at the base of the identity process, allied to historical, artistic, cultural, natural, and social values. These are the memories that, in wanting to maintain themselves "alive", "materialize" monuments, natural landscapes, archaeological objects, works of art, objects of adornment, songs, dances, objects of work, ways of doing ... and to all these memories, a heritage.

There is now, and a little throughout the world, the growing appreciation of heritage and, more than that, the diversity of it, that is, cultural diversity. It is through this concern, latent in each region and in each country, that cultural diversity is preserved through historical testimonies, keeping alive, in the memory of communities, the memories that for most of these individuals have not been lived (Mendes, 2009, p.13). As José Amado Mendes (2009: 13) says "The heritage and the monuments / documents themselves allow us to remember and help to operationalize the process of memorization." Thus, with the monuments, in addition to building what is intended to honor, prevails the idea of keeping alive, in the memory of the people, what this monument represents, even knowing that the younger generations did not live this particular episode of history (local or national) that is paying homage (MENDES, 2009, p.13). And this is also valid in each preserved architectural set, in each initiated archaeological excavation, in each valued knowledge, in each person of the community (fisherman, artisan, builder, cook, ...), in each natural landscape validated as a heritage of humanity, ... on each bridge, on each Roman road, on each coin, on each arrowhead, on each ring, on each pan, on each fishing net, on each hook, on each mill, on each tile, on every church and chapel, ... In all of them, memories. Memories built, understood in the light of history, events, experiences, times, of other times.

As Elsa Peralta and Marta Anico (2006: 1) clarify, "it turns out that from a given moment the idea that the heritage is 'good' is internalized and that 'losing it' implies also 'losing' identity and that this is 'bad' and therefore should be avoided. " In this sense, the idea of identity has undoubtedly been a concept present in political concerns, and it is through identity that a community governed by values of patrimonial defense and preservation, of local memories and, consequently, of their country. The new political models are governed to a great extent by the interrelation with the territory, communities and culture (PERALTA & ANICO, 2006) and affirm the need to demonstrate that there are specific cultures and, therefore, cultural diversity that must be preserved.

We then have to reflect on: how or how best do people create their identity? How will the identification process with the past be? Is it through national or local achievements?

Mendes (2009) states that this identification process must first be done at the local level. In this way, and due to the great circulation of people and messages in this global world, and the great need for cultural affirmation which is a diverse world, there is an intensification of the reevaluation of the place through the proliferation of local museums (ANICO, 2008, p. 35). It is in this reevaluation of the place and, consequently, of the national, that lies the construction of memory, the deepest identity of a community.



Fig. 1. Across Picturesque Lands, ATL do Linho, Sintra, Portugal. Credits: Sónia Oliveira, Entre Memórias, 2016.

2 The concept of heritage and the institutions that preserve it

The concept of heritage has not always been as vast as we understand it today. The notion of Cultural Heritage was, first and only, attributed to the property, inheritance, a legacy transmitted, acquired or possessed by someone. The notion of Cultural Heritage in a more restricted sense and linked to the cultural aspects arises only in the 30s of the twentieth century. The term "cultural heritage" and related issues - heritage legislation, heritage safeguarding associations, heritage enhancement and preservation, heritage management, etc. have been popularized. (MENDES, 2009, p.21)

In addition to this progressive popularization of the expression **cultural heritage**, the concept of heritage was also widened. If in the first decades of the twentieth century

this concept had a very limited scope (by contemplating, namely,) (...) monuments of a religious and military nature, Fine Arts works, a collection of ancient civilizations from archaeological excavations, scientific or technical very rare and old instruments or equipment, and of exceptional value. (MENDES, 2009: 21),

From the middle of the twentieth century, cultural heritage was enriched in such a way that it became necessary to attribute to each group a typology: rural, urban, gastronomic, folkloric, architectural, artistic, environmental, landscape, literary, linguistic, archaeological, industrial, ethnological, immaterial.

It is with this deep expansion of the **heritage** concept, linked, of course, to the need to value local identities and their cultural diversity, that there arises an increasingly urgent need to proceed with the valorization and preservation of the local Cultural Heritage. It no longer only matters to preserve castles and churches, but also mills and ways of mincing, grinding grain and making bread; factories and ways of making objects, or their own maintenance; boats, fishing utensils and methods of catching fish; the knowledge connected with grazing, the way a rattle is produced, or how a sheep is sheared; among many other examples.

There are many points in the territory that can be turned in museums, builders of memories of a past that persist in staying alive, present so that communities do not forget their identity values in an increasingly global world.

Museums, but also local cultural management entities, play a key role in the preservation and enhancement of heritage testimonies. In the 1970s, in the context of museology, the search for democratization in access to culture, museums began to seek greater involvement of people, groups and communities. Feelings of citizenship, belonging, cultural identity and safeguarding the heritage are activated through actions that sensitize the different groups and leads them to know and understand the heritage that surrounds them. It is through actions of Cultural Heritage Education that the construction of the memories linked to the local Heritage happens.

3 The role of heritage education in the construction of memory

The Institute of National Historical and Artistic Heritage (IPHAN) of Brazil defines in its website in a very practical way what is Cultural Heritage Education:

Every time people come together to build and share knowledge, to investigate to better understand and transform the reality that surrounds them, they are carrying out an educational activity. When all this is done, taking into account something related to cultural heritage, then it is Heritage Education. (IPHAN, 2014)

Cultural Heritage Education arises from the perspective that individuals, when they know and understand their heritage, develop a process of identification and easily apprehend the values related to preservation and valorization of heritage. By providing an encounter with the past, enriching the present and projecting itself in the future, we are looking for an incessant search for activation, recovery and construction of the "social memory" (HORTA, 2000, p.35) as a process of reinforcing identity values.

One of the fundamental aspects of any activity or program of activities in Cultural Heritage Education is that these involves the communities as effective participants in the educational activities and, consequently, that the heritage or cultural assets from which the activity is developed, are of the spaces themselves where these communities live. (IPHAN, 2014)

Heritage Education is a process of cultural mediation and many educational programs target children and young people, but also families, seniors and other organized groups. Usually, and in the case of Portugal, the Cultural Heritage Education programs are dynamized by the educational teams integrated in Museums, namely, those of local management. However, associations, companies or projects also develop programs of activities that seek to sensitize young people to the importance and safeguard of the heritage that surrounds them.

Cultural Heritage Education considered as an educational and learning process is a methodology that can happen both in the context of formal education (schools) and in contexts of non-formal (museums, libraries, archives, ...) or informal learning (local press, internet).

Cultural mediators have at their disposal various educational resources: cultural rallies, hands-on activities, puppet theater, reading of stories, cultural visits, among others (DUARTE, 1994). However, as Horta (2000: 30) tells us, "Working educationally with cultural heritage should not only be a task for the passage of prefabricated information and speeches", it is important, therefore, that the student be involved in this process of discovery, of knowledge, familiarizing itself with the concept of heritage and sensitizing it to its different manifestations. It is important for the student / participant in heritage education activities to identify the meanings attributed to things by visiting, knowing, exploring and, at the same time, building cultural literacy, and even engaging the communities themselves. It will be easier once the individual recognizes the wealth, value and importance of the heritage and its different manifestations, understanding its role as an active agent for the defense of the Heritage.

4 The case of the *Entre Memórias*: itinerant heritage education project®

It is through the premise that Cultural Heritage Education has a fundamental role in the activation of the identity values, in the construction of individual and collective memory, in the understanding of the importance and value that the Cultural Heritage represents that is born the project ENTRE MEMÓRIAS - Patrimonial Itinerant Education.

Because it is itinerant, it is not restricted to a physical space and takes its itinerance as an added value in the construction of the identity memories with the different groups with which it works. We feel that this is how we transform the groups with whom we work into more informed and responsible citizens in the preservation and safeguarding of the heritage of their neighborhood, their parish, their city, their country.

First, we take as a starting point the Cultural Heritage of each one - the one that is unique and that only the individual is concerned with. And in it are memories that are part of our childhood. The "*(Des) concertos em Família*" and the "*Balalão*", activity designed to reactivate the memories of the parents and lead the families to sing the children's songbook, the children song's, the unlocking languages, kept in the memories of their childhoods.



Fig. 2. (Des) Concertos em Família, in the Library of the Parish of Estrela, Lisbon, Portugal. Credits: Patrícia Azevedo Godinho, Entre Memórias, 2016.

Then we look at the Cultural Heritage of the neighborhood - the one we go through every day and almost do not give in to it, in the rush of our routines. Workshops come up, stories told for kids in the Schools or for families in different cultural spaces that welcomes us.



Fig. 3. Foot by foot, stone on stone: building history about the Castle of Palmela, in the Municipal Library of Pinhal Novo, Palmela, Portugal. Credits: Joana Gonçalves Maurício, Entre Memórias, 2016.

In the educational activity "Ti ... what ?! Tiles! ", Developed with 122 children aged between 6 and 8 years, in the parish of Alvalade, in Lisbon, Portugal, and that approached the tile heritage of that parish, were soon perceptible certain comments that confirm our suspicions: Ah! I know this, I go there every day with my grandmother.", "I live right here next door! " This activation of the heritage meant that the participants in the atelier would now give importance to the different tile panels of their neighborhood and look at them in another way, knowing now a little of the history of this artistic manifestation present in our cities, in particular of those tiles of the neighborhood where they live and where they study.



Fig. 4. Ti ... what? Tiles!, in the Schools of the Parish of Alvalade, Lisbon, Portugal. Credits: Sara Aguiar, Entre Memórias, 2016.

Another example that we can still share here is the activity "DANCED MEMORIES - Put your little foot here", which aims to enliven the memories of the body, already forgotten, linked to traditional dances once danced in the village balls.

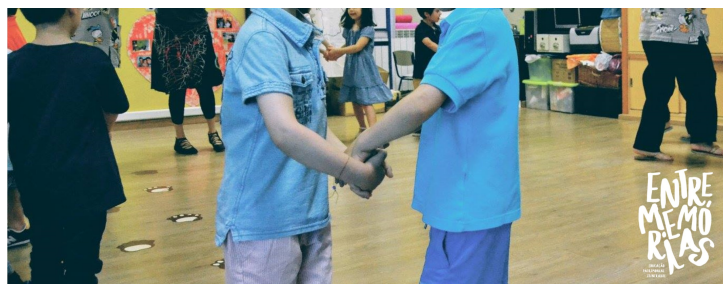


Fig. 5. Put here your little foot, in the Kindergarten of Alfragide, Oeiras, Portugal. Credits: Patrícia Azevedo Godinho, Entre Memórias, 2016.

By using as an object of study the surrounding heritage of the School, for example, or the place that welcomes us (Library, Museum, Garden, etc.), we attribute a meaning to it and give it meaning and value together with the participants of our activities. As Cultural Heritage Education is a cultural mediation that allows us to activate the Heritage and the memories attached to it, we are, in this sense, contributing to the construction of individual and collective memory.

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