

**RESILIENCE AND  
TRANSFORMATION IN  
THE TERRITORIES OF  
LOW DEMOGRAPHIC  
DENSITY** Studies in Honour  
of Prof. José Bayolo Pacheco de  
Amorim, on occasion of the  
establishment of the UNESCO-IPT  
chair on Humanities and Cultural  
Integrated Landscape  
Management

**Editores:**  
**Luiz Oosterbeek, Laurent Caron**

ISBN 978-989-54041-4-8



9 789895 404148

## *Table of contents*

### **VOLUME I**

- 13 | Foreword  
*Eugénio Pina de Almeida*
- 15 | Introductory Note  
*Vasco Estrela*
- 17 | Introduction  
*Luiz Oosterbeek*
- 29 | Cultural mapping as a regeneration tool for sparsely-populated regions  
*Cláudia Carvalho, Hermínia Sol*
- 45 | Un *non-lieu* turned utopia : Notre-Dame-Des-Landes  
*Robert Belot*
- 53 | Hi-tech industries and low demographic density territories – resilience and transformation support  
*Luís Curvelo, Sandra Vilas-Boas Jardim, Nuno Madeira*
- 61 | How can tourism be considered as a response to the rural exodus in alpine regions characterized by a demographic decay (19th-21th century)?  
*Laurent Tissot*
- 77 | Power and Potestas in Catalonia during the XI Century. How was a low-density territory ruled in the Middle Ages?  
*Adrián Negro Cortés*
- 91 | Village Companies: na integrated approach to landscape management of rural areas  
*António Louro*
- 101 | Resilience and transformation in indigenous societies in southern Brazil  
*André Soares*
- 113 | Local and Regional Initiatives for Sustainable Food Systems in Indonesia  
*Thomas Reuter, Graeme Macrae*

- 131 | A contemporary vision of nature through Geoheritage  
*Maria Helena Henriques, Rui Pena dos Reis*
- 149 | Tourism and peace: a tool for global integration and peace  
*Fabio Carbone*
- 169 | Global security and emerging technologies: governance dilemmas of the  
technology risks landscape  
*Renaldas Gudauskas, Saulė Jokūbauskienė*
- 181 | Sound as a factor of social cohesion among small human groups: some case  
studies since prehistory till the present times  
*Fernando Coimbra*
- 195 | The role of the Museum in Mação's community and intangible heritage  
*Margarida Morais, Anabela Borralheiro Pereira, Sara Cura, Luiz Oosterbeek*
- 203 | The Enlightenment and the fight against despotism in Brazil: dreams and  
nightmares in the Old Regime crisis and nowadays  
*Luiz Carlos Villalta*
- 231 | Revisiting low density areas: from past opportunities to contemporary  
disruptions  
*Luiz Oosterbeek*

## *Table of contents*

### **VOLUME II**

Le jardin comme un outil de valorisation, des territoires a faible densité démographique

*Maeva Monteux*

Can refugees play a role in countering the risk of depopulation of small villages? The case of Petruro Irpino in Italy

*Chiara Infantino*

Low-density areas and anthropized landscapes along motorways: The case of the Highway of the Sun in the Rhône River corridor

*Sara Aoun*

Planning today for the growth of tomorrow. Anticipating repopulation in Sostila and Val Fabiòlo

*Jessica Delves*

The post-oil economy: geotourism as a means of sustainable development in the Shetland Islands

*Chance Matthew Williams*

Managing Abandoned Territories. The Ghost Town of Val-Jalbert (Canada)

*Cassandra Fortin*

L'influence des nouvelles technologies numériques dans la valorisation du patrimoine. Le cas du Transmédia Storytelling

*Charlotte Martin*

Give a future to Val di Rabbi. Preserving Rabbiese identity by encouraging youth activities and redeveloping tourist facilities and the territory of National Natural Park of Stelvio

*Andrea Somnavilla*

Landscaping the night. The starry dark sky: a collective tool of action for the low density territories?

*Manuelle Paprocki*

Arheleia

Ἀφέλεια



**RESILIENCE AND TRANSFORMATION IN  
THE TERRITORIES OF LOW  
DEMOGRAPHIC DENSITY**

Studies in honour of Prof. José Bayolo Pacheco de  
Amorim, on occasion of the establishment of the  
UNESCO-IPT Chair on Humanities and Cultural  
Integrated Landscape Management

| Luiz Oosterbeek, Laurent Caron (Eds.) |

ARKEOS 48

MAÇÃO, 2019

Arpheleia  
Ἀφέλεια



## RESILIENCE AND TRANSFORMATION IN THE TERRITORIES OF LOW DEMOGRAPHIC DENSITY

Studies in honour of Prof. José Bayolo Pacheco de  
Amorim, on occasion of the establishment of the  
UNESCO-IPT Chair on Humanities and Cultural  
Integrated Landscape Management

Edited by

Luiz Oosterbeek, Laurent Caron



INSTITUTO TERRA E MEMÓRIA



United Nations  
Educational, Scientific and  
Cultural Organization



UNESCO Chair in Humanities and  
Cultural Integrated Landscape Management,  
Polytechnic Institute of Tomar



ipt  
Instituto  
Politécnico  
de Tomar



This volume is edited as part of the Arpheleia International Association (<http://arphelaiaproject.org>), also as a contribution  
for the UNESCO-IPT Chair on Humanities and Cultural Integrated Landscape Management

MAÇÃO, 2019



INSTITUTO TERRA E MEMÓRIA

## FICHA TÉCNICA

ARKEOS | perspectivas em diálogo, nº 48 (volume 1)

Propriedade: Instituto Terra e Memória

Direção: Luiz Oosterbeek

Título: Resilience and Transformation in the territories of low demographic density. Studies in Honour of Prof. José Bayolo Pacheco de Amorim, on occasion of the establishment of the UNESCO-IPT chair on Humanities and Cultural Integrated Landscape Management.

Editores deste volume: Luiz Oosterbeek, Laurent Caron

© 2019, ITM e autores

Composição: Sara Garcês e ITM

Imagem de Capa: Sara Garcês

Impressão e acabamentos: Gráfica Almondina

Refª: Oosterbeek L. & Caron L. (Eds.) (2019). Resilience and Transformation in the territories of low demographic density. Integrated methodologies of human and social sciences for Integrated Cultural Landscape Management. Mação: Instituto Terra e Memória, série Arkeos, vol. 48 (1).

Tiragem: 500 exemplares | Depósito legal: 108 463 / 97

ISSN: 0873-593X | ISBN: 978-989-54041-4-8

ARKEOS é uma série monográfica, com edição de pelo menos um volume por ano, editada pelo Instituto Terra e Memória, que visa a divulgação de trabalhos de investigação em curso ou finalizados, em Pré-História, Arqueologia, Gestão do Património e Gestão do Território. A recepção de originais é feita até 31 de Maio ou 30 de Novembro de cada ano, devendo os textos ser enviados em suporte digital, incluindo título, resumo e palavras-chave no idioma do texto do artigo, em inglês e em português. Os trabalhos deverão estar integrados na temática do volume em preparação e serão submetidos ao conselho de leitores. A aprovação ou rejeição de contribuições será comunicada no prazo de 90 dias.

O presente volume é editado em versão impressa e em formato digital, de acesso livre. Os capítulos expressam exclusivamente as opiniões do seu autor.

Solicitamos permuta | On prie l'échange | Exchange wanted | Tauschverkehr erwünscht | Sollicitiamo scambio

### CONTACTAR

Instituto Terra e Memória, Largo dos Combatentes, 6120-750 Mação, Portugal  
itm.macao@gmail.com - [www.institutoterramemoria.org](http://www.institutoterramemoria.org) - [apheleiaproject.org](mailto:apheleiaproject.org)

MAÇÃO, 2019



# Cultural mapping as a regeneration tool for sparsely-populated regions<sup>1</sup>

CLÁUDIA PATO CARVALHO

HERMÍNIA SOL

**ABSTRACT:** Demographic sparsity poses major challenges to policy makers, essential service providers, as well as economic and cultural activity actors alike. Often equated with remoteness, rurality, and in certain cases, with harsh climate conditions these regions are frequently perceived as unattractive. This unattractiveness furthers their peripheral status and weakens their economic power. The fact that remoteness has a negative connotation prevents people, in general, from understanding that remoteness is not only about challenges, but also about opportunities. Those opportunities may emerge from a process of cultural mapping that can evaluate a community's uniqueness and strengths. In other words, periphery can also be about exquisite landscape and history, stories of resilience, as well as exceptional fauna and flora. Therefore, cultural mapping in sparsely populated regions can help promote local capital empowerment, and thus, contribute to a region's regeneration. As an example of this ambitious premise, two ongoing culturally related projects -- ARTERIA and MOVTOUR (with the activities Journeying the Screen I & II) -- will be used to illustrate an attempt to achieve this goal.

## 1. Introduction

It has been long recognized that peripheral regions suffer from numerous handicaps when compared with their more central counterparts. In general, periphery is usually equated with remoteness, underdevelopment, hardship and

<sup>1</sup> This research was funded by FEDER – the European regional development fund through the COM-PETE 2020 – Operational Programme for Competitiveness and Internationalization (POCI) and supported by FCT – the Portuguese Foundation for Science and Technology, within the project nr. 24068, MOVTOUR – Tourism and Culture with and for Society.

lack of opportunities. That, at least, seems to be the perspective behind the European Union Nomenclature of Territorial Units for Statistics (NUTS) given that it adopts a hierarchical division system based on the socio-economic worth of the EU territories. While it is virtually unquestionable that from an economic vantage point coastal regions are more attractive, it is also true that peripheral areas can also offer opportunities. That perception, however, requires a change of paradigm. One not so centered on economic gains but more on the peripheral and semi-peripheral regions' cultural, and geographical distinctiveness and on the identification of an array of culturally related resources that offer a distinctive character to that specific place.

With this in mind, two projects started to be developed in 2018 and 2017 by two Portuguese higher education institutions – ARTERIA, promoted by O Teatrão (a professional theatre company from Coimbra) and academically coordinated by the Centre for Social Studies of the University of Coimbra (CES), and MOVTOUR: Tourism and Culture with and for Society (hereafter referred to as MOVTOUR), promoted by the Tourism Laboratory of the Polytechnic Institute of Tomar. While having different core purposes and methodologies, both projects aim to draw attention to and explore semi-peripheral regions' creative and artistic resources, as well as their tourism potential. In this sense the two projects try to foster civic engagement through the identification of material and immaterial cultural resources. In a way, they both aspire to working with local communities in a manner that might get them to perceive the space they inhabit in a different way, promoting engagement, self-reliance, while hopefully accompanied by the emergence of regional pride. Overall, these processes wish to create contexts that emphasise territorial potential in terms of human, cultural, socio-economic and landscape resources as they can trigger self-esteem and lead semi-peripheral communities to envisage a possibility for reinvention. These approaches can then be identified as cultural mapping techniques as they have their main focus on the valorization of material and immaterial cultural resources. Bellow, we have tried to define the comprehensiveness of the “Cultural Mapping” concept.

Cultural mapping (CM) is a systematic approach to

identify, record and classify the cultural, material and immaterial resources of a community. According to Nancy Duxbury, W. F. Garrett-Petts and David Maclennan, it is an emerging field of interdisciplinary research and a methodological tool in participatory planning and community development. It aims to make visible the way that local cultural assets, stories, practices, relationships, memories, and rituals constitute places as meaningful locations. One of the main goals is to bring a diverse range of stakeholders into conversation about the cultural dimensions and potentials of place (Duxbury et al, 2015). There are four major purposes of cultural mapping. The first one is the consideration of cultural mapping as a tool for devising policies, cultural planning and tourist attractions. Cultural mapping is essential for effective cultural planning by sustaining and streamlining decision-making. It informs the municipality in identifying its cultural resources and creates an information base to identify opportunities and challenges. At the same time, it helps to define strategies for cultural development, contributing to economic and community development agendas. CM also offers continued support for planning and decision-making. It is essential for influencing cultural assets and considering opportunities for municipal planning and decision making. In addition, cultural mapping is privileged information about the territory in which it is generated. The spatial mapping of cultural assets (physical and human) displays how resources are distributed within communities and in the territory where they are grouped. Moreover, it also shows if there are gaps (excess, deficit or mismatch) in relation to other policy and planning issues. Cultural mapping increases awareness and access to material and immaterial cultural resources. One of the most consistent messages of the community involvement process in the Cultural Mapping processes is the lack of awareness, within the community, of the depth and breadth of the cultural resources and activities of the territory. Both projects, MOVTOUR and ARTERIA, integrate a roll of activities that try to address the lack of awareness about the resources of a specific community. These activities include civic workshops, cinema sessions, cultural reflective sessions, forums (and other examples of action-research initiatives) that include researchers, policy makers, citizens and activists.

The construction of basic, consolidated and articulated information on cultural resources (material and immaterial) gives cultural and social prominence to localities, positively influencing the perception that residents and institutions have about their local context. In this way, places and territories, especially those in the interior (as well as small and medium-sized cities) can promote the attraction of tourist flows to areas where there are usually difficulties in attracting visitors and tourists. In addition, positive influence on the cultural sector, which in most territories tends to be fragmented, is brought about from continuous cultural mapping efforts. The creation of an information base on cultural resources promotes the articulation between cultural groups and supports networking and collaborative work, essential elements for the construction of dynamic and sustainable local cultural communities. The cultural sector in most territories tends to be fragmented. The creation of an information base on cultural resources promotes the articulation between cultural groups and supports the networking and collaborative work, essential elements for the construction of dynamic and sustainable local cultural communities.

In addition, cultural mapping may be a strategy of involving residents and local agents (cultural and tourist) in order to participate in the definition of the profile of the cultural offer that different territories can bring to the visitor/tourist. In this case, communities are involved in the process of co-creating knowledge about a specific community by being involved in its cultural mapping process, identifying what is meaningful in a particular community. With this in mind, what follows is a presentation of each project and how they address different approaches of cultural mapping in sparsely-populated sites.

## **II. The case of ARTERIA**

Building on national and international research as well as on best practices in three fields - participatory cultural and community mapping, participatory governance in the field of culture, and collaborative design of arts intervention projects -, ARTERIA investigates, in the Central Region of Portugal, community and institutional strategies to address three important objectives that are operationalized in three different phases:

Phase 1 - international scans of leading practices, case studies, theory, analysis and evaluation in the three fields to compile and analyse methodologies and strategies that address the three strategic objectives, attending to issues of implementation, lessons learnt/transferability, and effectiveness in different contexts;

Phase 2 - three levels of intervention that happen in parallel and in interdependence. These three levels include: i) an update of the ongoing process of territorial mapping to collect cultural data about the profile of the Centro Region; ii) an action-research process that includes a pedagogical stream (in direct relation with students from the Universities and Polytechnic Institutes from the Centro Region, who will develop their masters and PhD thesis under the project) plus an action-research stream that involves scientific monitoring of the artistic creation (arts informed intervention) processes in the eight cities; and iii) monitoring and evaluation of a Cultural Programming Network in the Central Region and the process of its implementation. Attention will be directed to the different city contexts, and consideration of approaches intended to engage residents and visitors/tourists in the cultural activities;

Phase 3 - findings, data and materials generated will be brought together to inform the development of a co-designed practice-oriented toolkit and policy recommendations including feasibility for wider transferability and adaptation. ARTERIA overall objective is to contribute, both in a theoretical/research dimension and at the level of public and private practices, for better informed cultural policies, based on strategies of participatory governance and on the relation between tourism and culture.

Focusing on eight cities (Coimbra, Figueira da Foz, Viseu, Guarda, Belmonte, Fundão, Tábua and Ourém) the project aims to develop: i) strategies to best engage new audiences in cultural activities and democratize access to national cultural heritage in ways that enable community and regional development; ii) innovative participatory methodologies that articulate territorial arts-informed intervention and a new approach to knowledge production, which involves academic and community knowledge; and iii) new ways to combine tangible and intangible cultural

heritage with the tourist potential of culture, through the creation and evaluation of a Cultural Programming Network in the Central Region. In other words, ARTERIA was developed with a co-creation strategy in mind. Yet, it is a strategy that follows Ramaswamy and Ozcan's "conceptualization of co-creation as enactment of interactional creation" (2018, p. 197), in the sense that it allows for a broader sense of interaction rather than the prevailing and restricted consumption or Service-Dominant Logic approach (Majdoub, 2013). The same is to say that local communities are not perceived as customers or consumers by the promoters of the project but as participants whose contribution is vital to the progress and success of ARTERIA. As such, this project intends to provide creative participation tools so that all actors involved can experience artistic creation as a de facto democratic process, happening mostly in interior part of the Centro Region.

### **III. The case of MOVTOUR**

On a slightly different note, but likewise with a co-creation strategy in mind, the project MOVTOUR attempts to increase tourism culture knowledge amongst resident communities in order to add value to and preserve local heritage. Taking a cue from David Crouch, MOVTOUR regards tourism/leisure as a process rather than merely as a product. Tourism/leisure activities are about encounters between people, space, expectations, desires, amongst other possibilities. To put it differently, tourism/leisure activities are about 'practice' for they imply "complex human and social engagements, relations and negotiations" (Crouch, 1999, p. 1). Therefore, this project aspires to involve local communities in the process of understanding space (including the space they inhabit), not solely as a commodified geography, but as a geography of intersubjective interaction as well as a space for the practice of imagination.

Similarly to ARTERIA, MOVTOUR is also a multiple activity project which concentrates on the Médio Tejo region, with a special emphasis on the municipality of Tomar, and is funded by the European Commission's thematic Operational Programme Competitiveness and Internationalization. While comprising a broad set of

actions, we shall only focus on two of its activities – Journeying the Screen I & II – to support our argument. Located in the interior center of Portugal, the municipality of Tomar greatly relies on its Knights Templar heritage as a pull factor to attract tourists and has tourism as one of its major sources of revenue (Sol, de Brito, Coelho, Figueira, Pratt, & Lopes, 2017). This dependency on the Templar theme can lead to a state of economic vulnerability given that it mostly caters to a very specific and Templar-keen niche market. Bearing this in mind, the activities Journeying the Screen I & II aim at examining cinema’s drawing power in the region while, at the same time, suggesting that film tourism can be an alternative segment to be explored. This possibility becomes more relevant in sparsely populated territories as opportunities for economic growth and development aren’t that abundant. In order to do that, synergies amongst several actors were instigated for, in a CM perspective, the contribution of a large array of stakeholders is necessary to assess the viability of a tourism product in a given region. Therefore, one of the first events organized was a networking session that combined local entrepreneurs, film commissions, national and international researchers, local governing authorities, students and a representative of Turismo Centro Portugal (the regional entity, circumscribed to Portugal’s NUT II, responsible for promoting this region as a tourism destination). The intention being to explore the implications of putting emphasis on film tourism in the region. A subsequent event was the one-day international Colloquium Moving Pictures: Tourism, Cinema and Peripheral Areas, where the discussion was furthered and several examples, good and bad, of the impact of film tourism in a diversity of places all over the world were displayed and debated. This format successfully allowed for the involvement of undergraduate and graduate students of tourism courses in a multi-perspective forum that presented, discussed, demonstrated, and integrated key ideas regarding this emergent tourist segment.

The notion that films and TV series are a highly effective marketing strategy to attract tourists to specific destinations has been advocated by several researchers in the last two decades (Beeton, 2005; Roesch, 2009). The emotional bond that develops between the viewers and the story can, on the one hand turn the former into prospective

tourists as it may trigger “the desire to step into the shoes of a character and become part of a beloved story” (Reijnders, 2016, p. 687); on the other hand, it can also repel them entirely. A relevant piece of information in the present context given that present-day geographies of leisure are constantly being reshaped (Crouch, 1999).

As far as Tomar is concerned, both the city and the outskirts are no strangers to film crews. The region’s historical relevance along with its diverse heritage landmarks (architectural, cultural and natural), make it a favourite of film crews. The latest film project to choose Tomar as one of its settings was Terry Gillian’s *The Man who Killed Don Quixote* (2018). Given its well-known cast, a major impact is expected regarding the increase of film tourists visiting the city and more precisely the Convent of Christ where the shooting took place. With this in mind, the activities *Journeying the Screen I and II* have drawn a set of objectives which envisage to raise awareness regarding the region’s heritage value (tangible and intangible) for the film industry. Therefore, a work plan was devised for film-induced tourism as a long-lasting and value-adding type of tourism amongst local authorities as well as local entrepreneurs. In it, emphasis was placed on the power of films as marketing tools for they reach national and international audiences while also feeding their imagination. This last notion is particularly relevant given that, as pointed out by Stijn Reijnders (2016), film goers’ imagination is triggered by stories and storytelling strategies. In fact, Reijnders goes even further and considers that people’s perception of “reality” of a place is informed by the films’ story and characters. This argument is thus in line with Crouch’s idea that tourism/leisure activities are about encounters (even if of a virtual nature) and experiences rather than just about commodified exchanges.

Additionally, and as previously revealed, the aforementioned work plan contemplated the organization of networking sessions with the intention of promoting discussion amongst local authorities, film commissions and governmental representatives so as to provide clues on how to reach the film industry in order to further promote the region as a film set destination. Simultaneously, these sessions were also designed to serve as a means to present alternative tourism products, even if ephemeral, through films. Overall, these activities have the ambition to firstly,

instill in all actors involved in this project the perception that the act of going to the cinema is a leisure activity in itself; secondly, that it can have a major impact on people's imagination and in their realization of a given place; thirdly, that that realization may have economic repercussions, contribute to the development of a given region and even help tourism flows in Portugal; and lastly, that an on screen representation of the region may boost the local population's self-esteem, attract more tourists to Médio Tejo and, consequently, counteract its demographic decline and economic stagnation. For all that was said and presented, there is an evident connection between these cultural practices and approaches to cultural mapping with the focus on its potential to revitalize remote and peripheral territories.

#### **IV. Theoretical framework**

The two projects here presented develop critical research to provide input to alternative approaches to cultural tourism in its connection to cultural policy and practice, informing the shift from government to governance where the State works in partnership with civil society to co-create (Ortega and San Salvador del Valle, 2012) and co-manage in the public interest (Jancovich, 2015). 'Cultural governance' requires a broad analysis and socio-political contextualisation and a multidisciplinary approach that goes beyond the dialectical interaction between state-civil society-market and cultural organization (Weber, 2010). In the current moment states cannot cope alone with the social and cultural demands of diversifying societies. The shift from government to governance (Mercer, 2012) is still in process, the withdrawal of the state from public provision requires rebalancing and reshaping policies for cultural provision and a lack of identification between local communities and cultural practices requires building new socio-cultural connections. There needs to be different forms, levels and dynamics of interaction between diverse actors, and a redefinition of the roles and capacities they hold. These processes can also generate changes in the governance of culture and tourism, leading to changing policy and practice (Belfiore, 2016; Duxbury et al., 2017), including participatory decision-making and the direct involvement of users of cultural

heritage in social innovation through cultural mapping techniques adapted to different urban contexts (Duxbury et al., 2015 Ortega & Bayon, 2015). A renewed focus on the “public character of culture” seeks to address 'cultural governance' and reframe the 'public', as it implicates transversal involvement of different sectors of society and a democratized perspective on how culture can be accessed and influenced by the society at large (Council of Europe, 2017). ARTERIA and MOVTOUR propose the need for new forms of collaboration between research, community, industry and government sectors. For instance, *Journeying the Screen I and II*, besides promoting network sessions with local entrepreneurs, local government, policy-makers, film commissions and national government agencies, also organized six cinema screenings in a joint venture with Tomar's Cinema Society – a determinant stakeholder in this process given that it was responsible for organising the cinema program used in *Journeying the Screen I* –, with the aim of assessing the viewers impressions regarding the effect of the screened films in their future tourism destination choices. Some of the screenings were followed by a debate chaired by a specialist (either on creative tourism or in cinema) in order to instill interaction and dialogue with and among the cinema goers. Surveys were carried out at the end of each screening in order to evaluate the expected impact of each film (mostly road movies) in each individual viewer. This data is treated so as to determine if the viewers' options match the outcomes obtained in other international studies. Moreover, by inquiring of film-goers, either through the surveys or through the debates, the purpose was also one that was envisaged to raise awareness amongst all those who attended the screenings regarding the center region heritage and its potential as a more recurrent film set location. This kind of approach causes those involved to reflect upon their surroundings, evaluate their relationship with the space they inhabit and, ultimately, to decide on their ability to set things into motion with a view towards reinvigoration. Overall, and taking a cue from David Crouch, this methodological path allows for the emergence of a flirtatious attitude towards space by those who inhabit or visit it for “[f]lirting offers a means through which to explore the character of living spacetime through a number of threads that connect everyday living and our feeling and

thinking (Crouch, 2010, p. 1). As a result, “[f]lirting with space is a vehicle to explore the dynamics of what is happening and how that flirting can affect things” (Crouch, 2010, p. 2). Overall, the methodology is one that closely follows a CM approach aware that the cooperation and dialogue between diverse participants, from several walks of life, was being constantly encouraged so as to allow for the contrast and sharing of perspectives regarding a common topic: film tourism as a potential segment to be explored in the center region of Portugal.

On its end, ARTERIA, has been organizing, until the present in all the eight ARTERIA cities, two workshops with the community (using the focus group format). These workshops include a set of local forums where results are presented and where consultations are made with the local partners. This approach aims to secure scientific and community engaged support for the creation of the artistic ARTERIA intervention projects. In addition, a continuous monitorization of ARTERIA artistic processes involves a set of interviews with stakeholders (artists, cultural agents, municipalities and general coordinators). In parallel, a process of documentary collection of the creative processes (using video and photography) takes place. To add to the process, a Logbook is created for each city as a consequence from a direct observation of the artistic processes. Of note also is the importance of having included a mechanism of 'Audiences Survey' (AS) attesting to the impact of artistic creations and the Arteria network in structuring audiences. The other activity includes, during 2019-2020, the territorial cultural mapping of the Centro Region. A platform will be designed to be better adapted to integrate the tangible and intangible cultural mapping of the Central Region. The territorial mapping includes a systematic survey and characterization, while constantly updating (monthly surveys), the resources and cultural capacities existing in the cities integrated into the network and in its territories of closest influence.

Culture, generally understood, can be considered the “fourth pillar” of sustainable development (UNESCO, 2003b; UCLG, 2009), as the role of culture in sustainable development is about including a cultural perspective in all public policies. Cultural heritage represents a special form of symbolic capital and “heritage commons,” recognizing that governance structures are required to preserve and

enhance the immaterial wealth produced around cultural heritage, distinguishing between heritage itself and the economic value that can be extracted from it (Bazelman, 2014). Three key ideas underpin this theoretical framework: 1) the need to expand the concept of cultural heritage and to create opportunities arising from reconfiguring the concept of democratic practice by linking it to innovative participatory approaches; 2) to capitalise on the ground-breaking potential of the combined strategies of Collaborative Knowledge Generation and Knowledge to Action based on arts informed intervention; 3) the importance of Cultural Networks and their relation with territorial development.

### **A. Expansion of the Concept of Cultural Heritage.**

Cultural heritage (Jokilehto, 2005) is not isolated and must function in the context of numerous social links (Graham, 2002). We need to articulate and operationalize the link between participatory governance and cultural heritage thereby contributing to its sustainability and long-term development. Here we draw on the concept and practice of design for social innovation and sustainability, bridging the gap between local level participatory processes and official cultural policies as the field of culture often produces 'social innovation' which is not often recognized as such. Yet, systematic means to incorporate the results of participatory cultural mapping processes in cultural management and planning systems, which rarely happens.

We aim at questioning the definitions and concepts of 'Cultural Heritage' and using the cultural mapping opportunity to 'co-design' the research in terms of how participants view and 'use' culture in its various (tangible and intangible) forms. By interrogating definitions of 'Cultural Heritage,' we therefore plan to advance a new definition of 'Public Culture,' using cultural mapping and planning as instruments that can provide social innovation in the cultural heritage field, applying new participatory methodologies that can significantly improve its governance.

### **B. Collaborative Knowledge Generation (CKG) and Knowledge to Action (KTA), based on arts informed**

**interventions.** Furthermore, community learning skills, knowledge and capacities are often not developed sufficiently for them to become relevant for decision-makers, policy makers and academics in the creation of social innovation in the cultural heritage sector (Council of Europe, 2016). “New Audiences” and “Local Level Cultural Participation” have to be addressed and embraced in order to transform the artistic practice into a more participative process (Bishop, 2012). In order to make these types of projects a success, there is a need to integrate and develop capacity in decision-making processes, something that has generally proven to be an inefficient method of participation.

## V. Final Remarks

Despite having different missions, the projects ARTERIA and MOVTOUR share cultural mapping methodologies in the sense that they both advocate building strategies of local development based on participatory planning and on knowledge co-creation. While these regional improvement strategies are important for the democratic principles they entail, they are particularly relevant in sparsely-populated regions as they may help reverse the depopulation tendency that consistently affects those localities. Commonly afflicted by periphery related problems, and which the EU’s NUT structure acknowledges, such as: unemployment, remoteness, exodus, infrastructure deficit, low self-esteem, to mention just a few, locations such as the Center of Portugal (mostly as far as its inner sections are concerned) can benefit from projects such as ARTERIA and MOVTOUR for they question the notion of periphery at the same time that they provide the methodological tools for engaging local communities into rethinking their region and fighting precarity while doing so. These goals can be achieved in a plurality of ways. For instance, by providing clues regarding tourism and cultural products and, thus, assist in shaping more sophisticated and innovative alternatives to those already in existence; by raising awareness amongst the many community actors involved (local government representatives, stakeholders, higher education institutions, schools, policy-makers, the community in general, amongst many other possibilities)

for the need to actively intervene in decision-making processes; and by presenting artistic and cultural interventions as one of several possible reinvention and preservation strategies for peripheral as well as territories that have somehow got caught in a decaying process. This last reference is especially relevant since UNESCO has considered culture and the arts pillars for sustainable territorial development

Even though it is not yet possible to fully evaluate the effect that projects such as these have in the regions in which they are being put in practice, it seems fair to say that they are groundbreaking and a demonstration of resilience themselves, because they attempt to work with a model for territorial development that is still rarely used. Partly that derives from the fact that this model is time consuming, prone to encounter stumbling blocks given that radically opposing views seldom find common ground, and quite demanding as it forces all involved to take responsibility for the outcome of the decisions made. Nevertheless, it might be the way to go if democracy is to be fully exercised. As a last remark, it should be noted that this methodology is grounded on a Humanities perspective that agrees with that fostered by the project APHELEIA itself. In other words, it is based on the principle that problems such as depopulation, due to their complexity, must be solved by resorting to partnerships of different local agents and stakeholder working together, as no single category of partner is sufficient to offer possible solutions for low density territories in an integrated way.

### ***Bibliography***

- Alzahrani, D. (2013). The adoption of a standard definition of cultural heritage. *Soc.Sci.& Humanities*, vol. 3 (1), pp. 9-12.
- Bazelman, J. (2014). *The Valuation of Cultural Heritage: A Road Map*. Amsterdam: Dutch Heritage Agency.
- Beeton, S. (2005). *Film-induced Tourism*. Clevedon: Channel View Publications.
- Belfiore, E. (2016). Cultural policy research in the real world: curating “impact”, facilitating “enlightenment”. *Cultural Trends*, vol. 25 (3), pp. 205-216.

- Bishop, C. (2012). *Artificial Hells: Participatory Art and the Politics of Spectatorship*. London: Verso.
- Council of Europe (2016) *High-level launch of the Indicator Framework on Culture and Democracy (IFCD)*. Brussels: Council of Europe.
- Council of Europe (2017). *Indicator Framework on Culture and Democracy: Investigating the link between culture and a democratic, open and trusting society*. Brussels: Council of Europe.
- Crouch, D. (1999). *Introduction*. In D. Crouch (Ed.), *Leisure/Tourism Geographies: Practices and geographical knowledge*. London & New York: Routledge, pp. 1-16.
- (2010). *Flirting with Space: Journeys and Creativity*. Surrey: Ashgate.
- Duxbury, Nancy; Garrett-Petts, W. F.; MacLennan, David (Eds.) (2015). *Cultural Mapping as Cultural Inquiry*. New York/London: Routledge
- Duxbury, Nancy; Kangas, Anita; De Beukelaer, Christiaan (2017). Cultural policies for sustainable development: Four strategic paths. *International Journal of Cultural Policy*, vol. 23 (2), pp. 214-230.
- European Union. (2015). *Regions in the European Union: Nomenclature of territorial units for statistics NUTS 2013/EU-28*. Retrieved from: <https://ec.europa.eu/eurostat/web/nuts/background>
- Graham, B. (2002). Heritage as knowledge: Capital or culture? *Urban Studies*, vol. 39 (5-6), pp. 1003-1017.
- Jancovich, L. (2015). The participation myth. *International Journal of Cultural Policy*, vol. 23 (1), pp. 1-15.
- Jokilehto, J. (2005), *Definition of Cultural Heritage: References to Documents in History*, available at: [http://cif.icomos.org/pdf\\_docs/Documents%20on%20line/Heritage%20definitions.pdf](http://cif.icomos.org/pdf_docs/Documents%20on%20line/Heritage%20definitions.pdf).
- Majdoub, W. (2013). Cultural Sites and their Management: Co-creation of Value or Co-creation of Experience. In: R. Raj, K. Griffin and N. Morpeth (Eds.), *Cultural Tourism*. Wallingford, Oxfordshire: CABI International, pp.53-63.
- Mercer, C. (2012). *From data to wisdom: Building the knowledge base for cultural policy*. 11th Annual Experts Assembly of the Council of Europe /

- ERICarts, Helsinki.
- Ortega, C, and San Salvador del Valle, R. (2012). *Key co-creation and co-responsibility in the governance of cultural, in The Cultural Component of Citizenship, an inventory of challenges*: Brussels.
- Ortega Nuere, C.; Bayón, F. (2015). Cultural mapping and urban regeneration: analyzing emergent narratives about Bilbao? *Culture and Local Governance*, vol. 5 (1-2), pp. 9-23.
- Ramaswamy, V., & Ozcan, K. (2018). What is co-creation? An interactional creation framework and its implications for value creation. *Journal of Business Research*, vol. 84, pp. 196-205. doi:10.1016/j.jbusres.2017.11.027
- Reijnders, S. (2016). Stories that move. Fiction, imagination, tourism. *European Journal of Cultural Studies*, vol.19 (6), pp. 672-689.
- Roesch, S. (2009). *The Experiences of Film Location Tourists*. Bristol: Channel View Publications.
- Sol, H., de Brito, M.P., Coelho, J.P., Figueira, L.M., Pratt, C., & Lopes, E:R. (2017). Rooting a new event in its place: the case of Festa Templária, Tomar, Portugal. *International Journal of Event and Festival Management*, vol. 8 (3), pp. 324-345.
- UCLG (United Cities and Local Governments) (2009). *Culture & sustainable development: Examples of institutional innovation and proposal of a new cultural policy profile*. Barcelona: UNESCO.
- UNESCO (2003a) *Convention for the safeguarding of the intangible cultural heritage*. Paris: UNESCO;
- UNESCO (2003b). *Culture and sustainable development: Institutional innovation & cultural policy*, Barcelona: UNESCO.
- Weber, R. (2010). *What governance for culture and the cultural sector?*, Working paper, Euro-American Campus in Las Palmas, G.C.