



Communities in Transformation: arts, crafts, materialities

This will be a 10 days seminar, involving lectures, workshops, experimental practices, artistic exhibitions and performances and the first edition of a Biennial of archaeological and traditional crafts. The program will include activities involving over 70 archaeologists, craftspeople, artists and other researchers, from Europe, Africa and Southern America. Activities include several transformative and transdisciplinary exercises, illustrating processes of knowledge co-design and co-construction, which express cultural diversity and humanistic convergence.

The whole seminar is structured as a contribution for research on integrated landscape management for sustainability, looking in particular to how crafts and arts, and their material outputs, play a role in the social and cultural transformation of communities. The topic has been chosen also in relation to the 20th anniversary of the Convention on the Protection and Promotion of the Diversity of Cultural Expressions and is organized bringing together three main European Commission supported networks, which organize different panels, round-tables and workshops.

A dimension of dialogue of perspectives within and beyond Europe is structured in partnership with the project AMIGO, supported by the

European Commission (Erasmus + KA1, contract 2022-1-PT01-KA171-HED-000075162), which involves the participation of the Polytechnic Institute of Tomar and Universities from Burkina Faso, Cape Verde, Montenegro, Namibia, Nigeria and Senegal. A strong focus will be put on the relation between heritage, archaeology and the arts, their relation to resilience and adaptation mechanisms, including the economic dimension.

The seminar includes a Transformation Campus, involving three workshop blocs and artistic practices. These workshops are designed as key moments of reflection, inspiration, and collective conception, where participants are invited to share their experiences, ideas, and projects. Structured around three main themes, they aim to explore and shape the tools and methods of tomorrow, embedding transformative artistic practices within territorial dynamics. More than just an exchange, these workshops function as living laboratories, weaving together bouquets of action models, tools, and intervention strategies—as enduring and resilient as bellflowers rooted in their ecosystems. Like an Ikebana arrangement, where each element finds its place in a harmonious composition, each workshop will provide a space for experimentation, allowing new forms of interaction to emerge between artists, researchers, and change-makers. The Transformation Campus is part

of the project *Transformative Territories*, supported by the European Commission (Creative Europe, contract 101130934 — T T), involving as partners: COAL (coordinator), Parti Poétique, Campo Adentro, Art Dialogue, Locus Athinon and Instituto Terra e Memória.

The seminar will pay special attention to sound and music, in the context of museums, in its cognitive and experimental dimensions. This will include lectures and a workshop, with performances, and is articulated with the project *EuroMuse*, supported by the European Commission (Creative Europe, contract 101174046 — EUROMUSE), involving as partners: Earth (coordinator), Centar za Primenjenu Muziku, Museo dei Bambini Societa Cooperativa Sociale, Kotsanas Museum of Ancient Greek Technology, Municipio de Mação, IEMA-Greek Music Information Centre, Mapa das Ideias, Muzej Nauke i Tehnike – Beograd and Universita Telematica Pegaso.

Other networks will also be involved, namely the European project HERIT AWARE with the Muséum National d'Histoire Naturelle from Paris – MNHN (supported by the European Commission, contract Erasmus + 2023-1-FR01-KA220-HED-000153092), the project RA3I on rock art and artificial intelligence (supported by the Portugal 2030 – Centro programme) , the Erasmus Mundus Master in Quaternary and Prehistory, with the universities of Ferrara, Tarragona, MNHN and Philippines Diliman (supported by the European Commission, contract ERASMUS-EDU-2024-PEX-EMJM-MOB-101177274 — IMQP) and the strategic project of the Geosciences Centre (supported by the Portuguese Foundation for Science and Technology).

The outcomes of the Seminar will be published as a contribution for the UNESCO program BRIDGES (in partnership with the UNESCO-IPT Chair in Humanities and Cultural Integrated Landscape Management) and for the UN Decade of Sciences for Sustainable Development.

Organization:



In the context of:



With the support of:



Program

Wednesday 2	Thursday 3	Friday 4	Saturday 5	Sunday 6
Arrival of participants	Pannel 1: Insights from heritage and the arts 9h30 Francisca Raimunda Nogueira MENDES: Culture and Fashion: the creation of fashion products based on crafts from Ceará 10h00 Lassané TOUBGA, Epistèmè and perspectives of fifty years of archaeological and prehistoric research in Burkina Faso	Pannel 3 : Archaeological sites and beyond 9h30 Djidere BALDE : Dynamiques socio-culturelles et économiques des communautés locales dans l'exploitation des amas coquillers de la Basse Casamance 10h00 Emma Haitengi (nee Imalwa): Beyond the excavation pit: Archaeological heritage and the role of the National Museum of Namibia	Pannel 5: Heritage, Arts and Mediation 9h30 Davide DELFINO, Camilla CRIACO: Archaeology, Arts and Crafts for Research and Education. The Experience in Southern Italy's Molise with Archaeometallurgy, and Conceptual Art in Molise's State Museums 10h00 Djibril THIAM, Archaeological sites and the views of local populations: the case of Guinea Bissau and the Republic of Guinea	TT Creative Assembly 9h30 Hugo GOMES - Inspiring projects of environmental and artistic regeneration - Collective Creation workshop: "The Told Landscape"
	Coffee-break	Coffee-break	Coffee-break	Coffee-break
	Pannel 2: Adaptations 11h00 Virginia LATTAO: Human Resilience and Adaptation to the Palaeoclimate in Central Portugal 11h30 Sih Natalia SUKMI, What to preserve? The discourse of the (re)production of local knowledge and activism for prehistoric heritage sustainability 12h00 Debate	Pannel 4: Communities, culture and sustainability 11h00 Judite da Encarnação Medina do NASCIMENTO, Local sustainable development, based on traditional knowledge and historical and archaeological heritage. The case of Cidade Velha, in Cape Verde 11h30 Yesaya SANDANG, Community Water Heritage: Bridging Tradition and Resilience for Sustainable Water Management 12h00 - Milica MUHADINOVIC: Sustainable development and circular economy	11h00 Hantissié Hervé FARMA, The heritage legitimacy of archaeological sites in Burkina Faso: the case of the Ruins of Loropéni (World Heritage) in the southwest of Burkina Faso 11h00 Ana Isabel FREITAS : Voices in Motion: Music as an Agent of Identity and Transformation 12h00 Inês CÂMARA: Diversity Dreams, Institutional Nightmares: Can Museums Fail Forward?	11h30 Marco Revelli BEAUMONT, Hugo GOMES and Sara GARCÊS: Herit-Aware: a Serious Game for Heritage
12h00 Lunch	13h00 Lunch	13h00 Lunch	13h00 Lunch	13h00 Lunch

Wednesday 2	Thursday 3	Friday 4	Saturday 5	Sunday 6
<p>14h30 Registration 15h Luiz OOSTERBEEK: The scope of APHELEIA in 2025</p> <p>15h30 Mauricio GASTELLO MORALES, Ancient Huacas, Modern Meanings: The Role of Lima's Archaeological Heritage in the Contemporary City</p> <p>15h45 Hussain GHULAM: Bronze Tools and weapons of Pakistan (Indus Valley Civilization)</p> <p>16h00 Alein MISCHA DE GUZMAN, Inside the Sacred Stones: Malta's Megalithic Art as a Guide for Neolithic Spirituality and Ritualistic Practices</p> <p>16h15 Sara Garcês: RA3I - Artificial Intelligence and gesture: a project on rock art</p>	<p>15h00 Round-table 1: Individual or Collective creativity? - Celeste Maria Ferreirinho AFONSO: <i>Community</i> without Community: Franz Kafka and the Paradox of the Common - Rufus MALIM: Communities in Transformation: Cultural Shifts in Mongolia Through Economic, Social, and Psychological Lenses</p>	<p>14h30 Marco Revelli BEAUMONT, Hugo GOMES and Sara GARCÊS: Herit-Aware: a Serious Game for Heritage</p> <p>15h00 R. Valentim, L. B. Gasques and André Soares: Hands that mold: Art, Crafts and Archaeology on The Rock Trail, Brazil.</p>	<p>14h30 Main ceremony L.Oosterbeek – The role of arts and crafts in cultural landscape management</p>	<p>14h30 Kenia RIBEIRO: Photo Road-Trip in Mação Village (field workshop)</p>
Coffee-break	Coffee-break	Coffee-break	15h30 Coffee-break	Coffee-break
<p>17h00 Inauguration of the Exhibition resulting from the UTOPIA photography contest and delivery of "prizes".</p>		<p>ITM: 15h30 André SOARES: ceramics workshop. 17h00 Visit to the Museum of Prehistoric Art and Archaeosocial Park of Mação</p>	<p>16h00 Inauguration of the Exhibition "Father António Pereira de Figueiredo", on his 300 anniversary (Gallery of the Cultural Center)</p>	<p>16h30 Inauguration of the Exhibition by Kenia RIBEIRO "Fogo e Renascimento - A paisagem sagrada de Mação" (Museum) 17h00 António Martiniano VENTURA: Contact zone: the city between the past and the future 17h30 Margherita PEVERE: Reflections on the "Lament" project</p>
Dinner	Dinner	Dinner	Dinner	Dinner
			21h30 Concert by the Philharmonic Band Orchestra of Mação	21h00 Hand Pas (venue: Museum)

Monday 7	Tuesday 8	Wednesday 9	Thursday 10	Friday 11
9h30 Maurizio QUAGLIUOLO: Communities in Transformation - arts, crafts, materialities": material/immaterial domains and their inseparable unity	9h30 WORKSHOP 3 Sustainability through modes of engagement and coalition-building. THEME 4: Engaging audiences	Pannel 6: Creativity and reflection 9h30 Ana Marta CLEMENTE: Arts & crafts and the territory - two case studies in Cape Verde and Portugal 10h00 Tavros' Arty Lecture-Performance – a reflection n the first Creative Assembly,	Pannel 7: EUROMUSE 9h30 Alexandar V. MARKOVIĆ: - THE EUROMUSE PROJECT - Applied Music for Museums: Elevating Audience Experience and Exhibit Presentation	9h30 Round table 3: Arts, Heritage and Economy - Nuno Guimaraes da Costa, UNESCO chair in Humanities and Cultural Landscape Management at Excelia BS - Romeo HANXHARI: The potentials of the cultural routes of the Council of Europe in Albania - António Louro – The AIGP project in Mação
Coffee-break	Coffee-break	11h00 Coffee-break	10h30 Coffee-break	11h00 Coffee-break
10h00 WORKSHOP 1: What Can Art do for the Transformation of Territories? Modes of action. INTRO: Rethinking the need for art (artists?) to build society: changing our representations THEME 1: Investigating through the arts	THEME 5: Creating a shared culture THEME 6: Building alliances	11h30 Kenia RIBEIRO: Road-trip part II	11h00 Ari de CARVALHO: Museology of Sound—Sound as Heritage, sound as a museological object 11h30 Steven HARTMAN: Coastal tales	11h30 Nuno Guimarães da COSTA, Some notes on the Apheleia Conference Series 2025. 12h00 Closing session
Lunch	Lunch	Lunch	Lunch	Final Lunch
14h30 Artistic Performance by Yeva KUPCHENKO 15h00 WORKSHOP 2: Assessing impacts and economic models THEME 2: Assessing the transformative effects of TAPs THEME 3: Identifying institutional and economic levers	14h30 Round-table 2: Does Culture Need Its Own SDG? Chair: John CROWLEY Participants: Inês CÂMARA, Emma HAITENGI, Nathalie Blanc, Nuno Guimarães da COSTA, Luiz OOSTERBEEK	14h30 Visit to the artwork Chaimite, by António COLAÇO, followed by Workshop of contemporary art at his atelier.	14h30 Biljana JOKIĆ and Ivana LUKOVIĆ: Psychological effects of applied music in museums 15h00 Fernando COIMBRA: Rhythms and percussion since Prehistory till the present times (Workshop). - 15h40 Meenakshi DUBEY-PHATAK: Music and songs at rock art sites in Central India - 16h00 Erika ROBRAHN GONZÁLEZ: Indigenous music of Mato Grosso (Brazil) - 16h30 George NASH: Careful whispers: manoeuvring through a cave system using sound.	Departure of participants
Coffee-break	16h00 Coffee-break	Coffee-break	Coffee-break	
18h00 Artistic Performance by Julie NAVARRO	16h30 Artistic performance by Thierry BOUTONNIER 17h30 Artistic performance by Stephanie SAGOT	16h00 APHELEIA GA meeting	17h30 Noelia Priego Cecilia (musical performance): Ave Maria (Caccini); Lascia ch'io pianga (from Rinaldo, Händel)	
20h00 Dinner at the Mação School Restauration course	Dinner at ITM: Brazilian Churrasco	Dinner	Dinner	

Abstracts

Alein MISCHA DE GUZMAN, International Master Quaternary and Prehistory student, Instituto Politécnico de Tomar

Inside the Sacred Stones: Malta's Megalithic Art as a Guide for Neolithic Spirituality and Ritualistic Practices

The megalithic art present in the ancient temples of Malta – such as paintings, engravings and sculptures – offers a crucial insight into the ritualistic behavior and activities of the islands' Neolithic society. These artistic features and artifacts represent the community's reverence to fertility rituals, veneration to their ancestors and possibly shamanistic practices that allow mind-body trances. The artwork incorporated in the architectural design of the temples also hint at the involvement and utilization of acoustics and light as parts of the ceremonies. The spatial placement of the spiral motifs, animal figures and anthropomorphic representations implies their role in guiding ritualistic activities as they often appear in areas of high importance. This research aims to build a connection between Malta's megalithic art and the ritualistic traditions of its Neolithic society, understanding how visual factors have aided their religious and ceremonial life.

Bio-note: Erasmus Mundus IMQP student, specializing in megalithics, megalithic art and archaeo-tourism, with a strong foundation in architecture and archaeological research. Expertise includes interior and utility planning, excavation, documentation, and multimedia design, combining technical proficiency with creative innovation. Skilled in AutoCAD, SketchUp, Lumion, ArcGIS, and Adobe Suite, with a strong ability to visualize and construct both physical and digital environments. Experienced in the fields of architecture and archaeology bringing a multidisciplinary approach to heritage studies. As a licensed Architect and Utility Engineer, integrating structural knowledge with cultural preservation to advance research and conservation efforts.

Alexandar VI. MARKOVIĆ, Centre for Applied Music

Applied Music for Museums: Elevating Audience Experience and Exhibit Presentation

Originally composed applied music for museums (synomusic), a rare yet innovative concept, is becoming an influential tool for enhancing museum exhibitions. Synomusic, a subgenre of applied music, involves crafting original compositions specifically designed to complement the content, space, and exhibits of a museum, creating a unified ambient experience. This approach aims to deepen visitors' engagement by fostering a sensory connection between the exhibits, the space, and the audience. The composition process follows a detailed methodology involving research into the collection, acoustics, and the unique characteristics of each exhibit, along with music production and synchronization for continuous playback. Pilot research in the Museum of Science Belgrade by the Center for Applied Music provides valuable insights into the role of applied music in museums and its potential for developing new models of audience engagement in the digital age. By transforming the exhibition into a cohesive and immersive experience, synomusic not only amplifies the aesthetic and emotional impact of the exhibits but also shapes the overall museum experience, offering new ways to present and communicate museum content, thus paving the way for the new EUROMUSE concept.

Bio-note: Art historian, composer, founder and director of Earth PR and the Centre for Applied Music. With extensive experience in business and cultural communication, he specializes in client reputation management. His expertise is centred on the influential role of applied music in galleries and museums, with a particular emphasis on enhancing communication content presentation and fostering audience development. A lecturer and innovator, he was awarded the first prize by the City of Belgrade for his patent 'System and Method for Decoding and Transposing Visual into Musical Composition from Artistic Painting'. He is the lead manager of the 'EUROMUSE' project.

Voices in Motion: Music as an Agent of Identity and Transformation

This presentation explores the musical moments captured in the documentary *"Lá em Baixo"* as a means to reflect on how music contributes to the construction of cultural identities and the fostering of connections in migratory contexts. Developed as part of a practice-based research project, the film highlights Portuguese folklore groups in France, showcasing music as a vital medium for preserving traditions and adapting to new cultural settings. Through selected footage from the documentary and critical reflections, the session will illustrate how music bridges generations and geographies, anchoring communities in their cultural roots. A participatory activity will engage attendees in creating narratives inspired by the musical moments presented, encouraging dialogue on music's role in cultural identity.

Bio-note: Doctoral candidate at Université Paris Nanterre, member of CRILUS. Holds a Master's in Cinematic Project Development – Post-Production Technologies (ESTC, Lisbon). Visual artist and documentary filmmaker with academic and artistic training from FBAUP and Accademia di Belle Arti di Bologna. Research and practice focus on art, memory, and cultural identity in transnational contexts between Portugal and France.

Ana Marta CLEMENTE

Arts & crafts and the territory - two case studies in Cape Verde and Portugal

As part of doctoral research into vernacular architecture this study looks at the cultural manifestations of communities and their relationship with the territory, questioning the transmission, valorisation and dissemination of traditional knowledge. The research broadens the field of architecture by considering the experiences and interactions of communities with their natural resources, based on two case studies, in Cape Verde¹ and Portugal².

The analysis is structured along three axes: 1. challenges to the inventorying and musealisation of traditional know-how and analysis of digital technologies for preservation and dissemination; 2. Interconnection between traditional know-how and territory, emphasising community heritage and local natural resources; 3. Contemporary relevance of vernacular and artisanal knowledge, analysing the issues of its transmission and potential for responding to current challenges. With a focus on arts and crafts as expressions of collective knowledge, integrated into the environment and available resources, their relevance as an endogenous response to contemporary demands for environmental, social and economic sustainability is emphasised. This knowledge related to vernacular construction, living and landscape modelling is a precious collective heritage. Recognising these practices as intangible cultural heritage, highlights the need for their protection and enhancement to ensure their continuity and impact in the present.

António Martiniano VENTURA, Paisagem Adjacente

Contact zone: the city between the past and the future. Photography as an aesthetic and artistic mediation of a transition process in the urban landscape

Photography, as a technique for recording and representing reality, is also often called upon to provide proof, demonstration or constitute itself as a testimony of this reality. But photography should also be able to help us better understand, imagine, and interpret the realities thus represented.

The requalification of Flecheiro, a riverside space in the city of Tomar, which was abandoned and is now the city's new park, exposed the urban limits of Tomar, which now show the abandonment and decay that has been happening there over the last 30 years. In this periphery, a zone of contact and transition, the challenge of inevitable changes can already be foreseen, imposed by the evident tension resulting from the confrontation between this old urban decay and the recent qualification that gave rise to the new park.

Bio-note: Specialist in Audiovisuals and Media Production – Photography, from the Polytechnic Institute of Tomar, where he was professor of Photography and proponent and director of the Course in Photography. He was a member of the Coordinating Committee of the Center for Photography Studies in Tomar, CEFT - Casa dos Cubos, between 2018 and 2024. He is president of the board of the cultural association Paisagem Adjacente, a partner of CEFT - Casa dos Cubos, responsible for proposing and executing the Activity Plan of this center, 2025.

Ari de CARVALHO, Instituto Terra e Memória, Centro de Geociências

Museology of Sound—Sound as Heritage, sound as a museological object

Let us consider sound in its broadest sense, not just the sound produced by man.

In the same way that we record everything related to our planet and the universe we inhabit, sound is a constitutive element of our lives. With greater or lesser awareness of its existence, it surrounds us.

How can we bring this orchestra of the universe to the museum?

Bio-note: Researcher at Earth and Memory Institute, Ari de Carvalho has a 32-year curriculum in sound design, music composition, direction, and teaching. Researching sound and human behaviour and sound for the last 15 years, as well as being open recently to research on archaeoacoustics with Professor Fernando Coimbra.

Biljana JOKIĆ and Ivana LUKOVIĆ

Psychological effects of applied music in museums

Our pilot quantitative and qualitative study revealed multiple benefits of originally composed music on visitors' experiences. Interestingly, this music influenced all key psychological domains: emotion (enhanced mood), cognition (improved memory and learning), and motivation (stimulated play and action). Museum visitors reported another unique benefit—being immersed in the world of artifacts and transcending everyday reality—which reduced stress, restored energy, and enhanced well-being. Our findings align with previous research on the contributions of museums and music to well-being. As expected, these effects were amplified in multimodal settings, where museum artifacts were presented along with music specifically composed for the exhibition. Based on this pilot study, we have developed an extended international research study as part of the EUROMUSE project, coordinated by Earth PR and the Centre for Applied Music, and financed by the European Education and Culture Executive Agency (EACEA)/European Commission.

Bio-notes: Biljana Jokić, Ph.D., is a psychologist, psychotherapist, and researcher specializing in personality, social cognition, and mental health, with a particular focus on embodiment and emotion. She is also a docent/assistant professor of psychology at FEFA Metropolitan University and the Faculty of Media and Communication, Singidunum University, Belgrade.

Ivana Luković, MSc., is a master psychologist and an Oxford graduate with diploma obtained specifically in the field of research methods. She is a senior researcher and consultant with multiple research specializations and extensive experience with both business and cultural projects. She is also a licensed practicing psychotherapist.

Celeste Maria Ferreirinho Afonso, PhD in Heritage, Technology and Territory (DPTT) Autonomous University of Lisbon and Polytechnic Institute of Tomar

Community Without Community: Franz Kafka and the Paradox of the Common

Franz Kafka's microstory *Community* expresses the paradox of the "common" - at once affirmed and emptied of meaning. What holds together those who belong to the community remains an enigma, and the very existence of the collective seems to remain undefined. Suspended between presence and absence, communion and exclusion, this paradox echoes contemporary debates on community. By unsettling the relationship between the collective and its impossibility, Kafka anticipates reflections on belonging, exclusion, and the fragility of communal bonds.

Bio-note: PhD candidate in Heritage, Technology, and Territory, specializing in Heritage, Technologies, and Cultural Landscapes at the Polytechnic Institute of Tomar (IPT) and the Autonomous University of Lisbon (UAL). Her research interests include Cultural Heritage, the sustainability of territories through culture, UNESCO Networks, and Communities.

Davide DELFINO, Ministero della Cultura/ Parco Archeologico di Sepino-Direzione Regionale Musei Nazionali Molise;
Camilla CRIACO, Università degli Studi Genova, Dipartimento di Chimica e Chimica Industriale

Archaeology, Arts and Crafts for Research and Education. The Experience in Southern Italy's Molise with Archaeometallurgy, and Conceptual Art in Molise's State Museums

As part of the 2024-25 activities program, we will present the results of two projects: 1) "Archaeometallurgy of Pentrian Samnium", was a research project focused on museum storytelling starting from archaeometrical research with experimentation part carried out in the Marinelli Pontifical Bell Foundry in Agnone; 2) exhibition "Abstractions of archaeology: wings" concerned the work of archaeologist and visual artist Hanne Blitz, a collection of abstract pencil drawings, inspired by the shapes of archaeological objects

Bio-note DD: PhD in Quaternary and Prehistory, specialist in European Protohistory, is archaeologist officer at the Italian Ministry of Culture and director of the Archaeological National Museum of Campobasso and head of Educational Service bureau of Archaeological Park of Sepino-DRMN of Molise. President of the Scientific Commission "Archaeological Heritage Policies and Management Structures" of UISPP and member of Q&P Group of Geociences Center of University of Coimbra

Bio-note CC: PhD student In Chemical Sciences and Technologies, Master in Methodologies for the Conservation and Restoration of Cultural Heritage, Bachelor in Archaeology. Specialist in metallurgy for cultural heritage, specialized in copper-based alloys.

Djibril THIAM, University Assane Seck of Ziguinchor / Sénégal

Archaeological sites and the views of local populations: the case of Guinea Bissau and the Republic of Guinea

Archaeological research in Guinea Bissau and the Republic of Guinea has shown the presence of sites of great value in terms of research prospects. However, local populations are unaware of the importance of the sites and their heritage values, and do not identify with them. The lack of will on the part of the state authorities, the insecurity linked to political instability and the absence of active archaeologists explain this situation.

Bio-note: Doctorate in Prehistoric Archaeology_ Assistant Professor of Archaeology at University Assane Seck of Ziguinchor. Fieldwork experience, Basse Casamance/ Senegal, Guinea Bissau, Guinea Republic. Honors and academic awards : Laureate of the Rainier III research grant Albert 1er Prince of Monaco Foundation– Mobility Grant AUF_ MNHN Fieldwork Support.

Djidere BALDE, University Assane Seck of Ziguinchor / Sénégal

Dynamiques socio-culturelles et économiques des communautés locales dans l'exploitation des amas coquillers de la Basse Casamance

En Basse Casamance, la présence d'amas coquillers est attestée depuis la période protohistorique, soit à environ 200 BC. Ils sont localisés dans un environnement de mangrove où sont pratiquées l'essentielle des activités de collecte de mollusques par les communautés locales. Dans cette optique, certains sont exploités pour construire des digues ou d'habitations, développant ainsi un commerce parallèle, tandis que d'autres sont utilisés comme des lieux de cultes.

Bio-note: Doctorate in Prehistoric Archaeology_ Assistant Professor of Archaeology at University Assane Seck of Ziguinchor. Fieldwork experience, Basse Casamance/ Senegal, Guinea Bissau, Moustéroïd of the Cap-vert Peninsula, Preventive archaeology in the mining area of Senegal.

Emma HAITENGI (nee Imalwa), Department of Humanities and Arts at the University of Namibia

Beyond the excavation pit: Archaeological heritage and the role of the National Museum of Namibia

Archaeological heritage in Namibia comprises sites and artefacts and is protected under the National Heritage Act (NHA), No.27 of 2004. The National Museum of Namibia (NMN) is the legal repository for archaeological materials in the country and is estimated to hold more than 400 000 individual artefacts. Although the NMN has made good efforts to

maintain and manage the archaeological materials, it has not attracted significant attention outside the academic circles. My intention here is to show why the NMN has remained a passive repository and has not shifted to the curation of relationships among objects and people. This paper shows that the main reason for the low levels of awareness amongst community stakeholders is the result of shortcomings to enact a museum legislation and implementation of official policies. The paper recommends to policymakers a series of measures more geared towards creating awareness of the discipline of archaeology by NMN, National Heritage Council and professional archaeologists that assist the NMN to position itself as a model of archaeological heritage management on a national level. This study is based on my personal experience as the curator of archaeology at the NMN for almost ten years and as a recurring researcher thereafter.

Bio-note: Lecturer since 2019 in the Department of Humanities and Arts at the University of Namibia (UNAM). I teach archaeology, heritage management and history. In addition to my lecturing duties, I have been the section head for Historical Studies in the Department since 2021. From 2017 to 2019, I worked as a Research Officer (UNAM) for the Namibia History Project, which aimed to document the history of Namibia by Namibians. Before working at UNAM, I worked as a Curator of Archaeology at the National Museum of Namibia from 2009-2017. My academic background is multidisciplinary, covering the humanities, social and natural sciences. I hold a doctorate Degree in Quaternary, Materials and Culture from the University of Trás-os-Montes e Alto Douro (Portugal), Master of Science "Science of Nature and Man" from the Muséum National d'Histoire Naturelle (Paris, France) and a Bachelor of Science degree from Rhodes University in South Africa. My PhD dissertation and my Master thesis resulted in publications which have received significant attention being cited by many scholars because of their originality and scientific merits. My areas of expertise are archaeology, cultural heritage management, history and museology. My professional activities outside my work include serving on several committees of the National Heritage Council of Namibia Board.

Fernando Augusto COIMBRA, Museu de Arte Pré-Histórica de Mação, Instituto Terra e Memória, Centro de Geociências.

Workshop: Rhythms and percussion since Prehistory till the present times

The workshop starts with a presentation about the origins of percussion and rhythm in the Palaeolithic. It continues with the contribution of sedentary life for creating new percussion instruments such as clay drums, among others. A second part consists in a drumming session with replicas of the mentioned drums, together with other available percussive instruments, where the public will have the opportunity of participating.

- Multisensorial experiences (exhibition), Ari de Carvalho
- VIDEO: Music and Songs at Rock Art Sites in Central India (India), by Meenakshi Dubey-Phatak (15 min, online)
- Indigenous music of Mato Grosso, Brazil (30 min, online), Erika Robrahn González
- Careful Whispers: Manoeuvring through a cave system using sound (20 min), George H. Nash

Bio-note: F- Coimbra is an expert in Archaeoacoustics, with fieldwork in several Neolithic chambers from Portugal and Malta (Hal Saflieni Hypogeum). He teaches Archaeoacoustics and Rock Art in the Master course of the Polytechnic Institute of Tomar.

Francisca Raimunda Nogueira MENDES, Federal University of Ceará

Culture and Fashion: the creation of fashion products based on crafts from Ceará

The state of Ceará is a region of varied crafts, which materializes in different colors, textures and traditions, through different typologies such as straw, leather, bobbin lace, crochet, Richelieu, embroidery among others. In contemporary times, several artisans from communities in the countryside of Ceará weave stories, memories and knowledge, which are materialized into luxury products through fashion designers. These objects (bags, clothing) carry local cultural and symbolic dimensions, at the same time as they are inserted in the broader economic and aesthetic universe, even dialoguing with French Haute Couture.

Bio-note: Graduated in History, Master and PhD in Sociology. She has experience teaching Anthropology, having worked as a substitute teacher. Since 2009, she has been an effective Professor of the Fashion Design Course at the Federal University of Ceará (UFC), where she develops research and supervises work in the area of fashion and clothing history, in addition to being interested in the symbolic dimension of clothing and the relationship between culture, fashion and handcrafts.

Hantissié Hervé FARMA, Department of history and archaeology, University Joseph KI-ZERBO

The heritage legitimacy of archaeological sites in Burkina Faso: the case of the Ruins of Loropéni (World Heritage) in the southwest of Burkina Faso

Archaeological sites constitute an important part of the cultural heritage in Burkina Faso. However, the conception of cultural heritage by local populations is more related to ethnographic assets. This raises the problem of the heritage legitimacy of the archaeological object. Our communication addresses this question of heritage legitimacy by relying on the case of the Ruins of Loropéni, classified as a UNESCO world heritage site in 2008.

Bio-note: 2014 Master of Management of cultural Landscape (MACLANDS), 2022: Doctoral thesis. Assistant at the Department of History and Archaeology, Joseph KI-ZERBO University. Post-doctorate at the Faculty of Architecture of La Cambre Horta, Université Libre de Bruxelles.

HUGO GOMES, Instituto Terra e Memória, Polytechnic Institute of Tomar, CGEO

Creative Assembly - Art as a Tool for Earth Regeneration

The objective is to recognize the impact of fires and understand the relationship of the community with the territory.

With the presence of local leaders and invited artists, the session will include the presentation of inspiring projects of environmental and artistic regeneration, a Collective Creation Workshop: "The Told Landscape" (with the aim of training in the field of art as a means of transformation), Creative Workshops (Construction of a *collaborative panel of memories and hopes*, using materials collected in the activities carried out with the community of Mação; Creation of *seed bombs*; Creation and preparation of the *collaborative artistic installation using natural materials*.) and a practical session "Recovering and Planting in the Prehistoric Park in Mação", with direct involvement in the planting of native species and the personalization of plaques to mark each specimen. The creative assembly concludes with the creation of a Collective Work - Construction of an installation, representing the regeneration and hope of the community.

Bio-note: Hugo Gomes is a researcher at IPT, CGEO, and ITM, specializing in landscape and heritage.

His work focuses on the integration of Scientific knowledge, material culture, and sustainable development in territorial management strategies.

Hussain GHULAM, International Master Quaternary and Prehistory student, Instituto Politécnico de Tomar

Bronze Tools and Weapons of Pakistan (Indus Valley Civilization)

The Indus Valley Civilization (c. 3300–1300 BCE) was an advanced society known for its metallurgy and craftsmanship. This presentation explores the use of bronze weapons like daggers, axes, and maces for hunting and defense, alongside essential tools such as chisels, saws, and plows for agriculture and construction. Bronze played a key role in daily life and trade with Mesopotamia and Central Asia, reflecting the civilization's technological advancements and lasting impact on early metallurgy

Inês Bettencourt da CÂMARA, Mapa das Ideias, Portugal. PHD student - PhD in Heritage, Technology and Territory (DPTT) Autonomous University of Lisbon and Polytechnic Institute of Tomar

Diversity Dreams, Institutional Realities: Failing Forward in Museums

Museums worldwide pledge inclusivity and cultural diversity through various forms of mediation, yet real-world structural, financial, and conceptual barriers often stall progress. This presentation explores how “failing forward”—by taking risks, iterating, and embedding mediation across the entire institution—can transform these aspirations into tangible, inclusive practice. Participants will gain strategic insights into using mediation to deepen community connections, co-create narratives, and foster genuine participation, ultimately positioning museums as dynamic spaces for social and cultural engagement.

Bio-note: museologist and PhD student in Heritage, Technology and Cultural Landscapes. She explores the intersection between museums, arts, and cultural mediation, combining inquiry, creativity, and experimentation. Since 2021, she has chaired the European network Culture Action Europe. Founded Mapa das Ideias in 1999, where she develops innovative projects of cultural mediation, creating narratives, exhibitions, games and participatory experiences. He is a member of ICOM and APOM. A lecturer at the Polytechnic Institute of Tomar since 2000, she is also co-founder of Reserva, where she coordinates the Observatory of the Oeiras Educa Mais program. She remains active in research, training and cultural co-creation projects.

John CROWLEY, Chairman & CEO, PHGD Group

Does Culture Need Its Own SDG? (a special round-table session)

Among the 17 Sustainable Development Goals adopted by the UN in 2015, none is specific to culture, and indeed culture has a limited presence in the 169 targets related to the Goals. Does this matter, and if so what could or should be done about it? The Culture 2030 Goal Campaign is arguing that culture is central to the whole sustainable development agenda, and that its importance cannot adequately be recognized and acted on without a specific Culture Goal. The session, which is designed to get feedback on the work of the Campaign, will introduce the reasons for a Culture Goal, the process to achieve one, and the options for making progress if the effort is unsuccessful at the UN level.

Bio-note: Chairman & CEO of the PHGD Group, focusing on consulting and technology development relating to sustainable development. A political scientist by training, John was formerly head of UNESCO programmes in the social and human sciences. He is a Board member of Apheleia.

Judite da Encarnação Medina do NASCIMENTO, University of Cabo Verde

Local sustainable development, based on traditional knowledge and historical and archaeological heritage. The case of Cidade Velha, in Cape Verde

The communication will be subordinated to the diachronic analysis of the development of the Cidade Velha and its historical and archaeological heritage and the subsequent relationship with the formal and informal strategies of cultural production and subsistence of the resident population. A history will be given of the relevance of Cidade Velha in the history of Cape Verde and the Americas.

Bionote: Judite da Encarnação Medina do Nascimento, PhD in Geography - Spatial Planning and Urbanism, Professor at the Faculty of Science and Technology (FCT-UniCV) and researcher at the Research Center for Local Development and Spatial Planning (CIDLOT-UniCV) at the University of Cape Verde (UniCV). Before starting her career in her country of origin, she collected a lot of international academic experience: She completed her doctorate at the University of Rouen (France), did her Master's in Geography - Regional and Local Planning at the University of Lisbon (Portugal) and obtained her undergraduate degree in Geography from the Kharkov State University (Ukraine). Since the foundation of the University of Cape Verde, Judite has been working as professor and has dedicated her research and teaching activities to the scientific fields of spatial planning, urban planning and administration, urban governance, urban geography and urban growth and development.

She was a Member and later Chairman of the Board of Directors of the Department of Science and Technology at the University of Cape Verde and already worked as professor of Geography at the former Instituto Superior de Educação de Cabo Verde from its foundation in 1996 to its integration with the University in 2006. In addition, he has extensive experience in the presidency and vice-presidency of several international organizations linked to academia and is also a member of several international research networks. Judite Nascimento was the President of the University of Cabo Verde from February 2014 to March 2022.

Julie NAVARRO

Performance

Bio note: Julie Navarro a visual artist whose work—spanning painting, sculpture, and performance—explores the perception of living beings, the materiality of flows, and the pulsating heart of light. Her artistic practice is contextual, as explained by Paul Ardenne (Biennale de Saint-Flour, 2021): *"Each project she develops, in search of 'unnoticed relations' (Yves Michaud, philosopher), originates from a given situation she encounters. Her perspective is twofold: to initiate a dialogue—with a geographical place, a community, a form of social life—and to poetically shape this relationship."*

Lassané TOUBGA, Laboratoire d'Archéologie, d'Histoire des Arts et des Techniques/Université Joseph Ki-Zerbo, Instituto Terra e Memória, Mação, Centro de Geociências, Portugal

Epistèmê and perspectives of fifty years of archaeological and prehistoric research in Burkina Faso

Archaeological and prehistoric research began in Burkina Faso under colonial occupation. It became the prerogative of professionals in 1975 with the creation of the archaeology laboratory. 50 years after its creation, the results of research carried out by researchers from different schools of thought enable us to draw up an epistemological review and to reorientate research according to new paradigms.

Bio-note: 2017 Master en Archéologie Préhistorique et Art Rupestre (Institut Polytechnique de Tomar), 2022 PhD en Archéologie et Préhistoire africaines (Université Joseph Ki-Zerbo). Assistant en Archéologie et Préhistoire africaines (Université Joseph Ki-Zerbo). Chercheur Instituto Terra e Memória, Mação, Portugal; Centro de Geociências, Portugal

Luiz OOSTERBEEK, Instituto Politécnico Tomar, Instituto Terra e Memória, Museu de Arte Pré-Histórica de Mação

The scope of APHELEIA in 2025

APHELEIA is an international research association, focused on the study of the Humanities relevance for landscape management and supporting applied projects in this dimension. This presentation offers an overview of over a decade of activities and presents the program in 2025 in its articulation with the wider strategy of APHELEIA.

Bio note: Professor of Archaeology at the Polytechnic Institute of Tomar and UNESCO Chair in Humanities and Cultural Integrated Landscape Management. His research focuses on the transition to food producing economies and on heritage and landscape management in Portugal and SW Europe, Africa and Southern America. Member of Academia Europaea, the Portuguese Academy of History, the Lisbon Academy of Sciences and the International Union of Prehistoric and Protohistoric Sciences, he is the President of the International Council for Philosophy and Human Sciences.

Luiz OOSTERBEEK, Instituto Politécnico Tomar, Instituto Terra e Memória, Museu de Arte Pré-Histórica de Mação

The role of arts and crafts in cultural landscape management

The dimensions of communication, creativity and craftsmanship are intertwined through a complex neuronal web that is structured through gesture. Art, or the capacity to create images and objects that refer to non-existing contexts, is a specific human competence that sits at the core of cultural transformation, as it generates the possibility to design

Utopia. Art, artists and craftsmen operate both as drivers of foresight and Utopia (but also Distopia) and as levers of societal transformative trends (often generating images that become symbols of change). But is art to be defined primarily by its social engagement?

Marco Revelli BEAUMONT, Hugo GOMES and Sara GARCÊS

Herit-Aware: a Serious Game for Heritage

Herit-Aware is an academic module, designed in the format of a real-time exploration video game. The aim of the game is to raise players' awareness of natural and cultural heritage preservation. The game is intended for all university students whose studies include at least one course related to heritage, regardless of their country of origin, in Earth Sciences (studies related to geology, climatology, and the preservation of natural landscapes), Life Sciences (biology, ecology, and the protection of living species, in connection with the conservation of natural heritage), Physics and Chemistry (scientific aspects of conservation, such as artifact dating, material analysis, and the chemical preservation of works), Humanities and Social Sciences (art, archaeology, prehistory, anthropology, tourism, communication, history, and geography) These fields focus on the study, management, and dissemination of cultural heritage. The objective is to raise awareness and engage students in the management and preservation of heritage, whether natural or cultural, through a playful and educational approach tailored to their studies. The game allows them to explore diverse contexts, tackle real-life challenges, and develop integrated management plans, all while building skills useful for their academic and professional paths.

Bio-note: Marco Revelli Beamont is a Doctor of Physics. He completed his PhD at Université Paul Sabatier – Toulouse III, focusing on the topic of nanoparticles of molecular superconductors κ -(BEDT-TTF)₂Cu(NCS)₂ and TTF[Ni(dmit)₂]₂: synthesis, vibrational properties, and superconducting state studied via Raman spectroscopy. He is one of the founders of the Holy Moka Games studio, which specializes in the development of serious video games. He currently serves as the CIO and CTO of the company.

Margherita PEVERE

Reflections on the Lament Project

Margherita Pevere presents how Lament catalysed artistic creation (her performance and installation) and community engagement. She will present the research across ecologies and territories behind her project.

Bio note: Margherita Pevere is a bioart and performance artist whose work explores living matter, ecology, and biotechnology. Through installations, performances, and writing, she challenges contemporary taboos to provoke dialogue on our ways of being in the world.

Mauricio Fernando GASTELLO MORALES, International Master Quaternary and Prehistory student, Instituto Politécnico de Tomar

Ancient Huacas, Modern Meanings: The Role of Lima's Archaeological Heritage in the Contemporary City

Huacas, pre-hispanic ceremonial structures, stand as silent witnesses to the civilizations that inhabited Lima, Perú. Over the centuries, these edifices have undergone various transformations in their use and significance, particularly within the modern urban landscape. This essay examines the evolution of Lima's huacas, tracing their original functions in pre-hispanic cultures to their contemporary roles as cultural and educational spaces. Special attention is given to processes of co-design and co-construction of knowledge involving local communities and archaeologists

Bio-note: Mauricio Fernando Gastello Morales is a peruvian archaeologist with a bachelor degree of the Universidad Nacional Mayor de San Marcos. He is currently pursuing the International Master in Quaternary and Prehistory at the Polytechnic Institute of Tomar as a first hosting institution. His experience includes archaeological research on the Peruvian coast, with a focus on Andean archaeology. He has presented his work at national and international conferences and has published in academic journals. He is now particularly interested in the study of schematic rock art archaeology.

Maurizio QUAGLIUOLO, HERITY, Italy

Communities in Transformation - arts, crafts, materialities": material/immaterial domains and their inseparable unity

When we examine the thinking and production of a community from a transdisciplinary point of view (anthropology, archaeology, modern craftsmanship, neuropsychology, sociology, economics, fine arts, etc.), we will discover that one needs (and expresses) the other. We are in the presence of Complex Systems. How can we get to know the dynamics of these systems better and better? How can this help the governance of our daily lives and the strategic choices of decision makers? Is it possible to better address dilemmas and challenges through a holistic perspective?

Bio-note: Secretary-General of HERITY (www.herity.info), archeologist, museologist and manager of the Cultural Heritage. Maurizio Quagliuolo has taught in several universities in Italy and Abroad, writing more than 100 articles and editing 24 publications.

Meenakshi DUBEY-PHATAK

Music and Songs at Rock Art Sites in Central India

In some remote villages of Central India there is a tradition of performing songs and music in nearby rock art sites. Tribal communities periodically gather at these shelters, filling the air with music from their traditional instruments, bridging the past with the present, weaving a timeless narrative. The author witnessed some of these rituals in the state of Madhya Pradesh, having recorded them in video, which is now presented in the Apheleia seminar.

Bio-note: Specialist in Indian Rock Art, having discovered dozens of newly painted sites, mostly in Madhya Pradesh among other states. She has devoted more than thirty years to discovery, study, publication, exhibitions, workshops, and protection of Indian rock art. She has published many papers and books and worked as an international expert on rock art with ICOMOS and UNESCO being also a member of the Bradshaw Foundation Advisory Board (UK)

Milica MUHADINOVIC, Faculty of Economics, University of Montenegro, Podgorica, Montenegro,

Sustainable development and circular economy

My classes will be on the topic of Sustainable development and circular economy, explaining the concepts and the opportunities both Portugal and Montenegro have in the process of just transition and reaching carbon neutrality by 2050, through their connection with European Union. Classes will include topics concerning sustainable development concept, European Green Deal, Green Agenda for the Western Balkans, EU Taxonomy etc

Bio-note: Assistant Professor at the Faculty of Economics, University of Montenegro, specializing in Environmental Economics, Environmental Management, and Investment Management. Holds a PhD focused on the UN Agenda 2030 and Montenegro's EU accession process. Author of multiple publications on sustainable development, the circular economy, EU economies, and European integration. Participated in multiple projects on these topics and successfully completed multiple Erasmus teaching and training mobilities in Spain, Poland, Portugal, and Romania.

Noelia Priego CECILLA, Instituto Terra e Memória

Musical performance: Ave Maria (Caccini); Lascia ch'io pianga (from Rinaldo, Händel)

Bio-note: Researcher at the Earth and Memory Institute and is part of the Ra3I Project. He graduated in History and History of Art at the University of Córdoba and specialized in Prehistory and Archaeology with a master's degree at the University of Cantabria. In addition to his academic activities, music has been a fundamental part of his life, having participated in several choirs and played as a soloist in several cover bands and events, performing in pop and opera.

Nuno Guimaraes da COSTA, Excelia Business School, France

Some notes on the Apheleia Conference Series 2025

APHELEIA hosts since 16/01 until 31/07 a bi-weekly series of on-line conferences open to its members and outside participants with an interest in novel approaches to landscape transformative cultural processes, from technology to symbols, arts or governance. In this session, we will explain the aim and scope of this Series; we will be sharing the main intakes of the sessions that were held until now and highlight the topics of the coming sessions.

UNESCO chair in Humanities and Cultural Landscape Management at Excelia BS

Apheleia is supporting the application of one more UNESCO chair in Humanities and Cultural Landscape Management, this time led by Excelia Business School and focused on the topic of waterscape. In this session we will be introducing the chair and discuss its aims and objectives. Given this is an on-going process, we would be delighted to receive your feedback concerning the overall project and how it can be improved.

Bio-note: Nuno Guimaraes da Costa, Secretary General of Apheleia, is a full professor at Excelia Business School in the Strategy Department and senior advisor to the Dean on issues related to the impact of research on society. Nuno holds an HDR from IAE Paris 1 - Université Panthéon Sorbonne, a doctorate in organisational psychology, a research master and a MBA from the Nova School of Business and Economics, Portugal. He is particularly interested in transdisciplinary research that addresses concrete complex societal problems. He is associate editor of Business and Society Review and sits on the editorial board of the International Journal of Education in Ethics. He has been a guest editor of several academic journals, including the Journal of Cleaner Production and Business & Society. He has published in the Journal of Business Ethics, Business & Society, Technological Forecasting and Social Change, Organisational Dynamics, European Management Review, Revue de l'Organisation Responsable, and Culture and Organisation, among others. He has also published several chapters in management-related books.

Romeo HANXHARI, University of Tirana, Department of Geography

The potentials of the cultural routes of the Council of Europe in Albania

The lecture will analyze the potentialities in Albania for the Cultural Routes of the Council of Europe. This is considered to be a smart tool for the management of the resources of the territory, and it can be transformed into a successful instrument for local development and for sustainable development. Albania has great potential to be part of several of the officially recognised Cultural Routes of CE, but these potentialities need to be discovered by geographers and other fields scholars, and also need to be valorized. At the Department of Geography we have been working with this topic since several years and lately we have made it possible for our University to be part of the Universities Network of the Institute for Cultural Routes of Council of Europe.

Bio-note: Romeo is a geographer graduated in Tirana (1987-1991). He had a Master Degree at the University of Aix-en-Provence, France (1994-1995), and a PhD degree at the University of Lecce, Italy (2000-2004). He works at the Department of Geography of the University of Tirana since 1991, and from 2016-2024 he was Head of Department. Actually he is vice – Dean of the Faculty, charged on scientific research/publications and on doctoral studies. He has worked on questions of environmental impact of tourism and

on exploring instruments of valorization of the resources of the territory, like thematic parks, cultural and thematic itineraries, cultural routes, etc. He has published one book in Italy (2011) and two books in Albania (2011 and 2012). Also, he has published many articles on scientific journals, including internationals, or chapters in thematic books. His experience is connected also to: - sustainable development: he was the author of the "Albania country report" for the Conference Rio+20 for Sustainable Development in 2012; - environmental risks studies: he is the main author of the proposal for changes on the Law of Legalization of the abusive buildings in 2006; - environmental studies: he is the main author of the book "Asbestos, the silent killer in Albania" financed by the WHO Europe in 2012; - climate change policies: he is the author of the chapter about climate change on the pluridisciplinary study about the new Vjosa River Park; - territory resources studies: he is part of the UT study group about the cultural routes of CE; etc. Romeo has participated in many national and international projects.

Rozana Valentim, Universidade Federal de Mato Grosso do Sul – UFMS; Lia Brambilla Gasques, UFMS; André Luis R. SOARES, Universidade Federal de Santa Maria

"Hands that mold": ART, CRAFTS AND ARCHAEOLOGY ON THE ROCK TRAIL, BRAZIL.

This is part of a largest project called "Rock Art Trail", developed by the Federal University of Mato Grosso do Sul. The proposal of the project is, through the development of people interested in molding clay and working with clay, to discover the economic, cultural, aesthetic, artistic and social potential of crafts inspired by archaeology and local rock art. The actions carried out were the creation of a cooperative of local artists, the creation of heritage education workshops for children, craft workshops for the elderly, and the community. Finally, it is worth highlighting that, in addition to the development of local art and crafts, the motifs used in ceramics come from rock art, with its symbols, signs and representations.

Bi-notes: Rozana Valentim de Godoi is Professor in the Visual Arts course at the Faculty of Arts, Letters and Communication (FAALC), at the Federal University of Mato Grosso do Sul (UFMS). Graduated in Artistic Education - Full Degree, from the Federal University of Mato Grosso do Sul (UFMS).

Lia Brambilla Gasques has a Master's degree and a PhD in Prehistoric Archaeology, from the Universitat Autònoma de Barcelona, and a Post-Doc from the postgraduate program in Plant Biology - INBIO UFMS.

André Soares is Professor at the Federal University of Santa Maria- UFMS, coordinator of the Laboratory of Archaeology, Societies and Cultures of the Americas - LASCA.

Rufus MALIM, University of Extremadura, Instituto Terra e Memoria

Communities in Transformation: Cultural Shifts in Mongolia Through Economic, Social, and Psychological Lenses

This paper examines cultural transformation in Mongolia as it transitions from a pastoralist society to an industrial one, contextualized within its historical passage through a command economy. Using Maslow's Hierarchy of Needs, Dunbar's Number, and economic theories—including Adam Smith's notion that identity is shaped by work—this study explores how economic transitions influence cultural identity, social cohesion, and interpersonal relationships.

Bio note: Rufus Malim is a PhD candidate at the University of Extremadura, specializing in anthropology and archaic religion, with a focus on shamanism and heritage through interdisciplinary comparative studies with Mongolian ethnography. He has conducted ethnographic research in Mongolia, and has extensive archaeological fieldwork experience in Wales, England, Portugal, Peru, and Mongolia. Malim is an associate at ITM Instituto Terra e Memoria, IPT Polytechnic Institute of Tomar, and CGEO Center for Geosciences in Portugal.

Sara GARCÊS, Polytechnic Institute of Tomar, ITM, Cgeo

Artificial Intelligence and gesture: a project on rock art

The RA3I project, funded by P2030, aims to innovate in the field of archaeology by applying advanced AI techniques to the analysis of prehistoric rock art. The project focuses on overcoming the challenge of managing and interpreting vast datasets related to rock art worldwide. It responds to the growing need for automated tools that can assist archaeologists in cataloguing, classifying and interpreting rock art pictograms, a task that traditionally required manual intervention. The main aim of RA3I is to develop AI-powered

tools to automatically interpret and catalogue prehistoric rock art. The project seeks to provide solutions to automatically convert images into scalable formats, identify and classify individual images and apply data mining techniques to discover patterns in rock art data.

Bio-note: Assistant Professor at the Polytechnic Institute of Tomar and researcher at the Earth and Memory Institute, where she coordinates the Laboratory of Rupestrian Archaeology, and at the Geosciences Centre. She works with 2D and 3D documentation in cave and open-air rock art contexts, pigment archaeometry and dating in various countries, including Portugal, Spain, Turkey, Israel, South Africa, the UK and Brazil.

Sih Natalia SUKMI, Universitas Kristen Satya Wacana, Indonesia

What to preserve? The discourse of the (re-)production of local knowledge and activism for prehistoric heritage sustainability

Prehistoric heritage management has natural challenges and anthropogenic issues in the contemporary era. The endeavor to protect heritage properties often collides with developing communities' welfare. The community surrounding the sites, then, is perceived as jeopardizing sustainability. Through the lens of community, this study emphasizes revealing the (re-)production of local knowledge in the context of the Javanese traditional finest batik artisans in the Sangiran Early Man World Heritage Site and traditional kite festival in Liang Kobori Site community in Indonesia. The participatory method with the art and culture approach engages collaboration with local people to raise awareness of cultural heritage value and safeguard their traditional art, which is expected as an alternative scenario for protection strategies.

Bio-note: Lecturer and researcher of communication science at Universitas Kristen Satya Wacana, Indonesia. She graduated from Muséum National d'Histoire Naturelle (MNHN), France, which robust her interest in communication, heritage, and community empowerment in terms of sustainability. Collaborating with MNHN, she is part of the Human Origins Heritage (the international participatory program that discussed archeological, prehistorical, and cultural heritage and conservation issues from interdisciplinary perspective). She has published and involved in various programs including scientific and art exhibition for disseminate her work for wider scope.

Talk & Dialogue: Focus on Tavros and ITM Creative Assembly initiative for Transformative Territories

Tavros and ITM will share their experiences of their Creative Assemblies, the flagship event of the Transformative Territories programme, as the culmination of the research, workshops, and initiatives of the projects developed by each partner in their respective territories over the past two years.

Thierry Boutonnier and Stéphanie Sagot

Performance

Thierry Boutonnier explores the concept of domestication. Claiming no fixed specialisation, he embraces versatility and interdisciplinarity, utilising various media such as performance, video, sculpture, photography, diagrams, and publications. Through intense collaborations, he creates actions and objects in interdependence with ecosystems, as seen in projects like *Lausanne Jardin* (2009), *Prenez Racines* (2010-2016), and *Eau de Rose* (2014-2017).

An artist, lecturer in fine arts, and passionate about both land and sea, Stéphanie Sagot engages her practice with tenderness and care for these elements. Her work fosters connections among those who cherish life in its various forms.

TT – Transformation Campus by Transformative Territories

Over three days, the Transformation Campus, organised as part of the Transformative Territories programme, will bring together artists, researchers, thinkers, and actors engaged in ecological transition to explore and experiment with the synergies between art and territorial transformation. This hybrid event, at the crossroads of humanities, political ecology, and transformative artistic practices, aims to develop methodologies for collective learning and transmission, as well as practical tools for those working towards ecological transition through artistic practices.

Through a systemic and transdisciplinary approach, the campus offers a space for experimentation where knowledge ecologies, epistemologies of sensitive practices, and the economy of the commons intertwine. Far from being a rigid structure, this campus will take inspiration from the living world, with its capacity for adaptation and regeneration, to imagine renewed ways of inhabiting the world.

The event will facilitate co-learning tools, the sharing of situated knowledge, and the emergence of new narratives, exploring how transformative artistic practices can nurture territories and foster their ecological and social flourishing.

The programme is structured around three key areas of reflection, explored through thematic workshops, performances, artistic walks, lectures, discussions, round tables, and creative research laboratories. The objective: to explore emerging pedagogical models that support the ecological, social, and cultural transition through art.

WORKSHOP 1: How Can Art Transform Territories?

What Can Art Do for the Transformation of Territories? Modes of Action

Art plays a crucial role in the socio-ecological transformation of territories. This first workshop explores how artists can contribute to these dynamics by reshaping perceptions of place and engaging with territorial realities in new ways. We will reflect on the role of artists in shifting sensibilities, navigating ecological grief, and redefining the need for art on a territorial scale.

Key objectives:

- Shaping representations: influencing ways of thinking, knowing, and seeing.
- Transforming practices: modifying ways of doing, behaving, and interacting.
- Reimagining structures: reorganising, regulating, and governing differently.

Through these lenses, we will reflect on the role of artists in shifting sensibilities, navigating ecological grief, and redefining the need for art at a territorial scale.

Investigating Through Art

How can art be used as a tool for inquiry, and what makes artistic research unique? This session will explore alternative methods for producing and sharing knowledge through sensory and situated practices.

WORKSHOP 2: Evaluating Impact & Economic Models

This workshop explores two key themes:

How can we measure and highlight the value created by transformative artistic practices in territories? We will examine the shifting value of art, from market-based to territorial, and from objects to practices.

What mechanisms support transformative artistic practices in territories? We will explore strategies and economic models that sustain these approaches.

Assessing the Transformative Impact of Transformative Artistic Practices (TAPs)

How can we measure and highlight the value created by transformative artistic practices in territories? This workshop explores the shifting value of art, from market-based to territorial, and from objects to practices.

We will examine:

- Evaluation frameworks tailored to TAPs.

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- The role of artistic practice in shifting meaning.
 - Strategies for reconfiguring nature and re-enchanting the world.
 - The use of art to subvert norms and reorganise social practices, creating concrete micro-utopias.

Identifying Institutional and Economic Levers

What mechanisms support transformative artistic practices in territories? This session will explore strategies and economic models that sustain these approaches:

- How to secure funding and access markets for these practices?
- What institutional mechanisms support them?
- How can artistic commissions respond to the needs of territorial communities?

We will examine case studies such as Nouveaux Commanditaires and Érable, which bridge art with specific territorial challenges.

BLOC 3: Sustaining Engagement & Building Coalitions

This workshop examines the role of art in territorial transformation by fostering public engagement, creating shared cultural practices, and encouraging interdisciplinary collaboration. Through the sharing of experiences and reflections, we will explore how art can build connections, generate collective dynamics, and catalyse tangible change.

Engaging Audiences

Public engagement is at the heart of territorial transformation through art. This workshop explores how to create immersive and participatory artistic experiences that go beyond performance to foster active involvement.

Creating Shared Cultural Practices

In a world fragmented by digitalisation and the segmentation of experiences, how can art help build collective and shareable cultural moments? This session will focus on identifying artistic forms and diapositives that foster communal experiences.

Forging Alliances

Territorial transformation requires collaborations between artists, researchers, local stakeholders, and citizens. How do these alliances form? How do artists work across disciplines to generate concrete change in territories?

This workshop will examine cooperative models, interdisciplinary tools, and the conditions that enable transformative collective dynamics to emerge.

Virginia LATTAO, Geosciences Centre, University of Coimbra, Institute of Earth and Memory; Museu de Arte Pré-histórica e do Sagrado do Vale do Tejo

Human Resilience and Adaptation to the Palaeoclimate in Central Portugal

The palaeoclimate of the Centre of Portugal reveals how climate change has shaped the territory over millions of years, influencing the landscape, biodiversity and human occupation. The study of fossils, sediments and geological formations makes it possible to reconstruct these past conditions. The adaptation of Neanderthals to climatic variations exemplifies human resilience. In the Holocene, human activities had an increasing environmental impact. The geochemical approach is essential to understanding these changes, integrating scientific data and human aspects of adaptation to the environment.

Bio-note: Italian, graduated in 2015 from the University of Milan with a thesis in Geoarchaeology. She obtained her master's degree in Quaternary and Archaeology in 2018 from the University of Ferrara, with a thesis in archaeometry. She has participated in archaeological excavations and collaborated in projects such as VALUE, ECOMAP, FIRST-ART, BACON HOLE and FIRST-ART EXTENSION. She is currently a PhD candidate in Geology at the University of Coimbra, focusing on the study of human adaptation to palaeoenvironmental variations and geochemistry. She collaborates with Parque Aqueosocial, the Museu de Arte Pré-histórica e do Sagrado do Vale do Tejo, Mação, to support the projects' activities in the field of didactics and experimentation.

Yesaya SANDANG, Satya Wacana Christian University, Indonesia

Community Water Heritage: Bridging Tradition and Resilience for Sustainable Water Management

Community Water Heritage (CWH) represents a dynamic interplay of traditional water management practices, community-led conservation efforts, and the preservation of natural water sources. As a living repository of cultural and environmental wisdom, CWH offers invaluable insights for addressing contemporary challenges in water management, wetland restoration, and marine engineering. Rooted in collective knowledge and generational traditions, CWH integrates sustainable water use, conservation, and governance with local customs, fostering both environmental integrity and cultural identity. In this presentation/lecture I explore the multifaceted role of CWH in sustainable water management. Echoing UNESCO's recognition of water heritage's cultural significance, I highlight the potential of traditional water knowledge as a catalyst for resilience. By advocating for the revitalization of these practices, I underscore their relevance in addressing global water challenges and climate change, offering a pathway for integrating heritage into contemporary environmental strategies.

Keywords: Community Water Heritage, Traditional Water Management, Sustainable Water Governance, Climate Resilience, Cultural Preservation

Bio-note: Lecturer and researcher at the Faculty of Interdisciplinary Studies-Universitas Kristen Satya Wacana, Indonesia. He researches the intersection of law, tourism, and human rights, particularly by using socio-legal approaches. Yesaya is also an activist affiliated with community development and human rights NGOs in Indonesia. He has published several articles and books on topics such as tourism, water, human rights, philosophy, and technology. He is also an activist who advocates for the human right to water, especially for the marginalized communities affected by the tourism industry. He has conducted studies on how hotels can improve their water management and sustainability by using a human rights approach. He is also involved in various projects and seminars related to water and tourism issues in Indonesia.

Yeva KUPCHENKO

Artistic Performance

Dive into a sensitive mapping of territories and memories, where intimate narratives and collective histories weave together the past, present, and possible futures. Through voice, material, and imagination, this participatory performance by Yeva Kupchenko invites everyone to inscribe their own landscape into a living archive of global transformations.

TERRITÓRIOS TRANSFORMADORES

UTOPIA

Transformar Territórios – UTOPIA explora o impacto dos incêndios florestais através da arte e do diálogo interdisciplinar, promovendo a sensibilização e a reflexão sobre a gestão do território e a tomada de decisões sustentáveis. Ao envolver a comunidade local, especialistas de diversas áreas e uma artista residente, o projeto trabalha diretamente com o território e os seus desafios específicos.

“UTOPIA – Unir, Transformar, Organizar, Participar, Integrar, Acreditar”

Este concurso convidou os cidadãos a utilizar a fotografia para refletir sobre o impacto dos incêndios florestais em Mação, particularmente nos anos de 2003, 2012 e 2017.

O objetivo foi criar um arquivo visual que documentasse a destruição e a resiliência, preservando a memória coletiva e incentivando o diálogo sobre a regeneração.

As fotografias selecionadas e apresentadas nesta exposição pública, foi organizada pelo Instituto Terra e Memória (ITM) em colaboração com o município de Mação.

Luiz Oosterbeek



COAL



TRANSFORMATIVE TERRITORIES

UTOPIA

Transforming Territories - UTOPIA explores the impact of forest fires through art and interdisciplinary dialogue, fostering awareness and reflection on land management and sustainable decision-making. By engaging the local community, experts from various fields, and a resident artist, the project works directly with the territory and its unique challenges.

“UTOPIA – Unite, Transform, Organise, Participate, Integrate, Believe”

This competition invited citizens to use photography to reflect on the impact of forest fires in Mação, particularly in 2003, 2012, and 2017.

The goal was to create a visual archive that documents destruction and resilience, preserving collective memory and encouraging dialogue on regeneration.

The selected photographs showcased in this public exhibition was organized by Instituto Terra e Memória (ITM) and Mação municipality.

Luiz Oosterbeek



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