



WHERE MY RIVER BENDS

KNOWING THE PAST AND SHAPING THE FUTURE OF OUR RIVERS

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LIVINGRIVER
CARING AND PROTECTING THE LIFE AND
CULTURE AROUND RIVERS AND STREAMS

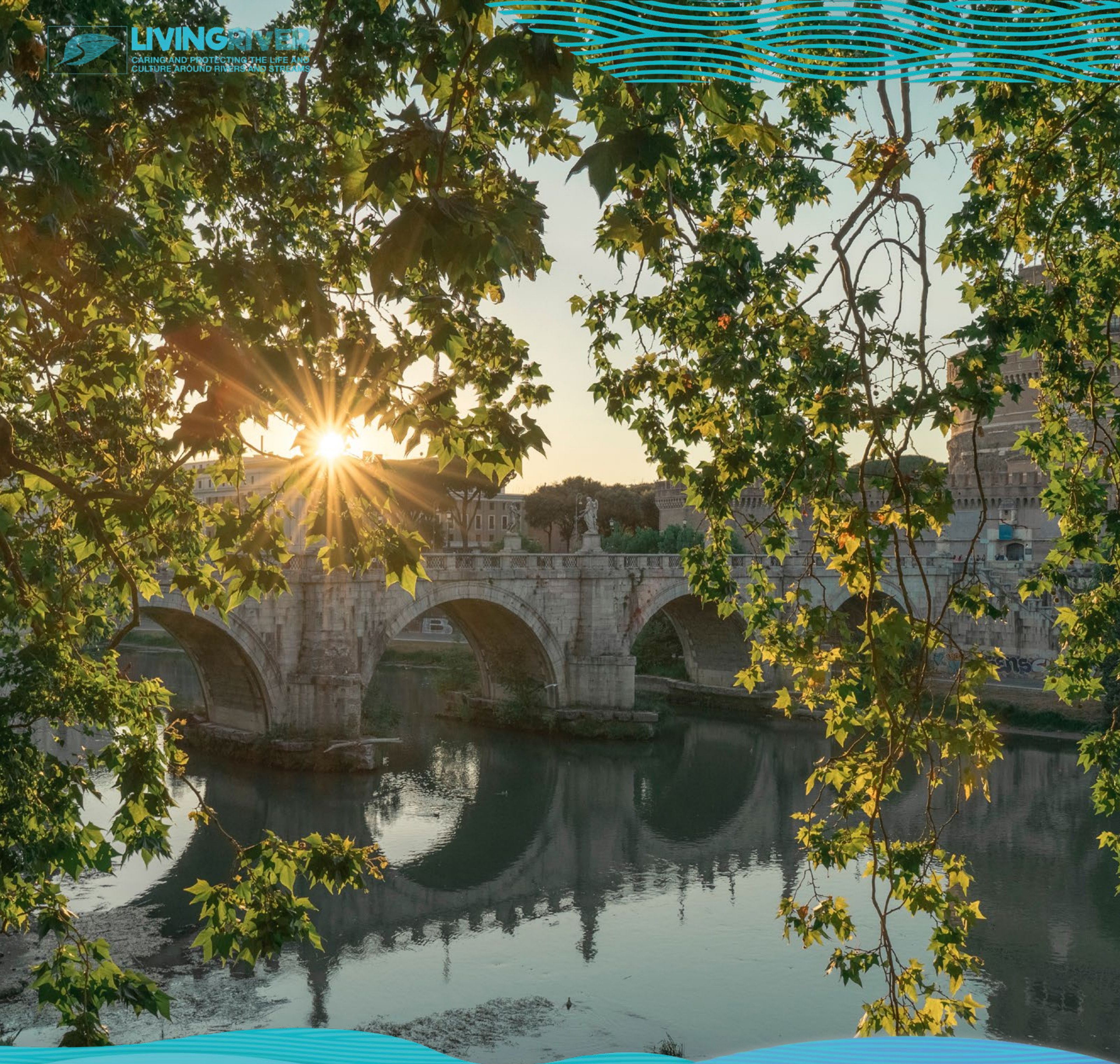


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GOALS OF THE UNIT:

The following document is part of the intellectual outputs produced within the project *LivingRiver – Caring and Protecting the Life and Culture around Rivers and Streams*, fostering knowledge production and awareness towards rivers in their deep relations with culture, society and History.

Where my River bends – Knowing the past and shaping the future of our rivers, intends to guide teachers and students (but overall society as well) in deepening their knowledge and connections to their Rivers, by learning about their History, changes and mutations in order to better care and keep them as foundational elements of our Human presence on Earth.

Rivers are hereby understood as “agents of History”. Places and landscape, culture, technology, literature and music have been intrinsically shaped by their presence, in a mutual relation with humans and their usage of natural resources. Rivers also act

as powerful natural elements as a source of life – and destruction. Their margins and riverbeds have always been places of worship and of philosophical construction, uniting and separating humanity.

The course of a River and its magnetic attraction has inspired poets and musicians but also been crucial in the development of some of the most important metropolis around the world, shelters of culture and strong identity. From the industrial revolution to electrical power, Rivers have been agents to some of the most important events and historical processes that mould the present and make us who we are today.

Now, perhaps more than ever, it is time for us to act globally, knowing and valuing rivers as intrinsic parts of our local cultures – but also as primordial sources of life, guardians of water and the basis for the Planet’s sustainability.

This guide is organised in 3 main sections: a first insight on how rivers may be understood as “agents of history” by proposing some perspectives within which human action

throughout the past has been profoundly shaped by its relation to rivers in a very open and broad scope of understanding; a more focused view on how one may undertake an historical approach towards rivers by understanding the nature of different historical sources and heritage; and thirdly, a practical guide – presenting the tools developed for anyone to use and identify the elements by which they, and ourselves, may better know rivers and streams.

We hope that with this guide and the proposed activities everyone may deepen their knowledge on their rivers, designing new approaches towards their safeguarding and raising a more conscious action towards these heritages.



1. RIVERS AS “AGENTS OF HISTORY”

“Great Rivers have the power to be agents of History, as well as the instruments for natural power.”¹

The interrelations between societies and river systems are long-lasting and perpetrate through time. As stated by Wantzen, K.M., *et al*, natural resources have always been linked to the development of cultures, observing them, adapting and creating ways of benefiting from them or finding protection from their natural power: “The rhythm of the waters, of floods and droughts, has become an impulse generator for the organization of the annually changing cultural activities”².

Watercourses constitute fundamental resources to life since they gather primordial conditions for its development, which makes them the perfect sites for human placement. It is known that some of the most important civilizations developed around the large river

basins such as the Tigris and Euphrates, the Nile, the Yellow River, the Ganges, the Thames, the Seine, the Mississippi, the Tagus, amongst many others (see Figure 1).

Not only do rivers provide essential goods – water in the forehand and fertile soil for agriculture – but they also constitute natural transportation routes and borders. It is a global feature that rivers and watercourses define the political boundary lines of several countries around the world (See Figure 3). The safeguarding and maintenance of Rivers thus constitute a shared challenge for those who inhabit and profit from its resources.



Figure 1. View of the city of Lisbon from the Tagus River, 19th century Portuguese school.
 Source: <https://www.mutualart.com/Artwork/Lisbon-view-from-the-Tagus-river/A83FC942F58A4B2D>

¹ Tim Strohane, “The Social Lives of Rivers” in *Capitalism Nature Socialism* 9(4): 147-150, September 1998.

² Karl Matthias Wantzen et al. “River Culture: an eco-social approach to mitigate the biological and cultural diversity crisis in riverscapes” in *Ecohydrology & Hydrobiology*, (2016).

The Tagus River, for instance, has shaped Lisbon's development. With signs of occupation going back to the 30 000 b.C, the naturally protected but wide estuary has since then been a fertile ground for the establishment of several cultures: from Roman to Muslim, and even mentioning Ulysses passage.

The relation with the river is interconnected with the Portuguese culture, specifically as a way out and in from overseas. Figure 1 shows this traffic to and from former Paço da Ribeira, the actual Praça do Comércio, from where ships would leave towards the New Worlds and arrive bringing all sorts of things – namely spices, gold, different animals and materials, ideas and cultures.



Figure 3. Hydric Map of Europe with Political borders.

Source: <https://sites.google.com/a/agvv.edu.pt/geo-dinamica/conteudos-temas/8o-ano/relevo/rios-da-europa>



Figure 2. London: *The Thames and the City*, oil on canvas, Canaletto, 1746/1747, Lobkowiczské sbírky Collection
<https://www.wga.hu/support/viewer/z.html>

LIST OF RIVERS WHICH NATURALLY FORM BORDERS WITHIN EUROPE:

“Ardila River: Spain and Portugal	Minho: Portugal and Spain
Bug River: Belarus and Poland	Morava: Austria and Slovakia
Bug River: Ukraine and Poland	Morava: Czech Republic and Slovakia
Danube: Austria and Slovakia	Paatsjoki (Pasvikelva): Norway and Russia
Danube: Croatia and Serbia	Moselle: Germany and Luxembourg
Danube: Hungary and Slovakia	Mura: Croatia and Slovenia
Danube: Romania and Bulgaria	Narva: Estonia and Russia
Danube: Romania and Ukraine	Neman River: Kaliningrad Oblast and Lithuania
Danube: Serbia and Romania	Oder: Germany and Poland
Daugava River: Latvia and Belarus	Paatsjoki (Pasvikelva): Norway and Russia
Derkul: Ukraine and Russia	Prut: Romania and Moldova
Dnieper: Belarus and Ukraine	Prut: Ukraine and Romania
Dniester: Ukraine and Moldova	Rezovo: Bulgaria and Turkey
Douro: Portugal and Spain	Rhine: Germany and France
Drava: Croatia and Hungary	Rhine: Germany and Switzerland
Drina: Bosnia and Herzegovina and Serbia	Rhine: Germany and The Netherlands
Elbe: Czech Republic and Germany	Rhine: Switzerland and Liechtenstein
Flöha: Czech Republic and Germany	Sava: Bosnia and Croatia
Foyle: Ireland and United Kingdom (Northern Ireland)	Sava: Croatia and Serbia
Guadiana: Portugal and Spain	Seversky Donets: Ukraine and Russia
Inn: Austria and Germany	Sozh: Belarus and Ukraine
Grense Jakobselv: Norway and Russia	Tana River (Norway): Finland and Norway
Kirnitzsch: Czech Republic and Germany	Termon:Ireland and United Kingdom
Kolpa: Croatia and Slovenia	Thaya: Austria and Czech Republic
Lauter: Germany and France	Tisza: Romania and Ukraine
Lusatian Neisse: Germany and Poland	Tisza: Ukraine and Hungary
Malše: Austria and Czech Republic	Torne: Sweden and Finland
Maritsa (Evros/Meriç): Greece and Turkey	River Tweed: England and Scotland
Meuse: Belgium and The Netherlands	River Wye (Afon Gwy): England and Wales

Source: https://en.wikipedia.org/wiki/List_of_international_border_rivers

As stated by Patrick McCully, “A river is much more than water flowing to the sea” , they are part of a larger system, guaranteeing the conditions for different ways of life, multiple types of landscape.

We might consider a broader sense of heritage, deeply connecting cultural diversity and biological diversity: “As observed by the International Union for the Conservation of Nature (IUCN), it is no coincidence that areas of linguistic and ethnic diversity are also areas rich in biodiversity. Indeed, the biocultural diversity of a given region represents a complex history of human interaction, knowledge, values and stewardship of the environment, and especially of the essential role of water in sustaining life.” In itself, nature and natural landscape can be seen as a primary historical source of information.

Riverscapes are important cultural assets, deeply moulding identity, relations, economy, literature, music and religion. According to Paulo Peixoto, “rivers’ transformations through time shows the profound

interrelations between humanity/nature and technology/environment as a continuous civilizational process”⁶ , which changed the face and structure of rivers (often) irreversibly.

What actions have shaped these transformations? We may have a global look at the evolution of human placement around the world and notice how rivers and their specific conditions have allowed agriculture to develop, construction techniques to become more sophisticated, navigation strategies and construction were also adapted to each river, fishing and subsisting were obviously interconnected; the building of dams and canals have changed dramatically the geo landscape of many areas (See Figure 5).

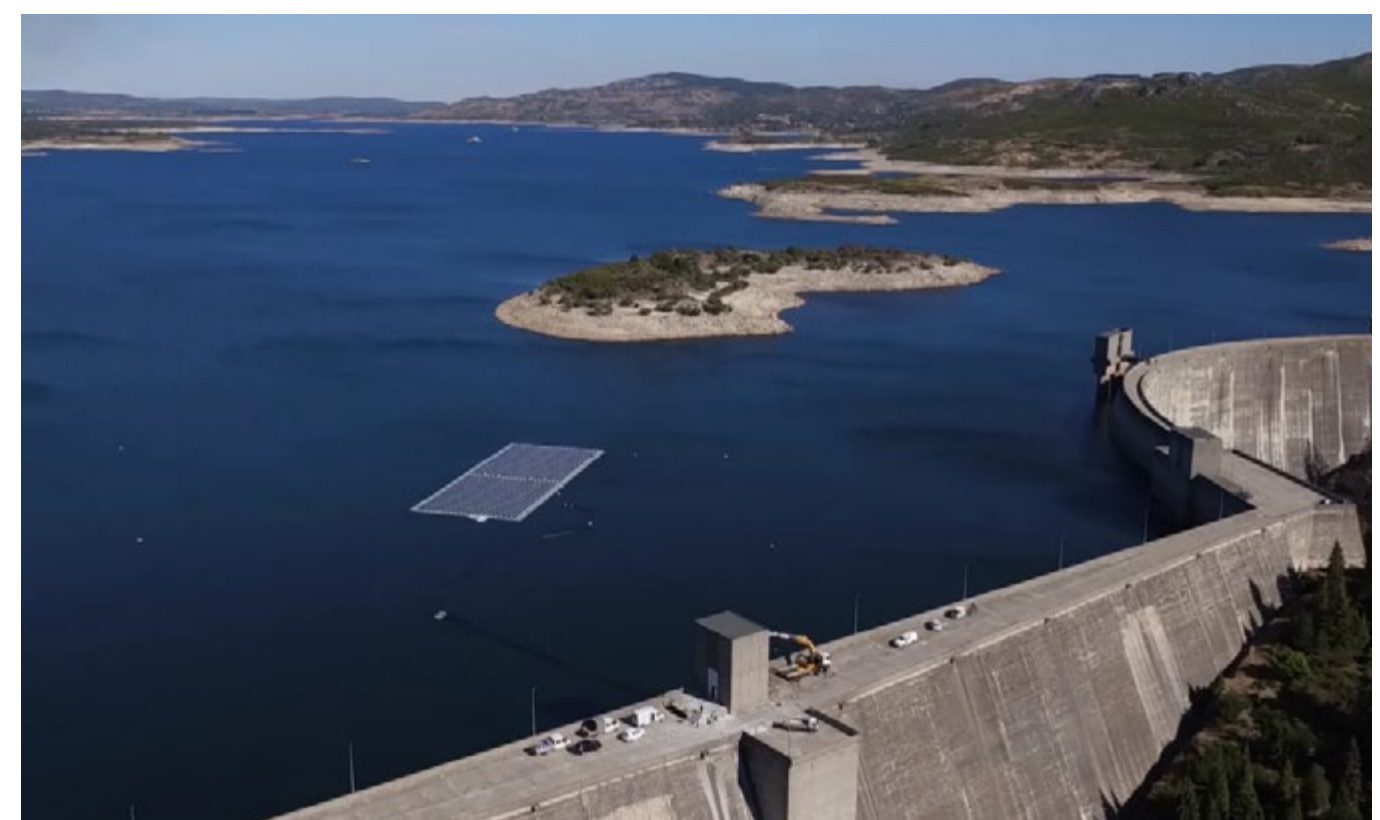


Figure 5. The first floating solar farm on a hydroelectric dam located on the Alto Rabagão River in Montalegre, Portugal. Unknown author. Post. 2016. **Source:** <http://d2m-energytransit.pt/en/a-world-premiere-the-first-hybrid-fpv-and-hydroelectric-dam-power-plant-system/>

Nowadays, the world's population is concentrated in the coastal regions and around large river estuaries (please visit the link <http://luminocity3d.org/WorldPopDen/#4/35.42/41.26> in order to get a visual representation of the world population density and how coastal regions and river basins gather most of the world's population), in large urban areas which are deeply connected to its rivers, they contribute to its essence, rooted in collective memory.

What would be of Lisbon without the Tagus river? London without the Thames, Paris without the Seine? Only to mention some of the most iconic cities and their rivers.

The degradation of river basins, also as a consequence of the human and industrial activity, is now a global concern (See Figure 6).

Paulo Peixoto mentions how rivers are now looked upon as part of urban heritage, mentioning a reconciliation between the urban and its rivers and the need to look at

these assets in a more integrated way, not taking part as a whole.



A VERY CLEAR DAY.

Figure 6. A view of Sheffield, England, showing factories overlooking the River Sheaf. Wood engraving, 1884. Source: <https://fineartamerica.com/featured/sheffield-england-1884-granger.html>

In fact, Matt Edgeworth states that it is very difficult to know about rivers without understanding their cultural, technological and social dimension since most of the riverscapes have nowadays been subject in some extent to human action: “Over the centuries, in most parts of the world, rivers

⁶Paulo Peixoto, “Os Usos Sociais dos Rios” in Paulo Peixoto, João Paulo Cardielos, *A Água como Patrimônio, Experiências de requalificação das cidades com água e das paisagens fluviais*, p. 60.

and their flow have been artificially shaped, diverted, bifurcated, narrowed, shortened, widened, channelled, straightened, dredged, deepened, dammed, redirected, embanked, canalised, or modified in countless other ways.

Sometimes modification is intentional: sometimes it is the unintended effect of other actions. If the river ever was entirely a natural entity, it has long since been at least partially honed to fit human projects.”

In an era when we discuss climate change, environmental sustainability and we perceive the global effects of our local actions, it is fundamental to look at rivers not only as

sources of spiritual, aesthetical and pleasurable experiences deeply rooted in our collective memory but also as part of the landscape in a broader sense.

Rivers and riverscapes shape the way communities have lived and live, and these relations show us ways of living in balance with resources — or just the opposite, how and when this relation was careless, deeply changing this balance forever. Rivers are a central factor for most of the world’s population, impacting how communities live and develop — from health to mobility, industry and culture.



⁷Matt Edgeworth, *Fluid Pasts: Archaeology of Flow*, Bloomsbury Academic, 2011

Figure 7. The Seine at Paris, oil on canvas, Victor Axel Westerholm, 1888, Turun Taidemuseo.
Source: <https://www.wga.hu/support/viewer/z.html>



2. KNOWING THE PAST AROUND OUR RIVERS – THEORETICAL FRAME- WORK

2.1. FACING THE PAST, SHAPING THE FUTURE – HISTORICAL UNDERSTANDING

Through historical understanding, we may better acknowledge the ways by which communities relate to river and riverscapes in multiple dimensions. It is fundamental that we learn the impacts of rivers in the way we live today – culturally, economically, socially – but also how our actions changed its courses.

This inquiry produces new knowledge, but it also raises awareness and makes us more conscious about the urgency to act and the ways by which we might change the course of our actions.

Historical enquiry encompasses a process by which researchers use several methods and

tools when investigating a specific topic or historical fact. It all starts with a question, an interrogation, a subject that somehow interests the researcher.

In order to provide answers, one needs to find evidence in which to base the historical narrative, thus creating a rational and logical set of arguments that may corroborate what is already known or that can be entirely new.

Through historical inquiry, we learn about events, changes and turning points which are crucial to understanding the present time, the causes and frameworks of our current situation.

It is fundamental that we learn about past actions – and put them into perspective – in order to design a better future.

Each riverbed carries its unique history, gathering different cultures, uses and traditions. From its waters and margins, people and nature have thrived or disappeared, shaping the face of its local boundaries with a global impact.

There are several decisions to make when starting a historical inquiry on any subject and rivers are no different.

The most important and powerful tool any researcher has is a critical eye and critical thinking, which may give way to a new set of questions, a new approach or look to an old or established narrative.

By using a combination of methodological resources, it is possible to create new scientific knowledge, bringing to light new data and objects and with it changing the established historical narrative.

As in all historical research, one must look at the Historical sources to understand the past and build a narrative, after critically reading and confronting them.

“(…) constructing a story means more than merely relating an episode from the past, more than passing along a tale or an anecdote.

It means, among other things, providing descriptions and explanations, ensuring the

story’s accuracy, conveying its significance, interpreting—or at least suggesting—its meaning, and aiding the understanding of listeners and readers in other ways.”⁸

The story of a river might be told in different ways, regarding the multiple aspects of its presence: its impacts on local communities as a natural force — one might focus on floods or the change of its course in agriculture, for instance; or how these communities’ habits have been related to the river — fishing, laundry, building water mills, using water for different purposes.

And all these aspects might even be related to the cultural life and identity of a specific community.

We may also look at a particular cultural practice as a specific type of music, or a religious procession and understand how they have been created and transformed — when did it start, who were the main creators and leaders? In order to get answers, one needs to find evidence or proof.



Figure 8. The Monastery of Santa Clara-a-Velha, in Coimbra (Portugal), flooded by the Mondego river [20th century] Photo credit: SIPA/DGCP (Foto.00094756)

2.2. HISTORICAL EVIDENCE AND SOURCES

Historians resort on sources to know the past. To know the past history of a river, one might look at different types of sources or evidence. One might find immaterial, material, written, and representational traces when exploring the past, all of them contributing to the historical narrative.

Immaterial traces consist of intangible remnants of the past, such as customs,

traditions, beliefs, principles, practices, superstitions, legends, or language⁹. As for **material evidence**, they are mainly products of human doing, such as objects and artefacts — clothing, instruments, tools, but also buildings and the landscape itself.

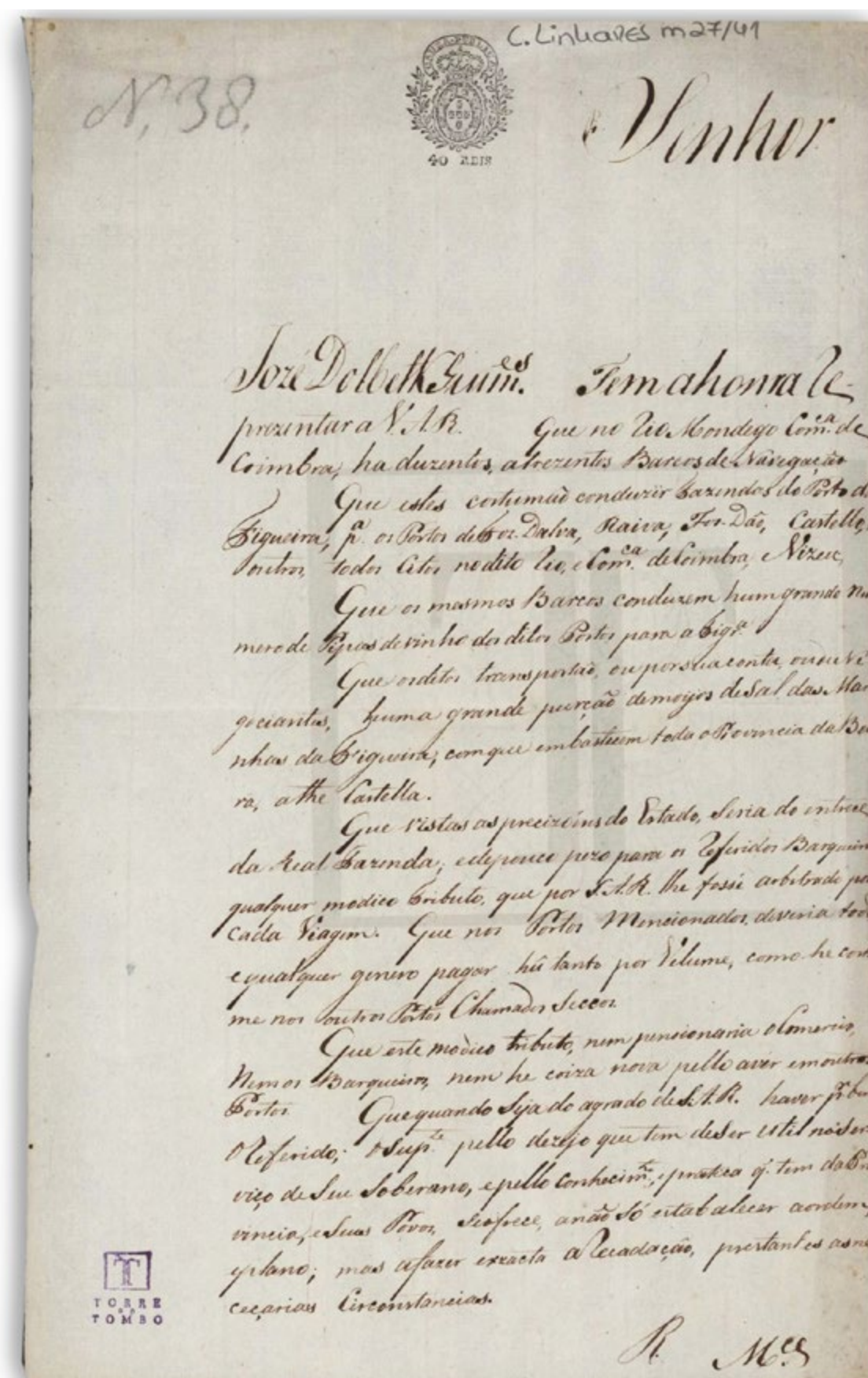


Figure 9. Manuscript written by José de Melk Guimarães, about the navigation on the Mondego river in the late 17th/ early 18th centuries. Photo credit: Torre do Tombo (PT/TT/CLNH/0027/41)

⁸David Kyvig and Myron Marty, *Nearby history: exploring the past around you*, Lanham, Md.: Rowman & Littlefield Publishers 2010, p. 45.

⁹David Kyvig and Myron Marty, *Nearby history: exploring the past around you*, Lanham, Md.: Rowman & Littlefield Publishers 2010, p. 50.

Written traces come in various forms such as letters, diaries, journals and other manuscripts or reports, magazines, pamphlets, invoices and other printed material.

They may also comprise photographs, engraving and cartography — considered “representational traces” by some authors.

A careful and watchful look at the landscape and its changes may also constitute an essential source of knowledge.

In this field of action, as in general, a multidisciplinary approach is fundamental

in order to build a more solid understanding of the changes and continuities which have shaped the course of history, the landscape and the present.

Accordingly, one might distinguish **primary sources** — created by a witness or participant in an event or period; and **secondary sources** — already an interpretation of a primary source, resulting from the analysis and theoretical ponderation of a specific question or problem.

THE FOLLOWING ITEMS MAY CONSTITUTE PRIMARY SOURCES:

- . Accounts recorded later
- . Art objects
- . Architectural drawings
- . Audio and video recordings
- . Business and personal correspondence
- . Diaries and journals
- . Eyewitness accounts
- . Fieldwork
- . Government documents
- . Historical documents
- . Interviews
- . Internet communications



Figure 10. The Landing of the British Army at Mondego Bay, painted by H. Laevêque (1769-1832), engraved by J. Vendramini [19th century]. **Image credit:** Biblioteca Nacional de Portugal (E. 1069 A.)

- . Legal and financial documents
- . Manuscripts and personal archives
- . Maps
- . Memoirs
- . Objects
- . Oral histories
- . Pieces of creative writing
- . Photographs
- . Results of experiments
- . Speeches
- . Statistical data
- . Surveys

- . Landscape
- . Buildings

Primary sources as products of a particular time and place and are relevant not only for the factual information they contain but also for the insight they may provide into how people, in a certain period, view their world. Understanding the reasons and ways it was produced, as well as its authors, are also relevant data for the construction of the historical narrative.



They can be found mostly in archives and libraries, national and local, public and private - from a company, a factory, a family, an individual, a ministry or government official, or a specific community.

Part of them is available online, as their catalogues and research platforms may be accessible to the general public, sometimes allowing the user to view a digital copy of the document or even allowing its download.



Figure 11. Map of the river Mondego from Coimbra to Figueira da Foz Portugal [1790-1814]. Francisco António Ciera. Image credit: Biblioteca Nacional de Portugal (D. 275 A.)

However, it may not always be the case. One has to be prepared to deal with silence and

absence within the data and sources. In some ways, they can also be regarded as relevant information for the historical inquiry.

The lack of information about something is as important and relevant as its abundance.

Has it really happened? Or has someone tried to erase it? Why? One always has to be curious and activate critical thinking.

There are all kinds of repositories to search for information, but some may be of difficult access – if they belong to a private institution or are not organized as such.

The fact that a document is in an archive does not automatically make it authentic. It is the researcher that provides its validation and importance by taking notice and asking questions.

Once it adds information to the interpretation of a particular event or fact, it gains relevance, and it becomes a historical source. Often, some of the most important works developed

by historians are not about new facts or events, but just bring new light to a specific subject by looking at new sources.

Maps, photographs, postcards like these are examples of relevant primary sources in the history of the river Mondego.

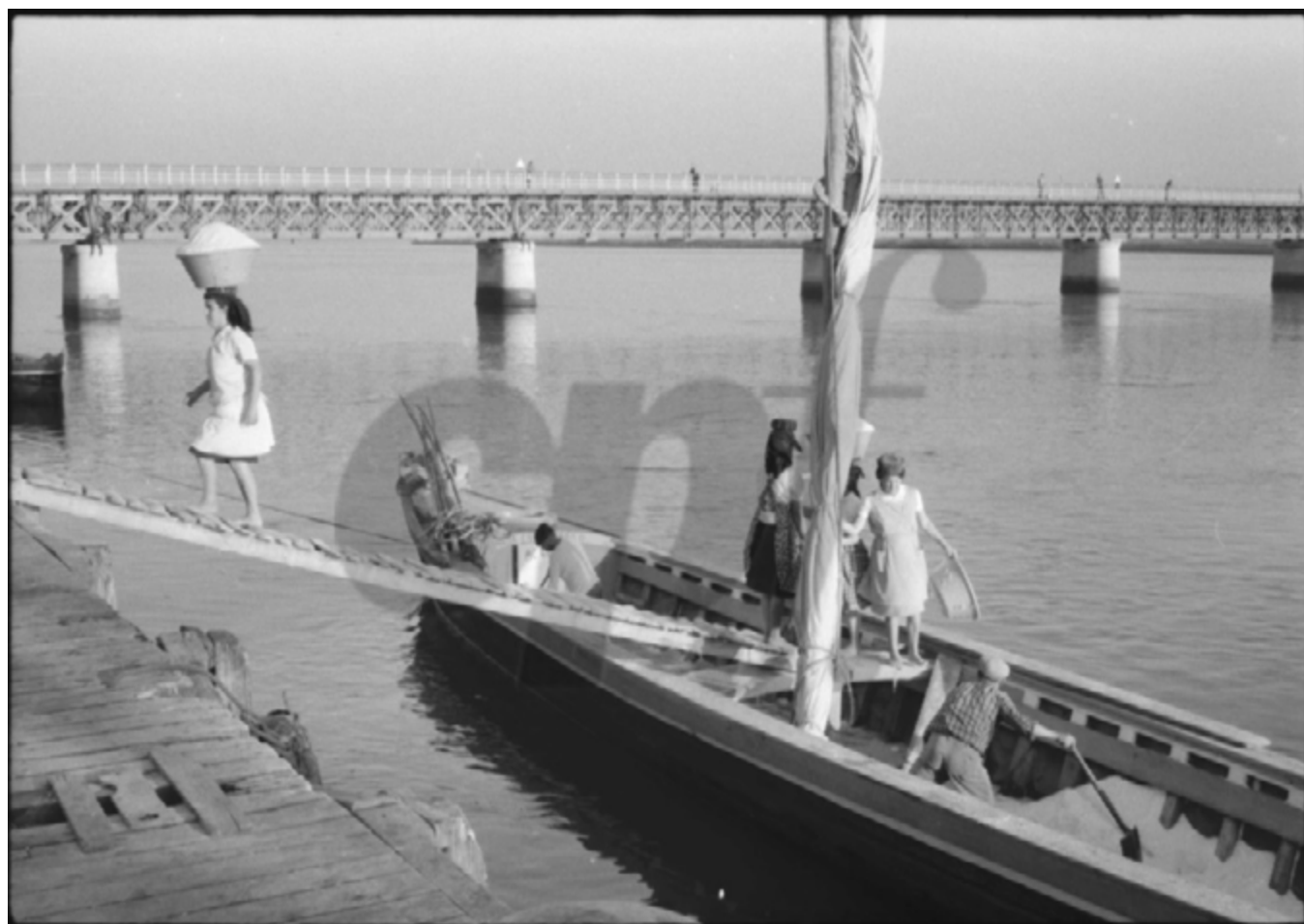


Figure 12. Photograph of women transporting salt from a traditional boat (batel) at Figueira da Foz, on the Mondego river. Photo credit: Torre do Tombo. Centro Português de Fotografia.

Secondary sources are also significant, but they are almost always second-hand accounts of the event or historical fact, and with that a specific interpretation may have been added that could lead the researcher in a more subjective direction, taking over his own interpretation.

It is, however, essential to know what has been written and published about the subject, even if new data allows a different perspective.

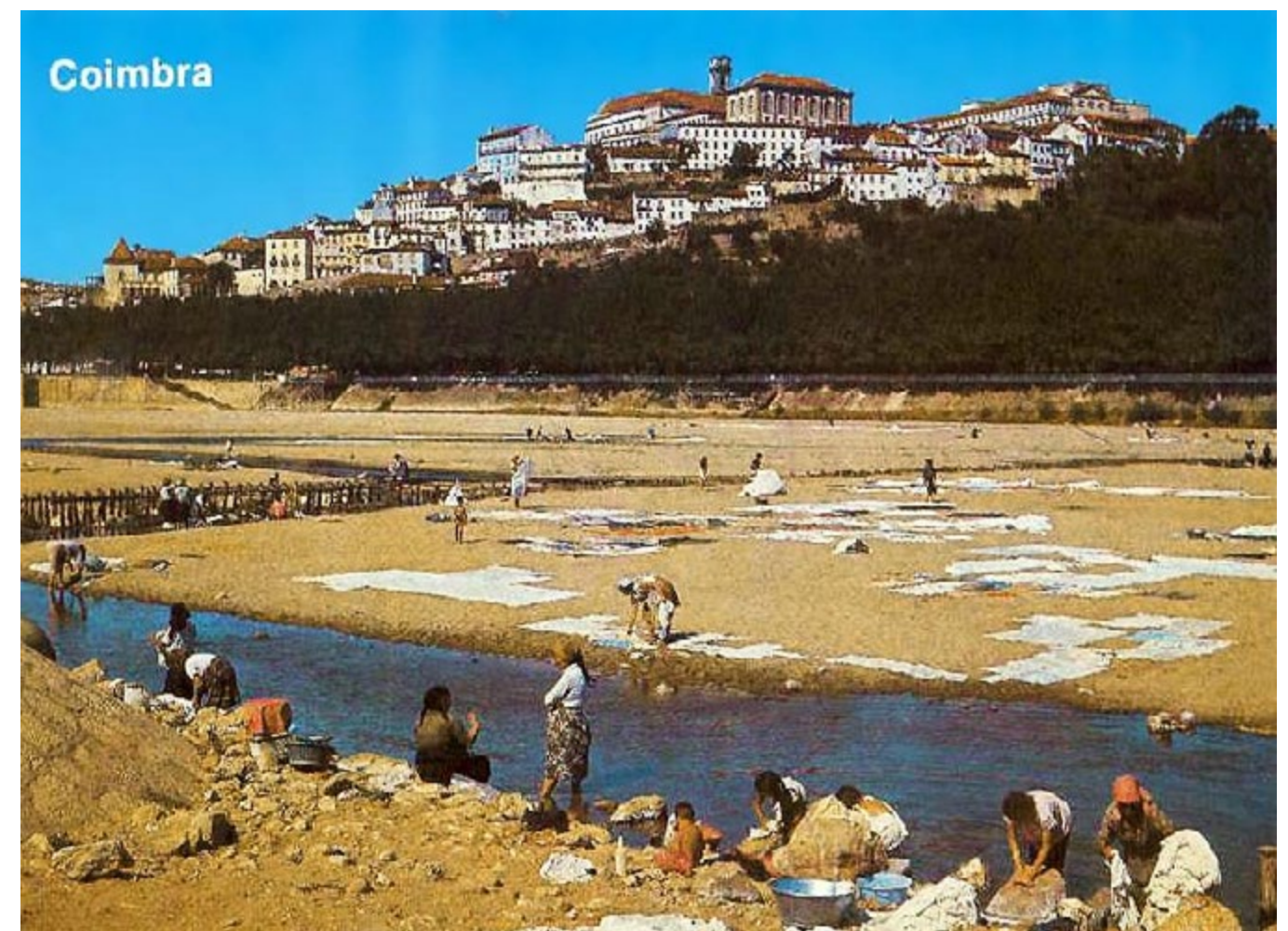


Figure 13. *Lavadeiras no rio Mondego* [washerwomen at Mondego river], 20th century [1960's] (PT/CPF/OLF/0100/000015)

The book that was written about the process of regularization of the river Mondego¹⁰ constitutes an example of a secondary source. In it, the author gives a general account of similar processes during the last centuries, gathering documents from historical archives and published material.

Although the author was not a spectator or an actor on the last intervention in the 1970s, he was granted access to the archive

of the company responsible for the works and was allowed the publication of new material, such as photographs representing the various stages of the process and graphic elements regarding the construction of the dams.



Figure 14. . Photograph taken during the regularization works, showing a woman doing laundry in the river at the same time as the machines were working (Carlos Oliveira Santos, *História da Obra de Regularização do Baixo Mondego: uma empresa é um rio*, Porto, Grupo Mota Engil, 2013)



Figure 15. Photograph taken during the regularization works, showing a woman doing laundry in the river at the same time as the machines were working (Carlos Oliveira Santos, *História da Obra de Regularização do Baixo Mondego: uma empresa é um rio*, Porto, Grupo Mota Engil, 2013)

2.2.1. ORAL EVIDENCE – A SPOKEN HISTORY

Within the sources which might take part in a historical inquiry, oral documents often constitute what is commonly known as oral history.

The integration of oral testimony in historical enquiry is also deeply rooted in epistemological turns within historiography.

New perspectives on historical approach and narrative lead by the *École des Annales*,

¹⁰Carlos Oliveira Santos, *História da Obra de Regularização do Baixo Mondego: uma empresa é um rio*, Porto, Grupo Mota Engil, 2013.

performed by Fernand Braudel (24 August 1902 – 27 November 1985) and others, promoted an important shift on the so called “subject of History”.

The Annales proposed that History should not only give notice on the events (*histoire événementielle*), or the short term but by an extended view of the historical process, which Braudel called *La longue durée* (“the long term”).

History, in this approach, integrates not only the elite and the main actors of events but opens up to a broader sense of social, multiple and imbricated notions of historical processes.

Maurice Halbwachs, Pierre Nora and Eric Hobsbawm, three important authors gave prominent importance to memory. Nora for instance, wrote a seminal book on The Places of memory (*Les Lieux de mémoire*), referring to “places where memory crystallizes”, meaning that specific sites condense memory and history turning into collective places of remembrance with a material, symbolic and

functional dimension attached. This showed the possibility to think about a History of memory, creating a bridge to connect these two approaches towards the past.

Maurice Halbwachs, on the other hand, is said to be the first sociologist to use the term “collective memory” as a social and shared construction, dependent on family, institutions and nation-states.



Figure 16 Recording the life story of Miguel in front of his house, in a small village in the northeast of Portugal, as an example of the diversity of contexts this type of events may take place.
Photo credit: Memória para Todos, 2020.

Throughout the 20th century, technological innovation allowed sound and image recording. More intensely in the 1950s

and 1960s, historians started recording oral testimonies from those who had experienced specific events or whose memory gave notice of particular historical processes and dynamics.

Despite this innovation, oral testimony and biography have always been a source of knowledge for the historian, not without strong suspicions on its reputability, since memory may not be the most accurate and trustworthy source of information.

We may remember a certain event very clearly, but not accurately — our memory is deeply connected with emotional and subjective factors of our understanding.

Nonetheless, the ways by which an individual recalls a specific event and its echoes in collective remembrance may sometimes have more value than the true facts. Memory can be changed, and it does change in both individual and collective levels.

However, as History is an account of human actions through time, the memory of those who performed these actions or witnessed it is as valuable as the documents produced by them. In any circumstances a document and

the context of its production is as deceiving as any personal account — for instance, a police report from the dictatorship period in Portugal may not fully, and deliberately, tell you how a specific event took place for political and other reasons.

In this case, it is necessary to confront different types of sources (including oral evidence) in order to have a more accurate perspective.



Figure 17 Interview of a former industry worker at São João da Madeira (Portugal) during a collection days event.
 Photo credit: Memória para Todos, 2020.

Paul Thompson, one of the most important authors on oral history, mentions that it may be defined as an “interpretation of history,



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society and culture in a process of change, through listening and registering its actors' experiences (...)"¹¹ .

One of the first authors to resort on oral history was George Ewart Evans (1909–1988), a schoolteacher and writer who moved to the countryside in Suffolk, UK in the 1950s and started recording the fast changes happening in the ways of living of the people surrounding him – the progressive mechanization of farm work, by the voices of his elder neighbours.

Part of his work is now available at the British Library¹² and constitutes a valuable asset for social history. It safeguards the voices of the many who witnessed and performed such changes from the 19th to the 20th century.

Alongside Evans but yet in another frame of thought, Allan Nevins was also one of the pioneers of oral history.

He inaugurated in 1948 the first oral history programme, the Oral History research centre (nowadays the Columbia Center for Oral History Research¹³), recording the life stories

of the leading figures in American History. He stated that “the historian should narrate the past in terms of living men and women seen as individuals, groups, or communities; and he should give due emphasis to personal motivation and initiative.”

Historians around the world resort on oral history nowadays, despite the suspicions it has risen on the liability of memory.

Some authors, like Alessandro Portelli and Luisa Passerini, have been dedicated to the profound and paradigmatic relations between memory and history, its interconnections.

Whatever the complexity of the matter, it is undeniable that both memory and history are ways of dealing with the past, and oral history provides a way into thinking about individual and collective ways of remembrance.

More than a tool for historical research, some authors have stated that oral history is also an essential tool to listen broadly to the voices of those who take part in specific situations, processes of change or development, providing

¹¹Paul Thompson, *The Voice of the Past. Oral History*. 3.a ed, New York: Oxford University Press., 1978, p.15.

¹⁴<https://sounds.bl.uk/Oral-history/George-Ewart-Evans-collection>

¹³<https://www.ccohr.incite.columbia.edu/>

valuable information for those who work several different areas: “Oral testimonies are vivid, personal and direct; they challenge the generalizations and platitudes of so much development rhetoric; they enlighten planners and politicians about what it feels like to be at the sharp end of development”¹⁴ .



Figure 18 . Interview of the owner of the Viarco factory during the Cortadoria collection days event, in March 2019. **Photo credit:** Memória para Todos, 2019.

To what extent may we resort on oral history to know more about the environment and rivers in particular? And besides from knowing more about them, how can this knowledge provide a platform for action?

Oral history may be an important tool in providing more embodied information on the intersubjective relations of individuals with the environment.

It grants access to hidden narratives, thus exposing a broader understanding of environmental policies and actions and their impacts on particular communities — from large scale events to more everyday routines.

As K. Jan Oosthoek argues, “oral environmental history has a unique characteristic that makes it stand out in comparison to other environmental histories”¹⁵ , since it complements and completes the archival data, providing information on its social repercussions, it reveals “networks, policy changes, and little power games that were never recorded”.

Similarly, observing the landscape and the environment when talking about environmental history, talking and recording to the actors of history might reveal different data from the one available in written documents.

¹⁴Hugo Slim and Paul Thompson, Olivia Bennett and Nigel Cross. Listening for a change: Oral Testimony and Community Development. New Society Pub., 1994.

¹⁵ K. Jan Oosthoek, The Role of oral history in environmental history, July 27, 2015, https://www.eh-resources.org/role-of-oral-history-in-environmental-history/#_ednref1

One could argue the same about personal documents — personal photographs, for instance, might show important data on the social aspects of landscape, but also contribute to the knowledge on the changes performed in a specific site¹⁶.

2.3. TANGIBLE AND INTANGIBLE HERITAGE

Cultural heritage is a term formally used to address sites, movable and immovable artefacts, practices, knowledge and symbolic items, and other things that a group or society has identified as old, important, and therefore worthy of conscious conservation measures, often at the hands of specialized institutions¹⁷.

It is viewed as a legacy belonging to all humanity, although specific to a particular region or place. As something inherited, handed on by the past culture, it raises challenges regarding its safekeeping and validation.

Because of its variety of actors and objects, it has been divided into two categories, material or tangible (movable and immovable) heritage and immaterial or intangible heritage, which allows a more broad but accurate understanding of what is heritage.

Tangible heritage refers to physical artefacts produced, maintained and transmitted intergenerationally in a society.

It includes artistic creations, built heritage such as buildings and monuments, and other physical or tangible products of human creativity that are invested with cultural significance in society.

They can be found in museums, part of collections or in similar repositories, where its value as heritage is already recognized, but they can also be in their original location, allowing a more holistic and integrated understanding of the object itself and its surroundings.

¹⁶See for instance the project Fotossíntese, developed by the Botanical Garden in Coimbra, Portugal, collecting personal photographs from its visitors <https://www.uc.pt/jardimbotanico/media/fotossintese>.

¹⁷Christoph Brumann, in *International Encyclopedia of the Social & Behavioral Sciences*, 2nd edition, 2015

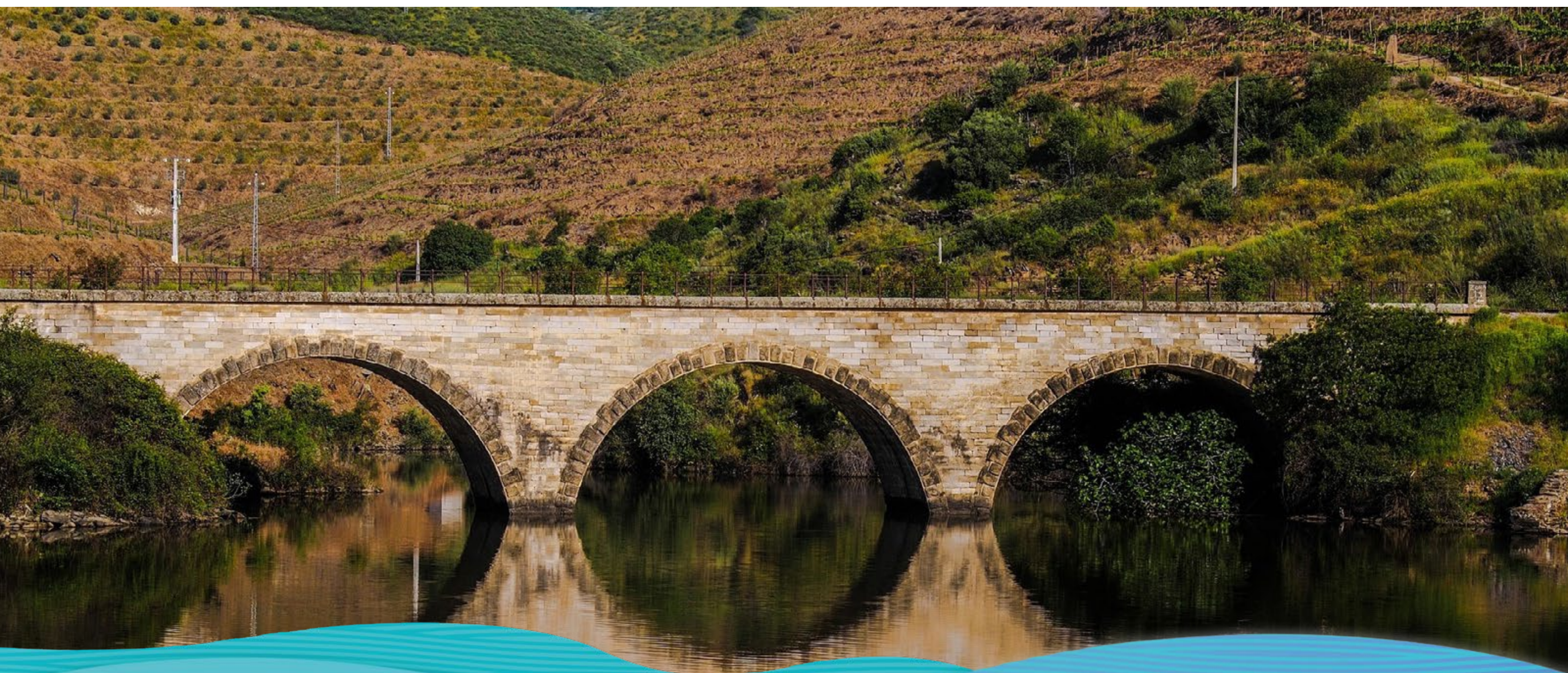
Intangible heritage refers to the practices, representations, expressions, knowledge, skills – as well as the instruments, objects, artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage.

This intangible cultural heritage, transmitted from generation to generation, is constantly recreated by communities and groups in response to their environment, their interaction with nature and their history, and provides them with a sense of identity and continuity,

thus promoting respect for cultural diversity and human creativity (UNESCO, 2003).

Only in 2003 did UNESCO recognize it as a cultural heritage category on its own, understanding the necessity and urgency to ensure the preservation of such practices and manifestations.

Examples of intangible heritage are oral traditions, performing arts, local knowledge, and traditional skills.

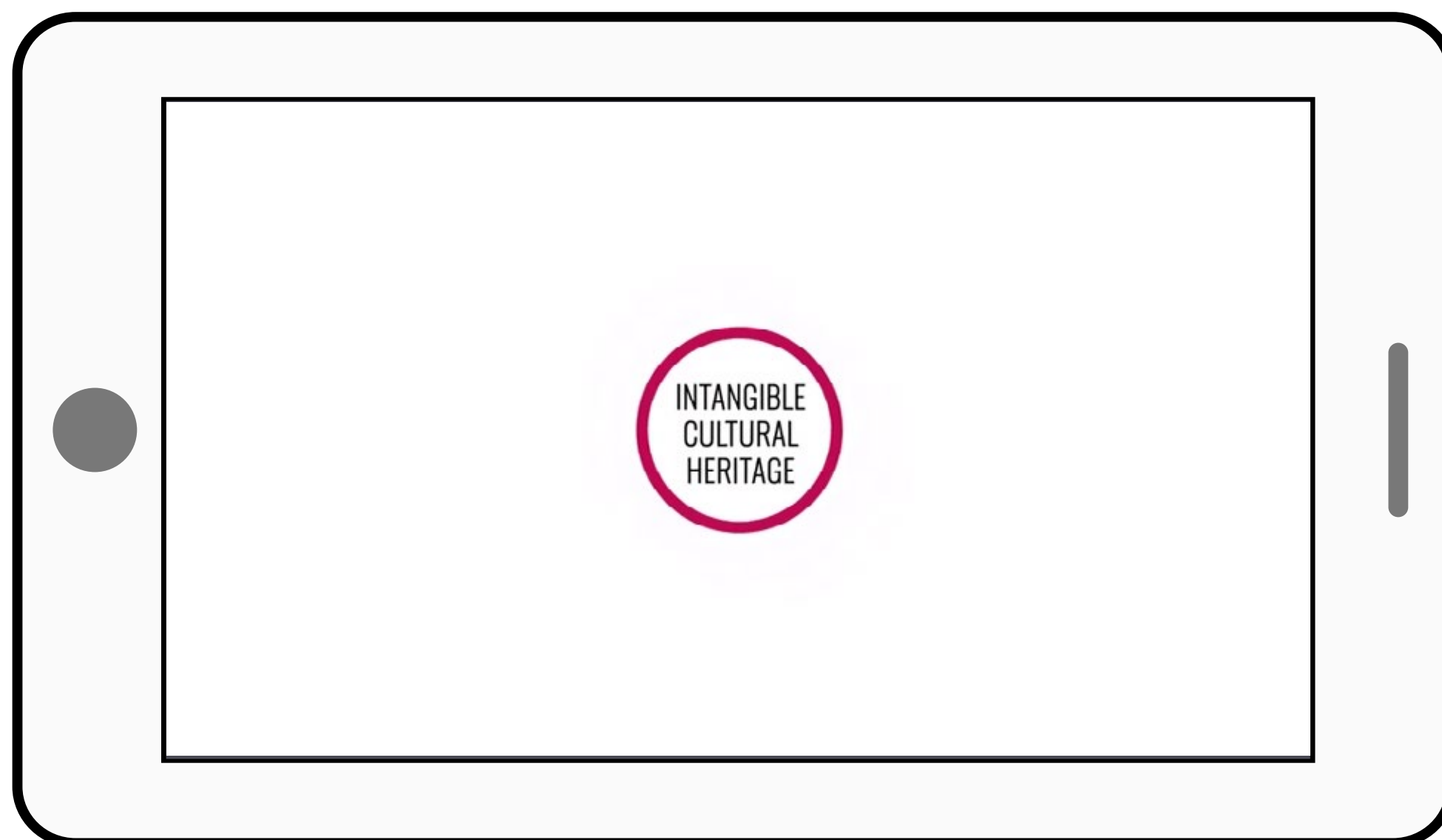


artefacts and cultural spaces associated therewith – that communities, groups and, in some cases, individuals recognize as part of their cultural heritage.

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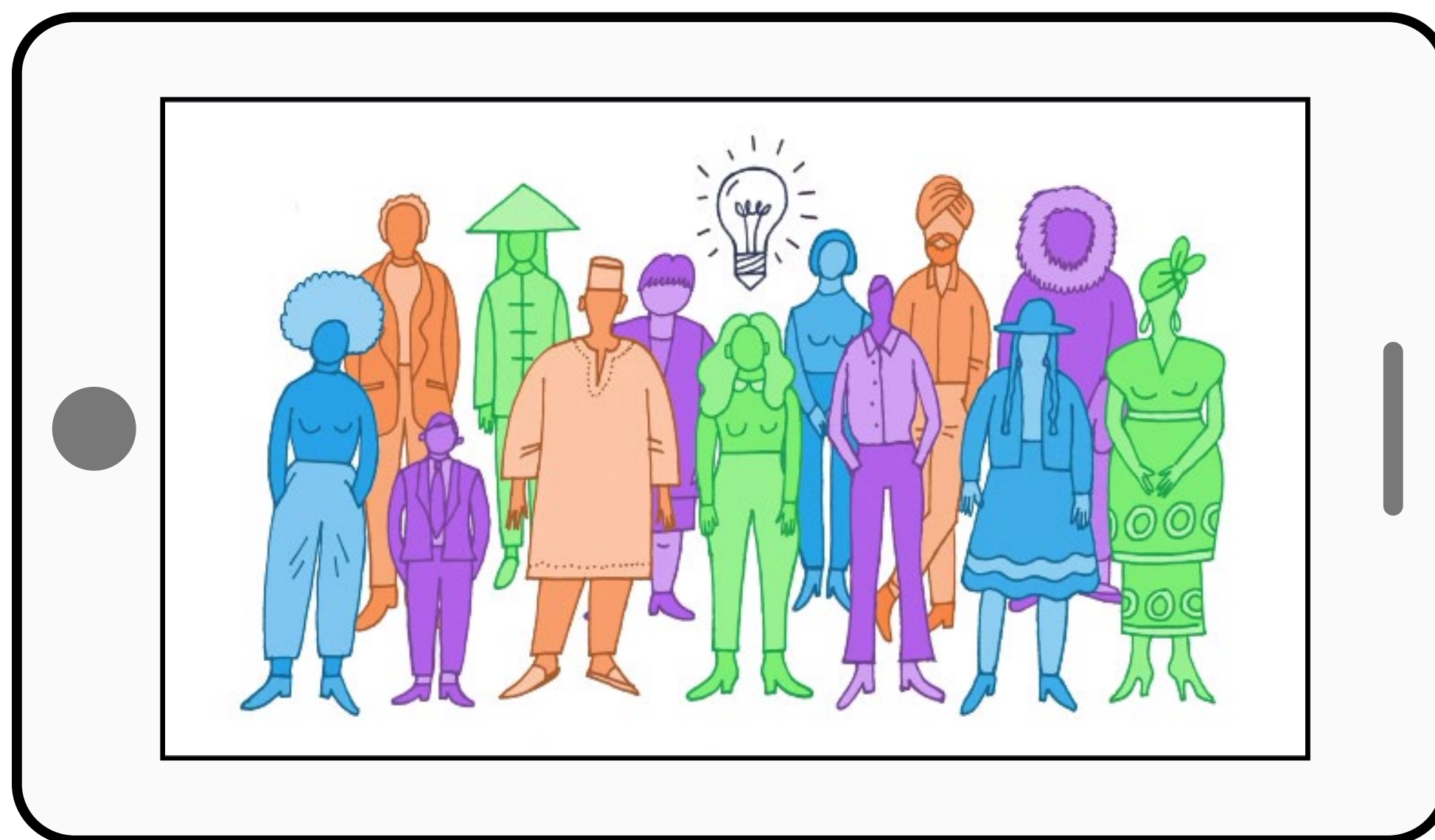
Video 1. Invitation to Dive into Intangible Cultural Heritage, video produced by UNESCO available online about the 2002 UNESCO Convention of Intangible Cultural Heritage

Natural heritage features, geological and physiographical formations and delineated areas that constitute the habitat of threatened species of animals and plants and natural sites of value from the point of view of science, conservation or natural beauty.

It includes nature parks and reserves, zoos, aquaria and botanical gardens (UNESCO, 1972)

Created in 1945, shortly after the end of the 2nd World War, UNESCO (United Nations Educational, Scientific and Cultural Organization) is a

Specialised agency of the United Nations, which has since then established the map of World Heritage – with the signing of the World Heritage Convention in 1972 – scoping Natural and Cultural Monuments and sites of outstanding and Universal value. Its goal was to establish the “intellectual and moral solidarity of mankind” and, in doing so, prevent the outbreak of another world war.



Video 2. *World Heritage explained*, about the UNESCO World Heritage Convention.

UNESCO is the international institution that has had a critical role in defining what heritage is and how it can be preserved, setting the general guidelines. The World Heritage legal protection has played an important part in preserving the

shared heritage. Still, countries, in general, have developed a set of legal instruments to define and protect their own heritage, tangible and intangible.

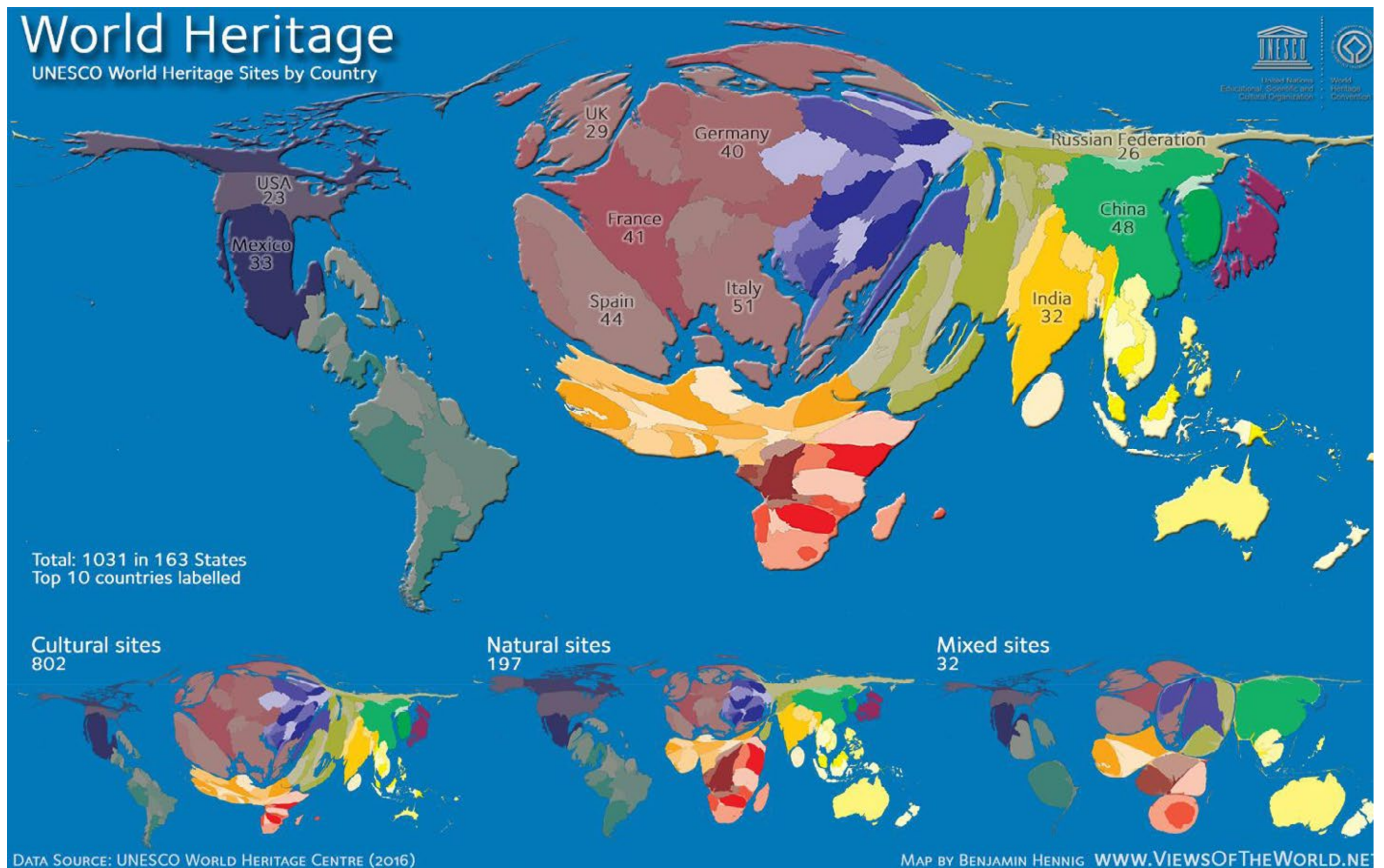


Figure 19 . Vision of the distribution of UNESCO sites in the world. The list now counts with 1,131 sites around the globe.
 Source: www.viewsoftheworld.net

3. KNOWING THE PAST AROUND OUR RIVERS – A PRACTICAL GUIDE



Video 3. . Video about the *Memory for All* programme, showing the various activities that take place during the collection days: identification of materials and objects brought by the participants, registration and digitisation, and interviews. The collections days in this video were about the Portuguese participation in First World War (2014) and Lagoa de Óbidos (2019). (Credit: Memória para Todos, 2019)

The LivingRiver — Caring and Protecting the Life and Culture around Rivers and Streams project takes as a primary purpose to foster awareness towards the importance of rivers, providing guidelines for their protection and sustainability.

Following what has been earlier stated, rivers and streams gather different levels and forms of heritage. Whether natural or built, tangible or intangible, it all depends on a complex system in which rivers and streams are central.

As mentioned by Matt Edgeworth, rivers old a social, cultural, and technological dimension that is deeply intertwined with its natural forces. In order to keep its natural assets and preserve it in balance with the other dimensions, it is crucial that we know more about them at local and global levels.

Part of this knowledge may be generated in the classroom, in collaboration and close relation with local communities regarding specific locations.

Integrating the project's goals to engage with local communities and students to better know their rivers, we have developed a series of tools which take a double purpose: 1) to help teachers, students and citizens to “dig where they stand” and collect information about the heritage related to rivers; 2) to gather this information in an organized method and make it accessible and visible in the project's platform.



Figure 20. Voice recording life stories in Rio de Onor, a village in the north of Portugal.
 Photo credit: Memória para Todos, 2019.

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Integrating the project's goals to engage with local communities and students to better know their rivers, we have developed a series of tools which take a double purpose: 1) to help teachers, students and citizens to “dig where they stand” and collect information about the heritage related to rivers; 2) to gather this information in an organized method and make it accessible and visible in the project's platform.



Figure 21. A photograph from a personal collection, showing a man and a woman with a traditional boat (bateira) in Lagoa de Óbidos (Portugal), in the 1970's; **Photo credit:** Memória para Todos, 2019.

The following activity proposals intend to guide you and your classroom to explore, systematize and critically engage with rivers and streams around you, mapping its heritage (tangible and intangible – natural, historical, cultural, technological or other) in relation to your national context (it may relate to different subjects such as History, Geography, Language and Culture).

In order for students to learn about the Rivers and streams closest to their locations, we propose three ways of recording relevant information and data:

TANGIBLE HERITAGE

Built heritage, objects and graphic or printed materials

INTANGIBLE HERITAGE

Cultural Tradition and folklore
Professions, practices and occupations

LIFE STORY INTERVIEWS



Figure 22. A photograph from a personal collection, showing a family in a traditional boat and a fisherman working with ropes and nets, in the 1970's in Lagoa de Óbidos (Portugal).
 Photo credit: Memória para Todos, 2019.

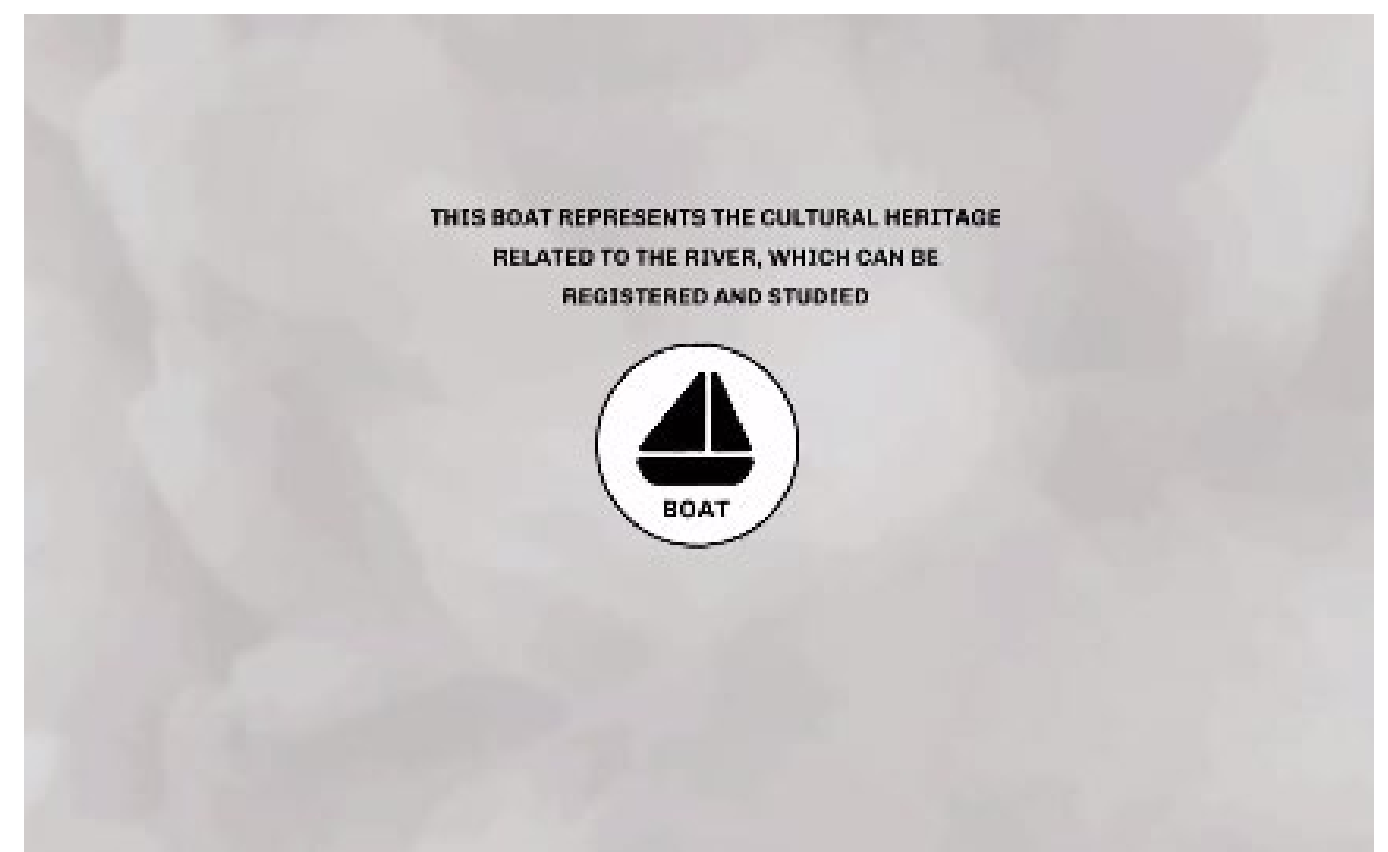
These Forms are tools to be used in the course of activities undertaken by teachers but may as well be used by anyone who wants to join this open and collaborative process of sharing information on rivers.

Please take into consideration that Heritage is a complex system, with interconnected elements, with shared dependencies, so often you will need to understand this system when choosing your subject.

Taking as an example Figure 13, a boat may have several connections with different

elements of heritage which are also related to the river bringing context and enriching each other and mostly enriching the knowledge about the River.

Let's say you chose to start with a boat belonging to a student's grandfather — you may look only at other boats, but when you start collecting information about it you will surely need to look at other elements to better understand the history of this boat, its background and, furthermore, its role within the local context.



Animation 1. Possible relations regarding heritage taking a boat as an initial point.



LIVINGRIVER
CARING AND PROTECTING THE LIFE AND
CULTURE AROUND RIVERS AND STREAMS



EXAMPLE:

The example in Figure 12 shows how every element of the local context is deeply interconnected: the boat is used and belongs to a specific person — let's say a student's grandfather — who uses it for fishing.

While you start with a Form for Tangible Heritage, gathering information about the boat, you will probably need to interview the owner of the boat to learn about his relation to this object and get the information you need to contextualize it.

While doing this, you may learn that he used specific fishing techniques and instruments — you might then locate these instruments and look for other people who also used these techniques.

From these interviews, you may also learn about specific construction techniques of boats or instruments or even sheds used in the present or in the past by the local community.

From this point, you might also learn that men and women used to sing while collecting wood, or building the boats or even have a religious or traditional festivity, or it may even be the case that the boats would be built and then take part in a symbolic ritual related to the time of year.

Within this time of the year, they would also perhaps cook a traditional dish, made from ingredients coming from the river, which also take part in the local economy.

This, of course, is related to local law and regulations which might have changed during the past under the influence of the construction of dams or other process of changing the course of the river which of course change the landscape and the habitat of fish and other species which, finally, impacts the fishing techniques, the work of fishermen and the use of boats and so on.

Briefly, you could follow the following steps and instruments to have information on this

system (please note that this is a hypothetical example. You may follow other strategies depending on your local interest, situation teaching level and context).

1. Boat - Tangible Heritage Form
2. Interview with the owner - Oral History Form
3. Fishing techniques- Intangible Heritage Form and/or Interviews
4. Fishing instruments - Tangible Heritage Form
5. Construction techniques - Intangible Heritage Form and/or Interviews
6. Songs and chants - Intangible Heritage Form
7. Religious or traditional festivity - Intangible Heritage Form
8. Gastronomy - Intangible Heritage Form
9. Local Economy - Oral History Form / Tangible

Heritage Form (for documents, buildings, etc.)

10. Law and Regulation - Oral History Form (e.g. on the impacts of a specific law) and/or Tangible Heritage Form for a document
11. Dams and other changes to the course of the river - Tangible Heritage Form and/or Oral History Form
12. Landscape - Oral History Form
13. Fished species - Tangible Heritage Form and/or Oral History Form

PRACTICAL GUIDE

In the classroom, you may use the Forms to collect information regarding the Heritage related to rivers and streams around you and integrate these activities in groups or individual assignments, having in mind that they are complementary.

Previous to handing the forms to the students, you'll probably want to dive a bit into the

local history of the river, finding what subjects would be of most interest and how you can organize your collective research.

You may also want to set goals for this work: will the research be turned into an exhibition (physical or digital), a blog, a series of papers presented to the class, a photographic journal, or even a play.

You may choose to use only one of the Forms and identify only one type of Heritage — for instance, mapping all the built heritage in a segment of the river; or focusing on intangible heritage — like a specific religious tradition; or even just undertaking interviews of a local sports community.

Whatever you choose, try to focus on a subject to which the students may relate, engaging with the local community — ask questions, find new places and documentation, build something meaningful for the place where you are located.

Relations with biodiversity and preservation are to be fostered, so go ahead and be creative, inviting other disciplines to work together in collaboration.

Local archives, institutions (including estate and religious), commercial establishments, individual and/or family archives, personal and family memories, local associations are all important sources of information and may provide new, unpublished information.

The Forms are built to be completed online, so you must have access to a device (a mobile phone, a tablet or computer) in order to complete the information, but a printed version is available if you don't have the conditions to complete them in the site.

Recommendations of materials to have for the development of the proposed activities:

1. A photographic camera or equivalent (smartphones will do, except if you need high quality images)
2. A device to register or digitize photographs, cards, prints, newspapers or any other type of data prone to that kind of register, or an object (such as a scanner or a tablet)
3. A device with an audio recorder (smartphones will do, except if you need high quality files)

4. A device with a video recorder (smartphones will do, except if you need high quality files)
 5. A tripod (if you'll be using a camera)
 6. A ruler (to measure documents)
 7. A scale (to weight objects)
 8. GPS
 9. A computer, tablet or a smartphone
- the local community and the students in innovative ways.
3. A paper about your River or a particular aspect related to it — students may take longer and in-depth research about a specific aspect of the river or related heritage. They may work in groups or individually and have a final presentation of the papers in a conference, presenting the results to the community or the school. They may also present it on posters or even make a digital publication out of them.

Possible outputs from collected information:

1. A photographic journal about your River — comprising the pictures from the built heritage, the people who you have interviewed, objects and even from the process of the project.
2. An illustrated journal about your River — students may work with pictures, drawings or other graphic materials showing the places, transformations of landscape, portraits of the local community. The historical content may be an interesting background for an artistic approach, enhancing the connections with

4. A play about the river



3. A device with an audio recorder (smartphones will do, except if you need high quality files)
4. A device with a video recorder (smartphones will do, except if you need high quality files)
5. A tripod (if you'll be using a camera)
6. A ruler (to measure documents)
7. A scale (to weight objects)
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4. A play about the river

A. INTANGIBLE HERITAGE IDENTIFICATION

GOALS:

Identifying and mapping oral tradition; artistic and performative practices; social practices; rituals and festivities; occupations, activities, technical and vernacular knowledge related to the river;

Organizing this information with specific content, characterizing it and making it findable and usable. Characterizing activities related to the rivers and knowing how communities live around it, resorting on its natural power and sources, including water management strategies and habits. These activities may be of professional nature or leisure related.

GUIDELINES:

1. In order to locate and record these manifestations, identify people, associations and/or institutions which are or have been related to the river and streams and those particular activities. Some traditions might

already have been recorded and target of scientific research. In that case, one should read and research on previous bibliography and collect new information on the subject.

1.1 Look to the closer relations — families, neighbours and friends and prospect for those who have or had a prominent role in one or more types of traditions or folklore;

1.2 In a second stage, find the local institutions (e.g. local associations, parishes, etc.) which might hold information on these activities and traditions.

2. Build a list of those institutions and people who you have to contact, with their names, phone numbers and addresses.

3. Contact the people who you have identified. Make sure you are aware of how to address the different people. In some cases (such as family and friends' acquaintances) the phone or email might work, but in the case of institutions it might be best to write a more formal letter or email as a first approach, as

a way of introducing the project and yourself. Teachers may be very helpful guiding the students when making these contacts.

3.1 Make sure you present yourself and the project, safeguarding the importance of their knowledge to your project, and the need of making a record in order to keep it and safeguarding it. You might also consider presenting the project in a public session, in order to be very clear about your goals and context. You can use a local newspaper, Facebook page or blog, put on some posters with a call for participants if you find it useful.

3.2 Book a personal appointment in order to record the data through interviews, filming the performance, digitizing documents, or photographing objects.

4. Prepare all the equipment and make sure it is recording during the event/interview.

5. Fill in the adequate form with the detailed information about it.

FORM 1 | LIVINGRIVER INTANGIBLE HERITAGE IDENTIFICATION

GENERAL INFORMATION ABOUT THE REGISTRANT

In this section please fill in the information about who is making this register

NAME OF REGISTRANT

E-mail address of registrant

Date and hour of registry

Place of registry

HERITAGE IDENTIFICATION

Please fill in the information with as much detail as possible. Whenever possible, consult with the local community for further details.

NAME OR DESIGNATION

Please register the official and/or vernacular name(s) this cultural manifestation is known for.

GENERAL DESCRIPTION

Briefly describe the main characteristics of the element to facilitate its identification. E.g. “Pesca à vara” is a traditional way of fishing

in Lagoa Óbidos, practised mostly by men in Spring and Autumn. The species fished with this technique are primarily eels. The origins of this traditional fishing method are said to come from the north of Portugal.

AUTHOR(S) / NAME(S) OF THE PRACTITIONER(S)

Identify the individuals (past and present) with a relation with the practice, as well as its creators or tutors, if possible or relevant.

TYPE [CHOOSE ONE OR MORE]

- Folk and cultural tradition (including language, music, performative practices such as dance, processions and other religious manifestations).
- Crafts, occupations and practices (including, for example, fishing, uses of the river and its resources, dredging, changes in the landscape).

KEYWORDS

Use 3 to 10 words. Be as specific and inclusive as possible.

GEOGRAPHICAL INFORMATION

Identify the place(s) directly related to the practice. E.g. Where it is/was practised.

GPS COORDINATES

Fill in the GPS coordinates of the place more related to the practice itself.

LOCATION, SITE, AREA AND BUILDING

Fill in the location, site, area and/or building related to the practice; they can be specific locations over the river, or certain buildings such as churches, mills, squares or private houses, among others.

RELEVANT DATES AND EVENTS

Fill in the date(s) of the first manifestation or related activities including the time referring to its last performance, if possible or relevant.

FUNCTION

If relevant, indicate the functions of this manifestation. Does it have a spiritual, economic capacity, encompassing social or community dynamics?

IS IT STILL TAUGHT/TRANSFERRED? **[CHOOSE ONLY ONE OPTION]**

- Yes
- No
- Does not apply

PROCESSES OF LEARNING AND TRANSFER

Describe how younger generations acquire knowledge about the practices. Do they start learning at a certain age? Is it transferred from parents to children? Are there written guides about practices? Is there any prior training or preparation?

RELATED HERITAGE

E.g. fishing instruments, traditional boats, musical instruments, built heritage, etc.

LEGAL CLASSIFICATION/PROTECTION

Specify whether the event is part of a list of local, regional, national or international heritage and whether any protection is allowed, or whether none of the cases applies.

ARCHIVAL SOURCES

Fill in with documents and other related

sources with relevance to its knowledge and understanding. E.g. a postcard, parish records, a film or video.

BIBLIOGRAPHY

Fill in with monographs and articles that refer to this practice.

NOTES

MORE INFORMATION

B. TANGIBLE HERITAGE IDENTIFICATION

1. DOCUMENTS AND OBJECTS

GOALS:

Identify documents, objects and other materials related to the rivers and streams such as postcards, photographs, engravings, sound recording, films and video from the communities who lived or live around the river.

Register them using the adequate form, and digitally scan or photograph in order to have a representation of the document or object alongside the registration.

Organize this information to make it available and findable for further consultation and usage.

GUIDELINES:

1. In order to locate and register objects and other documents, identify people, associations and/or institutions which are or have been related to the river and streams.

1.1 Look to the closer relations — families, neighbours and friends and prospect for documents and material evidence related to the river.

1.2 Find local institutions (e.g. sports, fishing and other associations, parishes) which might hold such documents and/or objects).

2. Build a list of those institutions and people who you have to contact, with their names, phone numbers and addresses. This is

important in order to keep this information at hand.

3. Contact those people who you have identified. Make sure you are aware of how to address the different people. In some cases (such as family and friends' acquaintances) the phone or email might work, in the case of institutions, it might be best to write a more formal letter or email as a first approach, presenting the goals of the project and why you need their collaboration. Teachers may be very helpful in guiding the students when making these contacts.

3.1 Make sure you present yourself and the project, safeguarding the importance of the documents and knowledge to your project, and the fact that you are not keeping them, but making a record. You might also consider presenting the project in a public session in order to be very clear about your goals and context. You can use a local newspaper, facebook page or blog, put on some posters with a call for participants if you find it useful.

3.2 Book a personal appointment in order to scan the document or photograph the object — we suggest that you book the appointment in the place where you'll have access to the equipment (the school for instance).

4. Prepare all the equipment and make sure it will be working when your informant/ collaborator arrives.

5. In order to keep the information available and findable, assign a code to each record and keep them in specific folders.

Here is an example of how to make the ID of each register: LR (LivingRiver)_PT (name of your country)_P or D (photograph or digitization)_001

6. Fill the adequate form as accurately and completely as possible.

7. Make sure your collaborator signs a Formal Agreement (Form 2 attached) and that he/she gives an informed consent.

2. ARCHITECTURE AND BUILT HERITAGE

GOALS:

Identifying and mapping the built heritage related to your river and stream;
Characterizing the built heritage around rivers and knowing its diversity.

METHODOLOGIES:

a. Look for information and data in local archives, libraries, local media or others, or just look around the river or stream by taking a walk.

b. Collect information about each of the buildings, no matter its purpose is or was. Follow the correct form in order to get the necessary data about them.

c. Locate the building using Google maps, for example.

d. Photograph the building, when possible, and with permission when needed, from

the outside and inside, to a maximum of 10 pictures. If it is more appealing, draw the building in its several views, or make a small film.

e. Fill in the adequate form with detailed information about it, and upload the images (photographs and/or scans)

FORM 2 | LIVINGRIVER TANGIBLE HERITAGE IDENTIFICATION

GENERAL INFORMATION ABOUT THE REGISTRANT

In this section please fill in the information about who is making this register

NAME OF REGISTRANT

E-mail address of registrant

Date and hour of registry

Place of registry

HERITAGE IDENTIFICATION

Please fill in the information with as much detail as possible. For further details, please refer to the local community whenever possible.

NAME OR DESIGNATION

Please register the official and/or vernacular name(s) this manifestation is known for.

GENERAL DESCRIPTION

Briefly describe the main characteristics of the element to facilitate its identification. E.g. The Wiring Factory Dam in Tomar was built at the end of the 18th century to dam the waters of the Nabão River.

Through a channel, It uses that diverted water to the Spinning factory — the first cotton spinning mill in Portugal using this type of hydraulic energy. It has a walled structure arranged between the two banks of the river, based on the rocky bottom of the riverbed. The water inlet to the canal was enabled through five penstocks. On the right bank, on the shortest section of the wall, two gates ensured that the dam was cleared.

TYPE OF HERITAGE

- Buildings and other built heritage (e.g. mills, quays, factories, houses, warehouses, palaces, castles, etc.)
- Printed or graphic material (e.g. photographs, postcards, maps, letters, drawings, paintings, films, videos, etc.)
- Objects (e.g. fishing nets and other instruments, water containers, sculptures)

Keywords

Identify, whenever possible, the current and previous owners of the element being registered.

AUTHOR(S)

Identify, whenever possible, architects, builders, artists, artisans responsible for the authorship/construction of the object/building, or who have participated or contributed to it.

TO WHOM IS ASSOCIATED

Identify other people with whom the building/object is usually associated. E.g. a writer or artist who has maintained a special relationship with a particular building or has stayed there.

GEOGRAPHICAL INFORMATION 1

Fill in the location where the item being registered is located. In the case of immovable property, indicate the address or location; in the case of movable assets, note the address or place where it is stored, whenever this does not constitute a risk factor for the owners and is consented by them.

If you cannot specify the location, please indicate the area, region, village, or city.

GPS COORDINATES 1

Enter the GPS coordinates of the place where the item being registered is located.

GEOGRAPHICAL INFORMATION 2

If it is a representation of a place - for example, a photograph, painting or film - please also indicate the place that is represented. E.g.

A picture stored in the Silva Family's apartment in Lisbon (location 1) shows the family fishing in the River Mondego (location 2).

GPS COORDINATES 2

Enter the GPS coordinates of the location represented in the object being registered.

RELEVANT DATES AND EVENTS

Indicate the most pertinent dates in the history of the building/object being registered. E.g. date of construction/manufacture/production; dates of alteration, restoration and similar interventions; purchase and sale dates; other important events such as a visit, floods, etc.

DIMENSIONS

Height

Width

Depth

Thickness

Diameter

FUNCTIONS

Whenever relevant, fill in the initial, previous and current functions of the object/building.

RELATED HERITAGE

E.g. Intangible heritage such as processions, celebrations, traditional practices and know-

how, music and other intangible cultural events.

LEGAL CLASSIFICATION/PROTECTION

Specify whether the event is part of a list of local, regional, national or international heritage and whether any protection is allowed, or whether none of the cases applies.

ARCHIVAL SOURCES

Indicate documents and other related sources. E.g. a postcard, a parish record, a film or video, referring to the location where they are archived or on deposit.

BIBLIOGRAPHY

Fill in with monographs and articles that refer to the element being registered.

NOTES

MORE INFORMATION

C. LIFE HISTORY INTERVIEWS

GOALS:

To record oral histories from the communities related to the rivers, focusing on a more personal and subjective perspective and the interconnections between individual and family histories and the local transformations of rivers and streams.

Mapping these histories and valuing the local knowledge, sharing them with the community and a broader public.

Through oral history you may focus on contemporary issues regarding the river such as the impact of a specific event on local life; the changes of a tradition through time or just the importance of the river for different people — for instance, you may interview 3 different generations and compare their views of the river.

GUIDELINES:

1. Identify people who have acted as leaders for specific events related to river, for instance, someone who took part in the building of a dam or a bridge; someone who used to wash clothes in the river; or a local who has been around for quite a long period of time and has witnessed the transformations in landscape.

1.1 Look for closer relations firstly — ask your students to do some research with parents and family, ask a few questions and find out who in the family had an interesting role or who has a closer relation to the river.

2. Make a list of the people who might be interesting to interview and why. In this phase, collect basic information. For example: Teresa Rodrigues; Born 1935 in Oliveira de Azeméis; no studies; worked as a laundress for 35 years. Collect their phone numbers and contacts.

3. Contact the people who you have identified. Make sure you are aware of how to address the different people. In some cases (such

as family and friends' acquaintances) the phone or email might work, but in the case of institutions it might be best to write a formal letter or email as a first approach, as a way of introducing the project and yourself. Teachers may be very helpful guiding the students when making these contacts.

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3.1 Make sure you present yourself and the project, safeguarding the importance of their knowledge to your project, and the need of making a record in order to keep it and safeguarding it.

You might also consider presenting the project in a public session, in order to be very clear about your goals and context. You can use a local newspaper, facebook page or blog, put on some posters with a call for participants if you find it useful.

4. Book the place and time of the interview. Remember to ask the interviewee where he/she would feel more comfortable. If needed, go to the interviewee's home or any other place of their choosing.

5. Prepare your script, with a series of questions that might help you to focus on the matter you need to learn about, including some context.

6. Prepare all the equipment and make sure it is recording during the event/interview.

6.1 If possible, work on teams of 2 — one responsible for the technical issues and other who will conduct the interview, keeping track of what is being shared and keeping eye contact with the interviewee.

6.2. Make sure the interviewee signs a Formal Agreement (Form 2 attached) and that he/she gives an informed consent.

7. Fill in the adequate form with detailed information (Places, dates, characters etc)

8. Edit the interview. You will have to make decisions on the nature of the edition: making it simpler and with no changes to the context, or more complex. Nevertheless it is important to take out information which is not central to your subject.

9. If possible, validate the final version of the interview with the informant.

SOME INFORMATION ON HOW TO PREPARE, UNDERTAKE AND COMPLETE THE INTERVIEW:

1. Preparing for the interview “The interviewer comes to learn”

- a) ethical issues - informed consent
- b) design a project description
- c) copyright transfer or license form
- d) Find background information
- e) Choosing equipment (notebook, camera, recorder, nothing at all)
- f) Choosing the setting
- g) Shaping the questions and script

1.A. SHAPING THE INTERVIEW

- Questions should be straightforward and simple
- Use familiar language
- Use “open-ended” questions
“Tell me about...”
- Start with some “warm-up” questions to get some trust and avoid questions that suggest the answer e.g. “How did you feel about your work” instead of “Did you enjoy your work?”

2. DURING THE INTERVIEW

- Make sure your interviewee is aware that you will record, how and why;
- Practice an active listening;
- Avoid contradicting and correcting your interviewee;
- Have a memory aid if necessary and possible;
- Show interest and avoid repeating questions
- Take notes on important information - dates, names, places, occupation, addresses

FORM 3 | LIVINGRIVER LIFE STORY

GENERAL INFORMATION ABOUT THE REGISTRANT

Name of registrant

E-mail address of registrant

Date and hour of registry

Place of registry

Interview

Make a summary of the interview carried out, indicating the main points focused by the interviewee, clarifying, whenever possible, the biographical data, names, dates and places central to the interview and its relation to the River(s).

Main topics mentioned in the interview

Example: Shad fishing; Dam; Laundry women; Siltation

Main locations mentioned in the interview

Example: Mondego river; Choupal; Quinta de São Cristóvão; Portugal.

Main characters mentioned in the interview

Heritage to which the interview relates

Example: Mondego Balad; Mondego National Forest.

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Wantzen, Karl Matthias et al. “River Culture: an eco-social approach to mitigate the biological and cultural diversity crisis in riverscapes” in *Ecohydrology & Hydrobiology*, 2016.

ONLINE REFERENCES AND RESOURCES

Memória para Todos / Memory for all developed by Centro República and the Institute of Contemporary History, FCSH NOVA, available at www.memoriaparatodos.pt.

Fotossíntese developed by the Botanical Garden, Coimbra University available at: <https://www.uc.pt/jardimbotanico/media/fotossintese>.

George Ewart Evans collection available at the British Library: <https://sounds.bl.uk/Oral-history/George-Ewart-Evans-collection>

Columbia Center for Oral History Research: <https://www.ccohr.incite.columbia.edu/>

Oral History Association
<https://www.oralhistory.org/resources/>

<https://coagis.maps.arcgis.com/apps/MapSeries/index.ppid=aa33cbfd131540efb5bfe1ad4dd23dae> developed in the Maine region (USA), is

a collection of oral testimonies from the communities of that particular area that, once analysed, was uploaded to a platform in software ArcGIS.

Once transferred into a medium of this nature it was possible to make it available to a wider public, online, allowing the viewers to browse and choose what kind of information or topics they find most relevant and want to know more about.

With this platform, we can geographically identify the communities involved, but also know them individually, through interviews, the identification of certain objects and practices, but also through the compilation of historical documents and sources, such as maps, photographs, newspapers, drawings, etc, enabling all kind of data to come together in one place.

The Syr Darya project

<http://ecenter.uni-tuebingen.de/syr-darya/#6/39.733/70.433>

is another example of how the history of the communities and its rivers can come together in a virtual and digital platform. Through the development of an interactive map, the

viewer can access the information collected through field research for a particular point, community or river, and know more about its history, and in particular, the challenges that it had has had to face through more recent times. It can also work as a tool to gather inputs for future decision making regarding its protection and management.

The Twin Streams project

<http://projecttwinstreams.com/about/community-engagement/>

on the other hand, has its main focus in community engagement, through a more collaborative approach to the subject. The history and knowledge about the river and its landscape are done by the communities themselves, through particular projects that enable them to acquire the methodologies and resources to see it through, ultimately developing spin-off projects of their own.

Kit for the architectural inventory developed by the DGPC

(Portuguese National Directorate for Cultural Heritage) **http://www.patrimoniocultural.gov.pt/static/data/patrimonio_imovel/inventario/kito1.pdf**

Historical Association – The Voice of History
<https://www.history.org.uk/student/resource/3211/using-historical-sources>

MemoriaMedia

a e-museum for intangible cultural heritage
www.memoriamedia.net

FORM 1

SAMPLE FORMAL AGREEMENT

I, _____
_____, do hereby give to _____
_____ the
series of interviews/records on _____
_____ or about _____
_____ to be used for any research, educational, or other
purpose that may deem appropriate.
I give these as an unrestricted gift and I transfer to all
right, title, and interest, including copyright.

I understand that I may still use the information in the
recordings myself without seeking permission from _____
_____.

Unless otherwise specified above, I place no restrictions
on access to and use of the interviews.

Interviewee:

(Typed Name)

Address:

Phone Number:

E-mail Address:

Date:

Portugal



Romania



agentia
METROPOLITANĂ
BRAȘOV
AGENTIA METROPOLITANĂ
PENTRU DEZVOLTARE DURABILĂ
BRAȘOV

Spain



Turkey



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