

Local Heritage and Sustainability: Promoting reflection and sharing within and across international communities



Report for Practitioners

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About us



LOCAL HERITAGE & SUSTAINABILITY



The AHRC research network has created a solid, long-lasting, and mutually relevant partnership with key stakeholders in Brazil, Malaysia, Mozambique & UK. Our aim is to explore how rural and urban communities can strengthen their resilience, promote sustainability & tourism, and protect their local heritage using creative and digital tools.

The AHRC network **Local Heritage and Sustainability** builds on the success of the Lockdown Stories pilot project in which we investigated the role of storytelling in community empowerment in 6 favelas of Rio de Janeiro. We considered the role of tourism in enhancing visibility and providing new sources of income. With this experience, we can share inside knowledge into adaptation strategies of community-based tourism providers in the light of COVID 19 and deliver a tailored training course that can be adapted to suits different grassroots organisations. As well as an online platform in which community tourism offers can be promoted and linked.



**Arts and
Humanities
Research Council**



LOCAL HERITAGE & SUSTAINABILITY



Now the AHRC network is focused on three emblematic contexts: one rural community (Long Lamai) in Malaysia, a historical town (Ilha de Moçambique) and two villages (Monapo and Mossuril) in Mozambique, and five favelas' groups (Rio de Janeiro) in Brazil. These are three very diverse settings, but they are all affected by global flows of migration, the covid pandemic, climate change, and tourism, and their related challenges and opportunities.

These three international projects are targeting, local, regional, national, and international audiences. Lessons learnt and comparisons of different case studies are compiled in this practitioner report. The three countries are engaged in dialogue, offering peer-learning support and interconnecting communities in a global participatory way.

All our work is featured in our website and in our social media accounts. We invite you to share this journey with us!



WE CONNECT

How did the design of the Storymaps help with awareness and reflection of local heritage, sustainability and identity?

STARTING POINT

The starting point, in terms of reflection and awareness on heritage, sustainability and identity, was very different in the three places involved in the project; nevertheless, the process itself was an occasion *to connect*: connect experiences in *Brazil* with different favelas and think about a unifying narrative; connect (un)told stories of resistance with institutional places where history is curated in *Mozambique*; and connect a geographically remote community in *Malaysia* with a broader audience. This process of connection, in all the three countries, was possible only thanks to already existing trusting relationship between the partners of this project and representatives and groups in the local communities we worked with.



WE CONNECT

How did the design of the Storymaps help with awareness and reflection of local heritage, sustainability and identity in Brazil?



BRAZIL

In Rio de Janeiro activists and residents were already active in the Favelas. We worked in Rocinha; Pavão, Pavãozinho & Cantagalo; Santa Marta; Providência, Babilônia and Chapéu Mangueira, with projects and initiatives of community tourism and local heritage promotion, such as the Museu de Favela since 2008 and the initiative Revolusolar since 2015. With the project Lockdown Stories our partnership already worked with the community tourism groups to transform their presential tours in live virtual tours during the pandemic. So, the starting point for the production of the Storymaps was an already existing **high level of awareness within the communities about their identities**. Moreover, the interplay between these and issues related to heritage and sustainability, and an already mature reflection on narratives that would fit both an in-presence and a virtual environment. The **Storymap** was the occasion to produce **new multimedia content** and to refine and polish the existing ones for the groups we worked with, and to create an overarching narrative to present to a wider audience the plurality of experiences present in the favelas of Rio de Janeiro.

WE CONNECT

How did the design of the Storymaps help with awareness and reflection of local heritage, sustainability and identity in Mozambique?



MOZAMBIQUE

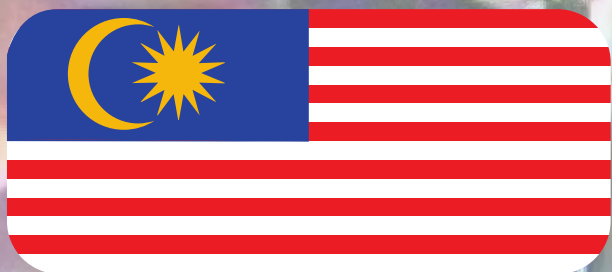
In Mozambique, the first activities we engaged in was the facilitation of community consultations with community members and local leaders of the three communities involved in the project: Monapo, Mossuril, and Ilha de Moçambique. The consultations were facilitated by UniLúrio (Lúrio University), and initiated a dialogue within the communities themselves about the important points of their history and the kind of narrative they wanted to present.

This process allowed a **deep reflection about the forgotten places of the colonial past** and the still existing tension between the official version of the history of Mozambique and the untold stories of resistance and suffering lived during the colonial period. **A key achievement** of this process was the involvement of the local government and representative of the Museum of Ilha de Moçambique, who were willing to listen to this other side of the coin and to find a way to integrate it in the official narratives, e.g., creating a permanent exhibition to be hosted in the history museum.



WE CONNECT

How did the design of the Storymaps help with awareness and reflection of local heritage, sustainability and identity in Malaysia?



MALAYSIA

In Malaysia, we worked with the **Long Lamai community**, a nomadic community that has been settled for more than 50 years. UNIMAS has been working closely with the Long Lamai community in the past years and the work on the Storymap was encapsulated in a long-lasting trusting relationship.

The design of the Storymap was the occasion to reflect on community sustainability and resilience, with the local community understanding the tool as a possibility to **make their voice heard** beyond the borders of their geographical territory and to share the present of their daily life and of their community from their perspective to a broader audience.



WE CO-PRODUCE

Describe the co-production process, how were the communities involved, what worked and what didn't work?



CO-PRODUCTION PROCESS



The main criticality encounter in the co-production process was, of course, *the pandemic of COVID-19*, the effects on the activities, such as the possibility for different communities in one country to meet and reflect. Also, in some communities where vaccines were not available, and vulnerability was a serious concern, they decided to temporary close doors to visitors. We supported their decision but our project was delayed.

Nevertheless, the level of commitment and engagement in the three countries was very high and from the process sprang new ideas and possibilities of collaboration and interaction, according to the specificities of each place.





WE CO-PRODUCE

Describe the co-production process, how were the communities involved, what worked and what didn't work in Brazil?




BRAZIL



In Brazil, we worked with experienced community guides and local groups active in the preservation of favela heritage and sustainability. The level of commitment to the project and to produce content, new stories, new videos, was very high, as well as the interest in re-using the new content produced for dissemination and promotion purposes. Storymaps can be a very powerful starting point to reflect on how to structure a narrative to introduce a community to the world, or to a broader audience, and they were used as a preparation exercise to then build virtual tours.

Due to originality of each favela, and their great diversity, finding a common identity was a point of struggle, therefore the groups involved together with Observatório do Turismo em Favelas (UNIRIO) decided to preserve this uniqueness by creating a Storymap for each group and then building an umbrella Storymap to connect them all.



WE CO- PRODUCE

Describe the co-production process, how were the communities involved, what worked and what didn't work in Mozambique?



MOZAMBIQUE



In Mozambique both the consultation phase with the three communities and the data collection process worked smoothly, with the communities very engaged and willing to work with UniLúrio on the project. Because of severe constraints in terms of delays of activities due to COVID-19 pandemic, it was not possible to organise a final event bringing together the three communities of Monapo, Mossuril, and Ilha de Moçambique, to exchange their experience and reflect together.

The project, and the co-production of the Storymap triggered a process of decolonisation of the heritage content gathered and presented in the history Museum in the Ilha de Moçambique. This was a very positive legacy, with the Museum now on board to reflect on how to include this untold past in its premises.



WE CO-PRODUCE

Describe the co-production process, how were the communities involved, what worked and what didn't work in Malaysia?

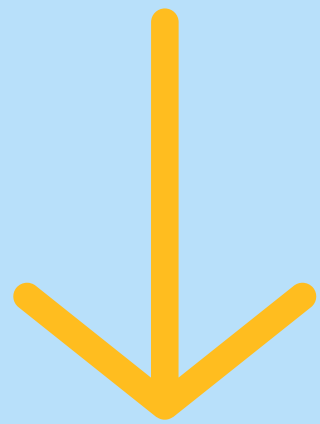


MALAYSIA



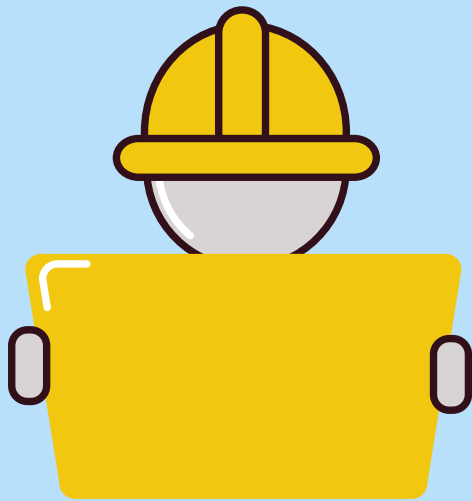
In Malaysia, the community of Long Lamai selected the representatives (e.g. leaders and community members with relevant roles) to take part in this project. The co-production process involved a dialogue to capture the experiences and initiatives within the community with UNIMAS (University of Malaysia Sarawak). The university was facilitating the technological element, both in terms of implementation and in terms of potential benefits with the help of community youth.

While the process of documentation worked well, we experienced a lot of challenges in working remotely and accessing the community due to the pandemic of COVID-19. Recording their history was something the community wanted and the project, through storymapping, provided a tool to achieve this goal.



OUR IMPACT

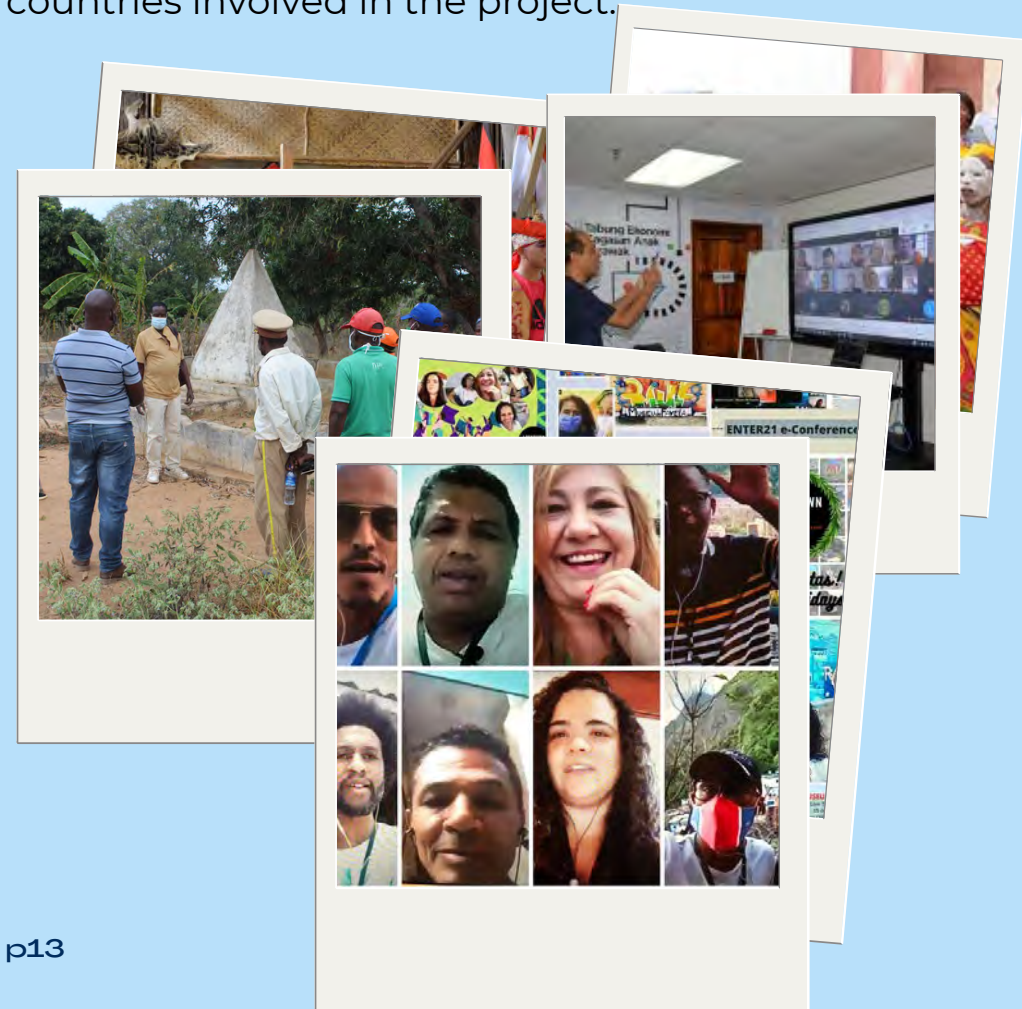
What has been the impact of the work on the community, and local and global audiences?



MEASURING IMPACT



The partners agree that it is too early to measure the impact of this work in the communities, and for local and global audiences, but a very strong pathway to impact has been highlighted in each of the countries involved in the project.





OUR IMPACT

What has been the impact of the work on the community, and local and global audiences in Brazil?

BRAZIL



The project has certainly had an impact on the local community guides, who realised the importance of **taking their voices and their narratives to the virtual world**, in order to reach a broader audience. The project facilitated the acquisition of the necessary digital skills to produce content online and disseminate it.

Several of the guides or groups involved are now using these tools and integrating them in their work, by creating their own Storymaps, or producing videos and uploading them on their YouTube channels and sharing them on social media, or creating content for Instagram because *“you have to be seen, to be remembered”*. The other impact that the project has on the local groups and guides is the awareness of the importance of working together between favelas, and looking for synergies while preserving their uniqueness.



OUR IMPACT

What has been the impact of the work on the community, and local and global audiences in Mozambique?

MOZAMBIQUE



The key impact in Mozambique was the initiation of a dialogue between the local communities and the government among issues of local heritage and local past.

Through the consultations, UniLúrio was able to create a space of dialogue, a safe space, a **third space**, to connect official and unofficial loci of knowledge and of history, and to start a process of integration and decolonisation of the past.

The authorities had the chance to better understand what is happening in the local communities and the local communities had a venue that gave them the opportunity to be listened and to voice their narratives.

The museum of the Ilha de Moçambique has agreed to do an exhibition about the (un)told stories of colonialism.



OUR IMPACT

What has been the impact of the work on the community, and local and global audiences in Malaysia?

MALAYSIA



The initiative to document indigenous innovation within the Long Lamai community has given the community hope that their culture and traditions will be preserved with this pioneering storymaps journey as its starting point.

The storymaps are also unfolding new ways for knowledge sharing whereby it serves as a way forward for the community to tell their story to the world and also to ensure intergenerational knowledge gaps can be addressed.

A bigger event to present the final work to the whole community has still to be organised, as the Storymap has just been shared on the internet to a broader audience so the impact has still to be determined.



LOOKING AHEAD

How do you see future possible development of this work in the communities you worked with and in your institution, and what is needed?



FUTURE DEVELOPMENTS



The project triggered in each location two main processes: first of all the engagement with new players in the communities or with more stakeholders; and secondly a reflection on how the stories shared through the Storymaps could reach, be listened and be shared with broader audiences.

Another element all the partners are looking forward to is to work with similar initiatives of digital storytelling with other local communities, to explore how the reflection on identities, sustainability and local heritage coupled with the use of digital tools can be beneficial on a larger scale.





LOOKING AHEAD

How do you see future possible development of this work in the communities you worked with and in your institution, and what is needed in Brazil?



BRAZIL



UNIRIO is working with a new project in the favela of Rocinha, that it is called "Smart destination has memory and history: mobilising community-based tourism in Rocinha" funded by Fundação de Amparo à Pesquisa do Estado do Rio de Janeiro - FAPERJ, that takes forward the work started in this project and wants to explore the continuum between the virtual and the physical world, through the use, for example of QR codes to combine face-to-face tours and Storymaps and digital storytelling.

This kind of interrelation can be explored with different groups and in different favelas to understand how global and local audiences can be involved and engaged.



LOOKING AHEAD

How do you see future possible development of this work in the communities you worked with and in your institution, and what is needed in Mozambique?



MOZAMBIQUE



The work undertaken during this project can be expanded to touch more communities and wider stakeholders. UniLúrio is in a privileged position to facilitate the continuation of this dialogue between local government and communities.

The work started with the museum, that aims at exhibiting in public spaces another kind of heritage, an alternative narrative about the history of the country. This is the key theme to be move forward, as well as finding new venues for the local communities to express their voices and be listened.



LOOKING AHEAD

How do you see future possible development of this work in the communities you worked with and in your institution, and what is needed in Malaysia?



MALAYSIA



UNIMAS sees this project as the beginning of a story, and they want to see how it can be embedded in their ongoing practices and activities with rural communities in Sarawak, Malaysia, such as the Digital Community Centres, and how to expand and reach new communities, such as Bario and Bakelalan.

The next step is to explore how global and mainstream audiences can be involved to turn these lives stories into value creation.

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WEBSITES

<https://www.bournemouth.ac.uk/research/projects/promoting-reflection-sharing-within-across-international-communities>

<http://lockdownstories.travel>

SOCIAL MEDIA

Instagram: [@TourismVirtualStories](#)

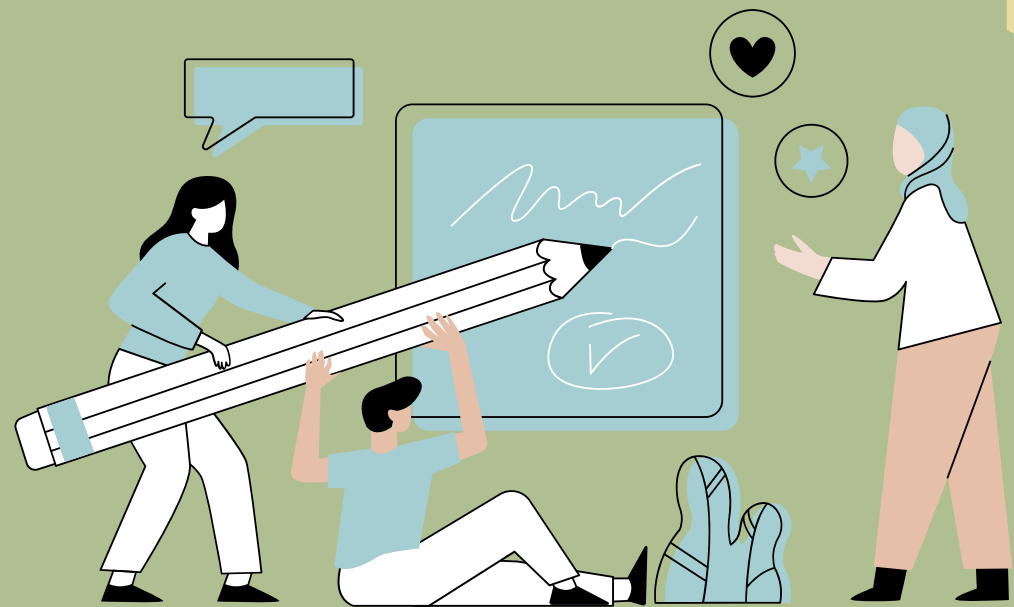
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ABOUT US