

**PARTICIPATORY INVENTORY AS A SOCIAL TOOL FOR  
IDENTIFICATION AND MANAGEMENT OF CULTURAL HERITAGE: A  
CASE STUDY IN THE CEDRO NOVO COMMUNITY, QUIXADÁ-CE**

**INVENTÁRIO PARTICIPATIVO COMO INSTRUMENTO SOCIAL DE  
IDENTIFICAÇÃO E GESTÃO DO PATRIMÔNIO CULTURAL: UM ESTUDO  
DE CASO NA COMUNIDADE DO CEDRO NOVO, QUIXADÁ- CE**

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**RESUMO**

Este artigo explora a relevância do inventário participativo como uma abordagem eficaz para a preservação do patrimônio cultural. Descrevemos a experiência dos pesquisadores e pesquisadoras envolvidos no Projeto Inventário Participativo para a Identificação, Proteção e Gestão do Patrimônio Cultural, aprovado na chamada Pró-Humanidades 2022 do Conselho Nacional de Desenvolvimento Científico e Tecnológico (CNPq), na linha 5B "Projetos em Rede – Políticas públicas para a promoção da cultura". O projeto visa promover o uso ativo do Inventário Participativo como um recurso de participação social. No intuito de estabelecer parâmetros e procedimentos para a utilização eficaz desta ferramenta, a pesquisa selecionou quatro áreas distintas do país para sua execução: Beco do Carmo e Mercado do Sal em Belém (PA), Bairro do Desterro em São Luís (MA), Companhia de Fiação e Tecelagem São Martinho em Tatuí (SP) e Cedro Novo em Quixadá (CE). Todos esses núcleos compartilham a proximidade geográfica com bens culturais reconhecidos e tombados pelo Instituto do Patrimônio Histórico e Artístico Nacional (IPHAN). Este artigo detém-se sobre a aplicação do inventário participativo no Cedro Novo, uma comunidade às margens do Açude Cedro e da Pedra da Galinha Choca, ambos reconhecidos como patrimônio natural e cultural. No entanto, o tombamento não contempla adequadamente a presença do corpo social local, que enfrenta ações constantes de

desocupação, silenciamento e restrições à manifestação de suas referências culturais. A aplicação do inventário participativo com o grupo descrita neste artigo visa promover um debate horizontal sobre o patrimônio, fortalecendo a identidade e a autonomia de expressão dessa comunidade.

**Palavras-chave:** Inventário Participativo, Cultura, Patrimônio cultural, Quixadá, Ceará

#### **ABSTRACT**

This article delves into the efficacy of the Inventário Participativo (Participative Inventory) as a means of preserving cultural heritage, drawing insights from the Inventário Participativo Project for the Identification, Protection, and Management of Cultural Heritage. Approved during the Pro-Humanities 2022 initiative by the Conselho Nacional de Desenvolvimento Científico e Tecnológico (National Council for Scientific and Technological Development) (CNPq), the project aims to actively promote the use of participative inventory for social engagement. To establish effective parameters, the study selected four diverse regions, including Beco do Carmo and Mercado do Sal in Belém (PA), Bairro do Desterro in São Luís (MA), Companhia de Fiação e Tecelagem São Martinho in Tatuí (SP), and Cedro Novo in Quixadá (CE), all geographically linked to culturally significant sites recognized by the Instituto do Patrimônio Histórico e Artístico Nacional (Institute of National Historical and Artistic Heritage) (IPHAN). Despite the acknowledgment of heritage sites such as Cedro Novo, the article notes the inadequacy in addressing the local social body's challenges, including unemployment, silencing, and restrictions on cultural expression. Through the application of the Inventário Participativo within the community, the project aims to facilitate a horizontal discourse on heritage, contributing to the strengthening of identity and autonomy of expression for the community.

**Keywords:** Heritage inventory; culture; Heritage cultural; Quixadá; Ceará.

Indeed, Mr. Firmino, contrary to what you might think, that's where I find a glimmer of hope: because if there's anything good about it, it's the origin stories, the tales of warriors from the beginning, the stories you folks keep telling and retelling. That's it, folks, it's heritage history, grand history, events that would widen the eyes of residents of many cities and capitals

Narradores de Javé, 2003

#### **INTRODUCTION**

The trajectory of cultural heritage preservation in Brazil highlights the formation of unequal public policies that valued certain objects from the past, while deliberately overlooking others (SCIFONI, 2023). Several conflicts and issues are linked to the uses and possibilities of cultural heritage in Brazil, concerning the plurality of contexts distributed in national culture. It is empirically known that territories are now more valued if they integrate cultural and heritage assets, whether natural and/or environmental in nature (FERREIRA, 2011).

Currently, the patrimonialization is a recurring resource for the conservation of cultural symbols and signs, whether they are monuments or seemingly mundane objects, cities, historical sites, natural landscapes, festivals, rhythms, beliefs, ways of doing things, savoir-faire, whether it be crafts, a typical dish, or a construction technique (JEUDY, 2005). However, in these patrimonialized areas, the landscape and aesthetics of the heritage are so strong that in most cases they hide and make invisible certain individuals who make up the memory and construction of that place as a symbolic space, often with

tourist appropriation and various interests in gentrifying the area, generating social and land conflicts.

Much has been said about the commodification of heritage and an economic logic that would largely motivate this process, since the heritage designation would also add market value to the heritage object (RIBEIRO, p. 45, 2017).

It is very common in cities that have nationally recognized and protected historical heritage to undergo intense modifications, both in structures and in the space as a whole, seeking to sanitize these areas, reflecting negatively on the traditional populations that even before the protection were already residing in that place, bringing with this context several socio-spatial issues related to the permanence of these people, thus generating a process of social invisibility that results from an elitist and Eurocentric view of cultural heritage that segregates spaces.

In the municipality of Quixadá, located in the Central Sertão of Ceará, there are two major heritages that identify and symbolize the history of the region. The Cedro Dam, designed by British engineer J.J. Rêvy and built by leading figures in the nascent Brazilian engineering with polytechnic training, "is considered an exceptional specimen from the second half of the 19th century to the early 20th century, being the first large-scale work of its kind in South America and one of the pioneers of its kind in the world" (SILVA, p. 40, 2017). The second is the Pedra da Galinha Choca, an imposing monolith symbol of the Central Sertão with a picturesque appearance represented in notable iconographies and toponyms scattered throughout the city of Quixadá and even in the state of Ceará; these two geosymbols are within some polygons that delimit federal areas, however, the main body responsible for these lands is the National Department of Works Against Droughts (DNOCS), which is currently experiencing a political crisis and has been experiencing a reduction in its staff in recent years.

Amidst all these monuments, there is a community located upstream from the southern dam of the Cedro Dam, which consists of an area occupied by families under lease agreements with DNOCS. Situated on the banks of the water mirror and at the foot of a set of inselbergs, the families of Cedro Novo, who generation after generation remain in that place, where they have established relationships and various ways of living with the semi-arid environment, always connected to the water mirror of the dam, have been weaving meanings and memories over decades, developing fishing and seasonal agriculture.

The idea of coexistence allows for an analysis of the relationships between humans and nature, regarding the activities developed in the community, this debate can advance in concrete issues in the daily lives of small farmers, as it focuses on a macrostructural posture. It also includes the variable of socio-environmental sustainability, highlighting the potential and fragility of these ecosystems and the action of social subjects on a local scale. It is, therefore, the updated expression of a political change project for the region, where the protagonists would be the inhabitants and social organizations that are based on the technical and productive knowledge inherent to the semi-arid region to formulate socially appropriate public policies and technologies (MACIEL, PONTES, 2015)

Cultural heritage plays a fundamental role in forming and preserving the identity of human communities, as well as promoting cultural diversity. The participatory inventory emerges as an innovative and inclusive tool, enabling society to play an active role in identifying, documenting and conserving its own heritage. This article explores the

importance of participatory inventory as an effective approach to safeguarding cultural heritage through social participation. Describing the experience of the researchers of the Participatory Inventory Project for the Identification, Protection and Management of Cultural Heritage, research approved in the Pró-Humanidades 2022 call of the National Council for Scientific and Technological Development (CNPq), in line 5B “Network Projects – Policies public institutions for the promotion of culture”<sup>1</sup>.

The project involves the interdisciplinary collaboration of 50 researchers from the following institutions: Federal University of Pará (UFPA); University of São Paulo (USP); Federal Institute of Ceará (IFCE); Federal University of Pernambuco (UFPE); State University of Maranhão (UEMA); Federal University of Rio de Janeiro (UFRJ); Federal University of Viçosa (UFV); University of Brasília (UnB), Autonomous Metropolitan University of Mexico (UAM), and University of Lisbon (PT).

The research aims to promote Participatory Inventory as an active resource for social participation of silenced groups in heritage discourse, identification, and management of heritage, seeking to establish parameters and procedures for the use of participatory inventory as a methodology. The project execution involves selecting four distinct areas of the country to receive the participatory inventory with different audiences: Beco do Carmo and Mercado do Sal in Belém (PA); Desterro neighborhood in São Luís (MA); Companhia de Fiação e Tecelagem São Martinho Tatuí (SP); Cedro Novo in Quixadá (CE).

The study conducted in Quixadá-CE focuses on the Cedro Novo community (figure 01), about five kilometers from the city center, located between the south wall of Açude Cedro and the inselberg known as Pedra da Galinha Choca, both listed by the National Institute of Historic and Artistic Heritage (IPHAN) in 1977. The residents of the surveyed area are divided into 17 houses, totaling about 80 people.

In the map above, we can observe how the community has a deep connection with these heritages, especially with Açude Cedro, as when it reached maximum capacity, it provided the development of certain economic activities, such as fishing, floodplain agriculture, and receiving tourists and visitors, both to see and admire Pedra da Galinha Choca and the dam. Although the dam has low capacity, these activities mentioned above still persist, but on a smaller scale and without sustainability, since only such practices do not guarantee the survival of the residents.

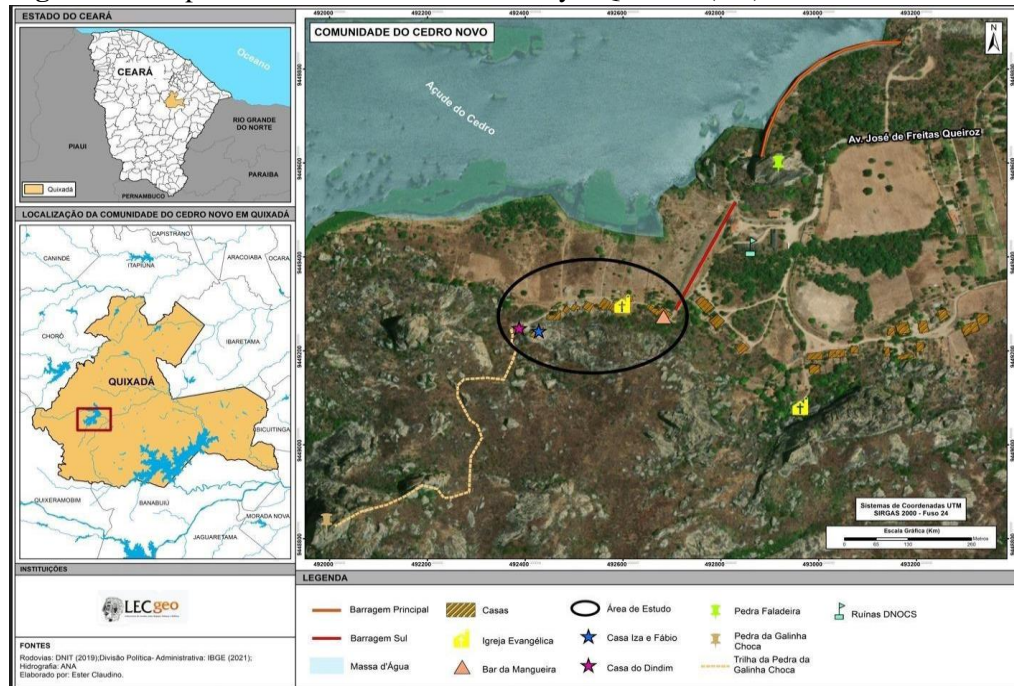
The guiding principle of the work methodology is for the residents themselves to identify the cultural elements that are part of their daily lives and that they consider important for the construction of technical records based on what was identified by them as individuals who live the heritage and participate in this dynamic. The records help to produce a written book that will serve as feedback using the participatory inventory methodology of the cultural references mentioned by the community. The aim is for the community to recognize itself as heritage to help in its permanence, as they are targeted for expulsion at different times.

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<sup>1</sup> The project is coordinated nationally by Profa. Dr. Maria Tereza Duarte Paes, from Unicamp, with the Ceará section being led by professors Dr. Caio Maciel (UFPE), Dr. Emílio Pontes (IFCE) and Dr. Dirceu Cadena (UFC).

**Figure 01:** Map of the Cedro Novo Community - Quixadá (CE).



Source: Ester Claudino Gomes da Silva, 2023.

The project engages with residents of Cedro Novo through interviews, informal conversations, and workshops. In addition to the participation of residents, the project execution involves educational institutions, cultural facilities, and agents that engage with the theme.

Participatory Inventory is a tool for educational action or heritage education. It works with the notion of cultural references, defined as the set of objects, practices, and places to which social groups attribute meanings related to their identity, action, and memory (NITO & SCIFONI, 2017).

## METHODOLOGY

Participatory inventory is an approach that involves the active collaboration and participation of various social sectors, such as local communities, non-governmental organizations, researchers, and other relevant actors, in the collection and recording of information about a specific context. This method aims to promote inclusion, transparency, and democracy in data collection and management, especially when it comes to natural resources, cultural heritage, or social issues. In 2016, IPHAN released a document to guide the application of the inventory, the manual "Heritage Education: Participatory Inventory - Application Manual." According to the manual, the identification of cultural references can be obtained by categorizing them into the following categories: Celebrations, Knowledge, Places, Objects, and Buildings; each category generates a form filled with specific information about the identified reference, photos, and other characterizations. The methodology for obtaining Cultural References used in this research is the Cultural References Mandala workshop (REPEP, 2019), a playful and dynamic proposal, in a circular form supported by cones, presenting signs with the name of each category. As the audience interacts, the reference is indicated for a

main category and other secondary categories connected by a string, filling the outline of the Mandala. The research consists of a series of steps and procedures enumerated in the following order:

- 1) Preliminary Survey. Gather and systematize available information about the inventoried territory, elaborate its delimitation, or define the spatial cut. Identify the social groups active in this territory to form a network of partners and interlocutors. The result of these initial surveys generates the elaboration of Project and Inventoried Territory Forms.
- 2) Identification. Construction of knowledge about each Cultural Reference, based on identification with holders, partners, and interlocutors, through Cultural Reference Workshops for the elaboration of Cultural Reference Forms by category and the final map.
- 3) Documentation. Final treatment of information, socialization, and publication of products, based on the elaboration of 4 Participatory Inventory Dossiers and the interactive digital platform with the data from each study

Each of the four research groups follows phases such as: Team formation, presentation of the IPHAN Manual and Mandala methodology for conducting workshops. Mapping the network of partners and interlocutors to the inventoried community; Scoping survey with interviews and application of a census with data from the participating population of the research; Training Workshops in Participatory Inventory for regional teams; I National Seminar (São Luís, MA) with presentation of territory forms and evolution of phases. Workshops with the Cedro Novo community, chosen for integration, conducting three workshops including one specifically with women. Inventory form filling; Preparation of Dossiers; Feedback workshops for society in each region; II National Seminar (Campinas/SP); Preparation of the Reference Document; Platform and e-book dissemination.

All the described stages constitute the Participatory Inventory Project for the Identification, Protection, and Management of Cultural Heritage for all sites worked on. In the socio-spatial context of the Cedro Novo community, some procedures were incorporated to stimulate social participation such as contacting community leaders, visiting the area and residents regularly, and promoting spaces for population speech, aiming to build an approach between researchers and the population.

## **RESULTS AND DISCUSSION**

The research methodology involves conducting up to four workshops, in which, through the cultural references mandala, the aim is to obtain the name of the reference and its respective category. After the stages of area identification and initial information collection, we observed a community identification with the research. The Cedro Novo community shows interest in the proposal and is receptive to collaborating in the construction of a participatory inventory.

During the field research, we noticed significant involvement from the local community in the theme, strengthening their participation in building the potential of cultural heritage, essential to the history of the place. The population, experiencing informal visits and participating in conversations, begins to recognize themselves as an integral part of this heritage. In this context, we promote participant training through in-person and

virtual capacity-building sessions, aiming at the elaboration of technical records based on the cultural references provided by the community.

The scientific dissemination project, developed by CNPq and focused on the Cedro Novo community, included training workshops. The mandala application took place at three different times, always involving the community so that they would perceive themselves as an integral part of the heritage. We used census data, photographs, videos, maps, and interviews to conduct a comprehensive survey. At the end of the process, a physical book will be prepared, highlighting the community's perception of the heritage in Cedro Novo.

The Participatory Inventory played a crucial role as a social agent, emerging as a tool in the fight for community preservation. The recognition that they are part of the heritage and history contributes to awareness and appreciation of their cultural legacy. Below, we present a table highlighting some of the references mentioned by community residents.

This sample from the first workshop reveals interesting results, highlighting specific references from the community, such as the house, the edge of the reservoir, and the church. Remarkably, these references go beyond those already recognized as cultural heritage, such as the Pedra da Galinha Choca and the Cedro Reservoir. In the knowledge category, residents emphasized their knowledge related to artisanal fishing and shrimp capture, robust economic activities passed down through generations as a precious legacy among Cedro Novo families. Regarding knowledge, the emphasis is on the tradition and continuity of these practices over time. In the objects category, the instruments used in fishing were presented, highlighting an intimate relationship between the knowledge of this people and their objects or goods. This connection underscores the cultural importance attributed to tools linked to fishing activities, reflecting a material heritage that strengthens the community's identity.

These results suggest significant cultural richness beyond conventional references, emphasizing the importance of everyday practices, transmitted knowledge, and objects used in the daily life of the Cedro Novo community.

**Table 1-** Result of the first Mandala Workshop on cultural references with the Community of Cedro Novo-CE, 09/07/2023

Cultural References of the Community of Cedro Novo-Quixadá-CE	
PLACE	<ul style="list-style-type: none"> <li>a) Edge of the dam</li> <li>b) Home</li> <li>c) The place (Cedro Novo)</li> <li>d) Pedra da Galinha Caca</li> <li>e) Houses</li> </ul>
KNOWLEDGE	<ul style="list-style-type: none"> <li>a) Shrimp pit</li> <li>b) Knowledge of residents</li> </ul>
BUILDINGS	<ul style="list-style-type: none"> <li>a) Houses</li> <li>b) Bar da Mangueira</li> <li>c) Church</li> <li>d) Sheds</li> </ul>
OBJECTS	<ul style="list-style-type: none"> <li>a) Shrimp pit</li> <li>b) Gallon</li> <li>c) Cast net</li> </ul>
FORMS OF EXPRESSION	<ul style="list-style-type: none"> <li>a) New Year's Eve</li> <li>b) Family</li> <li>c) Church</li> </ul>
CELEBRATIONS	<ul style="list-style-type: none"> <li>a) Residents</li> <li>b) New Year's Eve</li> <li>c) Meeting at the church</li> <li>d) Riverside</li> </ul>

**Source:** os autores (2024)



Figure 02 - Community cultural reference, Covo de Camarão.



Source: Soares, 2023.

## CONCLUSION

Throughout the Participatory Inventory Project, we were able to perceive how local populations symbolically appropriate, signify, and value the elements of Pedra da Galinha Choca and Açude do Cedro as heritage, potentially leading to a plurality of perspectives that go beyond the character of "listed properties," which often end up reproducing vertical or even segmented views (natural versus cultural) of the Quixadá landscape. The Cedro reservoir was the first major Brazilian reservoir and irrigation project, built with the purpose of mitigating the effects of drought in the semi-arid region of Ceará (MONTEIRO, 2020).

Composing a lush scenery, full of contrast between natural beauty and human-made construction, it is a monument conceived during the Empire that recalls the history of the first public policies against drought. This toponymy around the reservoir is primarily shaped by the residents' relationship with the place, through the coexistence of socio-spatial dynamics established there. Traditionally, different uses are developed in this place and it is in constant motion through the daily actions of the residents. In light of what was mentioned by one of the residents, Gabriela Pinheiro:

*“The edge of the dam that we are talking about is where the end of the dam is, which is located in front of my house, and there was a place where me and all my cousins played, because basically we were all born at the same time, we have practically the same age, so we played basically every afternoon when we got home from school, we did our homework and went*

*to the pond to play, then we played football, stamping, tag (...)"*

**Figure 03** - Community cultural reference, Beira do Açude Cedro.



**Source:** Soares, 2023.

The narrative depicts the intimate relationship that community members establish from childhood with the "beira do açude," as they call the edge of the Cedro Reservoir. Mixing the tradition of playfulness, the traditional knowledge involved in trades, and the construction of the collective memory of the residents.

While the municipality stands out for having a significant number of protected assets of various types, the low involvement of the local society with the heritage sites is identified as a problem, which in the long run represents an increased risk of vulnerability of the landscapes. Specifically, it is necessary to consider how heritage education actions can be integrated within a context-based education in the semi-arid region.

The power and expression of cultural references are both a challenge and an asset for thinking about the processes of monumental landscape heritage in those Ceará monoliths from the perspective of the Participatory Cultural Heritage Inventory - that is, as heritages that are both natural and cultural at the same time. As challenges, it can be stated that the imagery and narrative prevalence of the Pedra da Galinha Choca in the local society overshadow or even invisibilize other rocky outcrops that participate in the socio-spatial formation of Quixadá. In addition, concerning the Cedro Community, the reduction of the landscape to its most famous monolith would cause an invisibilization of other cultural manifestations in favor only of tourism practices.

Therefore, the Participatory Inventory will be a useful tool to reveal how local populations symbolically appropriate, signify, and value the elements of the territory that include the Galinha Choca and the Cedro Reservoir as heritage, favoring a plurality of perspectives

that go beyond the character of "listed properties," which often end up reproducing vertical or even segmented views (natural versus cultural) of the Quixadá landscape (as we have noticed in official listing documents or scientific studies and management proposals).

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