



HIGHRES

Implementation of the HIGHRES Methodology at the Casal de Monte Redondo Museum (Portugal)

WP3 Demonstration Report



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Presentation

This document aims to report the progress made within Work Package 3 (WP3) of the HIGHRES Project - "Helping Intangible Heritage Resilience through Storytelling" (ERASMUS+ 2023-1-LV01-KA220-ADU-000160743). It provides a detailed account of the steps taken, the actions implemented, and the results achieved, following the guidelines established in the Methodological Structure Proposal document (Annex 1). The document also proposes a revision of the original structure, interpreting steps 4 and 5 as principles and transversal actions across all phases rather than isolated stages.

The activities were carried out in partnership with the Casal de Monte Redondo Museum, located in central Portugal, in the parish of Monte Redondo. The choice of this institution was based on its solid experience in developing community actions and its strategic partnerships with cultural and academic institutions. The museum's collection predominantly comprises items documenting traditional crafts, with a particular focus on rural life. In this context, the actions prioritized documenting the practice of resin tapping, a historic and identity-defining activity for the local community and region. Although extensively represented materially in the museum's collection, further documentation, recognition, dissemination, and appreciation are needed to fully integrate resin tapping into the region's cultural heritage.

Between January 2 and January 24, 2025, activities were conducted in Lisbon and Monte Redondo. The initial phase was dedicated to organizing and planning the project, including the development of a structured proposal and a diversified program, to subsequently implement other stages that included discussion groups, guided tours, community meetings, interviews, and oral and photographic records, in addition to disseminating and promoting the materials produced. The actions were aligned with the methodology presented in the previous HIGHRES document, following the main steps:

1. Community mobilization;
2. Training, recording, and creating oral and digital narratives; and
3. Dissemination and sustainable promotion.
4. Definition of principles and training guidelines
5. Impact assessment were reorganized as transversal axes, applied integrally across all phases.

The active participation of the local community was fundamental, especially from the resin-tapping community and others knowledgeable about this traditional practice. Through discussion groups and the sharing of knowledge, the craftsmanship associated with resin tapping was documented and appreciated, simultaneously fostering social cohesion. In addition to preserving this culturally significant practice, the initiative aimed to draw attention to contemporary resin tapping, encouraging innovation and sustainability strategies. These actions strengthened the relationship between the Casal de Monte Redondo Museum and the local community while creating a replicable model for other European regions within the HIGHRES context.

Context of the Monte Redondo Museum

Founded in 1981 and managed by the Association for the Defense of the Cultural Heritage of Monte Redondo, the Casal de Monte Redondo Museum is dedicated to preserving local memory and culture. Located in the parish of Monte Redondo, with approximately 5,000 inhabitants in central Portugal, the museum features exhibition areas, a library, a technical reserve, and is surrounded by a natural area suitable for outdoor activities.



Image 1: Facade of the Casal de Monte Redondo Museum and activity with the Monte Redondo Primary School in the Museum's courtyard. Source: MR Museum Archive.

The ethnographic collection, donated by the community, includes items documenting traditional crafts such as agriculture, weaving, carpentry, and, especially, resin tapping. The resin tapping collection includes tools, utensils, and historical photographs that reflect the local rural memory.



Image 2: Museum collections - Carpentry Workshop Exhibition, Technical Reserve, Tower, Outdoor Olive Press of the Casal de Monte Redondo Museum. Source: MR Museum Archive.

The museum team, composed of founding members Mário Moutinho, João Moital, and Jorge Arroteia, has benefited over the years from the active support of the community, including members such as Mario Felizardo, Fátima Moital, and Dulcia Moital and, in memoriam, José Ventura, Henrique Santos, and Lurdes Abreu. This consistent participation is reflected in actions aimed at education, environmental awareness, and cultural promotion. Significant events include Museum Festum, held from 2012 to 2017, organized by young community members, which mobilized the population for arts and culture within the museum’s framework, serving as an important platform for valuing local heritage.



Image 3: Founding Members and Museum Board, from left to right: Mario Felizardo, José Ventura, Mario Moutinho, and João Moital. Below: Images of MUSEUM FESTUM 2012. Source: MR Museum Archive.

The museum maintains strategic partnerships with international movements such as ICOM and its international committees, MIMOM (International movement for a new Museology), and, more recently, SOMUS (International Committee for Social Museology). Additionally, it collaborates with researchers, professors, master’s, and doctoral students from the Museology Department of Lusófona University and Brazilian universities, contributing to innovative research and museum practices.



Image 4: Action by Doctoral and Master’s Students in Museology from Lusófona University, 2018. Source: MR Museum Archive.

In 2021, these initiatives were recognized and awarded under the Ibermuseum Program in partnership with Lusófona University's Museology Department and the UNESCO Chair in Education, Citizenship, and Cultural Diversity through the "Renova Museu" project. This project mobilized various local groups to strengthen the museum's actions.



Image 5: Renova Museu Project, 2019. Source: MR Museum Archive.

These events and partnerships have played a crucial role in developing the current intervention's actions, consolidating community engagement and amplifying the cultural and social impact of the Casal de Monte Redondo Museum.

For more information:
<https://museumonteredondo.net/>

Museum Collection and Resin Tapping Practice

The resin tapping practice, associated with extracting resin from maritime pine (*Pinus pinaster*), played a crucial role in the socioeconomic and cultural development of various Portuguese regions, particularly between the 1960s and 1980s. Despite its historical and identity significance, this traditional practice has faced significant challenges in recent decades, leading to a sharp decline in activity. However, the current context of seeking sustainability and valuing traditional practices presents a unique opportunity to revitalize resin tapping, not only as an economic activity but as an essential component of integrated and sustainable local development.

The museum's collection includes over 100 items related to resin tapping, in addition to more than 50 photographic records, incorporated since 1981 and documented in its Infomusa database. However, this museological documentation is incomplete and requires further information and dissemination. This initiative aimed to contribute to updating and complementing the database and, using the collection, mobilizing memories, knowledge, and emotions to communicate the collection's relevance and highlight the craftsmanship of resin tapping. The goal is to value this local cultural heritage, promoting its preservation and recognition within the community.



Image 6: Collection related to resin tapping. Source: MR Museum Archive.

Developed Activities

Initial Stage - Organization and Planning of Activities

Activities took place between January 2 and January 24, 2025, in Lisbon and Monte Redondo, following the structural steps proposed by the HIGHRES methodology:

1. Community Mobilization and Innovation

Active involvement of the community and local partners.

2. Creation of Digital Narrative

Production of audiovisual materials focusing on resin tapping.

3. Promotion and Sustainable Development

Connecting resin tapping with cultural tourism strategies.

4. Education and Training

Capacity building emphasizing accessible digital tools.

5. Monitoring and Evaluation

Questionnaires for participants and continuous adjustments during the process.



For this intervention, in addition to the HIGHRES Portugal team (Mario Moutinho, Maristela Simão, Maria Clara Leal, and Angelo R. Biléssimo) and the Monte Redondo Museum (João Moital, Mario Felizardo), the initiative counted on the direct support of FESTUM organizers, represented by Tiago Gil, and doctoral and master's students in Sociomuseology from Lusófona University—Henrique Godoy, Alex Nogueira, Helionídia Oliveira, and Gabriela Coronado. Furthermore, support was provided by local residents such as Fatima Moital, Maria João Alberto, and Aníbal Gomes.



Image 7: Organizational team, from left to right: Tiago Gil, Maristela Simão, João Moital, Mario Moutinho, and Helionídia Oliveira; next: Henrique Godoy and Alex Nogueira. Source: MR Museum Archive.

In an initial phase, the HIGHRES Project team and the Monte Redondo Museum team, along with doctoral and master's students in Museology from Lusófona University, gathered to plan the actions. Among the various collections of the museum, it was decided to begin documentation with the collection related to resin tapping, a practice recognized as declining in the community. This choice aimed to promote discussions and mobilize the appreciation of this activity.

The project proposal and actions were structured, and the resin-tapping community was contacted to evaluate the proposal and their interest in participating. After receiving positive feedback and engagement from those interested, the organization of activities began following the previously established program. A graphic proposal for the project was created based on the museum's photographic archive, and a program of activities was developed for the period from January 6 to January 24, 2025. The objectives included:

1. Resinagem Project

Preservation and Promotion of Resin Tapping as Intangible Cultural Heritage in Monte Redondo (Annex 2) was developed and published on the museum's website, with the following objectives based on the Museum's Resin Tapping Collection:

- Preserve and promote resin tapping as an intangible cultural practice of the Monte Redondo region.
- Train the local community in digital technologies and cultural narratives.
- Record and disseminate digital narratives related to the practice of resin tapping.
- Integrate cultural preservation with sustainable development, strengthening local identity and promoting cultural tourism.

2. Graphic Proposal

A graphic proposal for the project was created using photos from the collection.



Image 8: Promotional material created by Gabriela Coronado.

3. Semi-Structured Interview Guides

Six different guides were prepared for the interviews to be conducted, as well as other documents such as image authorization forms (Annex 3), with the preparation of the interviews for later publication on the museum's website.

Group 1 | Resin Tappers

Objective: Document the traditional practice of resin tapping as Intangible Cultural Heritage (ICH), focusing on the knowledge, techniques, and narratives associated with the activity in the Monte Redondo region.

Group 2 | Family Members and Close Associates of Resin Tappers

Objective: Collect memories, stories, and impressions from family members and close associates about the traditional practice of resin tapping, highlighting cultural, social, and emotional aspects tied to the activity.

Group 3 | Environmental Protection Associations and Firefighters

Objective: Identify the role of environmental associations and firefighters in preserving and protecting the traditional practice of resin tapping, emphasizing its impact on the environment, wildfire prevention, and regional sustainability.

Group 4 | Local Authorities

Objective: Document the role of local authorities in preserving the traditional practice of resin tapping, understand its cultural and economic impact on the region, and identify initiatives or policies aimed at its promotion.

Group 5 | Resin Tapping Companies and Associations

Objective: Record current resin tapping practices, identify their connection to traditions, and understand the perspectives of these entities regarding the preservation and promotion of this intangible cultural heritage.

Group 6 | Educational Institutions

Objective: Identify how schools and educational institutions in Monte Redondo can contribute to preserving and promoting the traditional practice of resin tapping and understand the role of education in transmitting this intangible cultural heritage.

4. Program

A program of in-person activities was created (Annex 4) to be carried out at the museum, as follows:

Project: RESINAGEM

Preservation and Promotion of the Practice as Intangible Cultural Heritage in Monte Redondo



January 6 to January 24, 2025

Organization:

Monte Redondo Museum, HIGHRES Project, and Museology Department, Lusófona University.



Monte Redondo Museum

JANUARY 6-15, 2025

Community Mobilization

- Contacting and sensitizing the community and partners.
- Interviews and invitations to the community to contribute objects, photographs, and testimonials related to resin tapping (materials could be delivered directly to the Museum or sent via email or social media).

JANUARY 12, 2025

Museum Gathering

- | | |
|----------------|--|
| 2:30 PM | • Discussion Circle: Presentation of the RESINAGEM Project and discussion on the importance of resin tapping practices for the region. |
| 3:30 PM | • Guided Museum Tour: Focus on the resin tapping collection, including tools, photographs, and historical records. |
| 3:00 - 5:00 PM | • Knowledge Sharing: Recording and documenting resin tapping practices in the field. |

JANUARY 18-24, 2025

Results Dissemination

- Sharing the created content, such as videos and digital narratives, on social media, the Museum's website, and its physical spaces.

All this material is attached and published on the Monte Redondo Museum's website and social media. The project was then applied in the field, aiming to assess its feasibility and recognize lessons, challenges, and opportunities.

Phase 1: Community Mobilization

Period: January 2-11, 2025

1. Identification of Local Partners

Between January 2 and January 11, various community actors were contacted and involved in the development and participation of actions, contributing actively from the beginning to the end of the activities. Local partners included:

Monte Redondo and Carreira Parish Council

- President: Céline Gaspar

“Os Defensores” Ecological Association

- President: Vitalina Ferreira

Resipinus - Association of Resin Distillers and Explorers

- Director: Raquel Bento

Leiria Volunteer Firefighters - 5th Monte Redondo Company

- Commander: Paulo Grilo

Resin Tapping Community Representatives

- Albino Silva
- Artur Mota
- Franklin Henriques
- Igor Silva
- Manuel Matias
- Virgínia Pedrosa

Researchers in Culture, Museology, and Heritage

- Elsa Pires
- José Neves
- Sandra Crespo

General Community Members, especially those directly involved in Museum activities

- Mario Felizardo
- Maria João Alberto
- Aníbal Gomes

This mobilization was essential to the success of the actions and the strengthening of the partnership with the local community.

2. Project Presentation Session

On January 12, a gathering at the Museum was held to present the project and discuss the relevance of resin tapping practices to the region. In addition to the project presentation, a discussion circle and a guided tour of the museum were conducted, as outlined in the program. The event brought together various actors, including members of the resin tapping community and their families, representatives of companies and associations related to resin tapping and wood, researchers in the field, and other community members. Among the participants, the following stood out:

Companies and Associations in Resin Tapping and Wood

Resipinus - Association of Resin Distillers and Explorers, represented by Raquel Bento Manuel Pedrosa Ferreira e Filhos, represented by Sandra Crespo and Manuel Pedrosa

Resin Tapping Community

Participation of several resin tappers and their families, with highlights including Albino Silva, Artur Mota, Manuel Matias, and Virgínia Pedrosa, who have practiced resin tapping in the Leiria region and are considered local references in the resin tapping community.

Researchers in Resin Tapping and Museology

- **Elsa Pires**, author of a thesis on resin tapping.
- **Luís Neves**, museologist and scholar of museums related to resin tapping in the Leiria region.
- **Sandra Crespo**, researcher documenting the history of local wood and resin entrepreneurs.
- **Helionídia Oliveira**, former employee of the Brazilian Institute of Environment, investigating natural parks and cultural landscapes through the lens of sociomuseology.
- **Alex Nogueira**, researcher at the Department of Museology, studying cultural diversity and racism in Portugal and Brazil.
- **Henrique Godoy**, doctoral candidate and FCT fellow, researching historical and cultural audiovisual records in Portugal.

Community members

The debate was conducted in a discussion circle format, using the Museum's resin tapping collection as a dynamic tool. Initially, the HIGHRES project team and the Museum presented the proposal, emphasizing the importance of documenting and disseminating resin tapping practices as part of the region's cultural and sustainable heritage.

3. Discussion Circle

The debate was conducted in a discussion circle format, using the Museum's resin tapping collection as a dynamic tool. Initially, the HIGHRES project team and the Museum presented the proposal, emphasizing the importance of documenting and disseminating resin tapping practices as part of the region's cultural and sustainable heritage.

3. Discussion Circle

The debate was conducted in a discussion circle format, using the Museum's resin tapping collection as a dynamic tool. Initially, the HIGHRES project team and the Museum presented the proposal, emphasizing the importance of documenting and disseminating resin tapping practices as part of the region's cultural and sustainable heritage.



Image 9: Discussion Circle. Source: MR Museum Archive.

Participants then shared their experiences and family memories related to the profession. They identified pieces from the collection, discussed their historical and current uses, and compared past practices with contemporary ones. It became evident that:

- Resin tapping remains a manual and family-based practice widely performed in the region.
- Many objects displayed in the Museum are still used for resin collection, while others, such as ceramic or iron pots, have been replaced by plastic versions due to practicality and weight.
- The Museum's collection is quite comprehensive and reflects all stages of the process, from collection to the final product delivered to the industry.
- The Museum's collection needs better documentation and dissemination.

During the discussion, participants also addressed challenges, concerns, and expectations regarding current resin tapping practices. Topics included:

- The importance of resin tapping in mitigating forest fires.
- The lack of incentives and subsidies for the activity.
- The absence of regulation for the resin tapper profession.
- The aging workforce, consisting mainly of older and retired professionals.
- Low resin prices and insufficient remuneration for workers.
- The importance of environmental and heritage education initiatives to promote and enhance the practice.

These issues were also identified later in interviews conducted in other spaces and institutions, reinforcing the relevance of the topics addressed.

4. Guided Museum Tour

On the same day, a guided Museum tour was conducted, including the technical reserve. The tour covered other collections related to practices complementary to resin tapping, such as wood cutting and processing, sawmills, pottery, agriculture, ox cart transportation, and carpentry. These discussions highlighted transversal and complementary issues to resin tapping, broadening the understanding of its historical and cultural relevance to the region.





Image 10: Guided tour of the museum and technical reserve. Source: MR Museum Archive.

Phase 2: Creation and Recording of Digital Narratives

Period: January 12-18, 2025

1. Knowledge Sharing

On January 12, a dynamic activity was organized at the museum to highlight the importance of narratives and storytelling in the documentation and preservation of resin tapping practices. The activity also addressed essential issues related to image rights and the dissemination of produced material.

The dynamic was proposed and conducted by Tiago Gil, a historian, journalist, and member of the local community; Henrique Godoy, museologist and photographer; and Albino Silva, a local resin tapper responsible for the practical demonstration. The activity was divided into two complementary moments:



Image 11: Monte Redondo Museum collection related to Resin Tapping. Source: MR Museum Archive.

Presentation and Contextualization

At the start, Albino Silva presented various objects related to resin tapping from the museum's collection, explaining their names, functions, and whether they are still used in daily practice. This moment served as an introduction to connect participants to the history and significance of these tools.



Image 12: Knowledge Sharing Dynamic. Source: MR Museum Archive.

Practical Demonstration in the Forest

Next, using his own work tools, Albino Silva guided participants to a nearby forest, located close to the Museum, to demonstrate how resin tapping is performed in the field. He showed the steps and techniques currently used, bridging theory and practice.

Throughout the dynamic, participants were encouraged to record and photograph the event to integrate these records into the project's final materials. All captured content was sent to the team responsible for editing and archiving, contributing to the creation of a video documenting this experience.

This formative moment allowed for the collaborative construction of an authentic narrative and the creation of an audiovisual record that will be shared on the museum's website. The initiative reinforced the importance of preserving and sharing resin tapping practices as part of the region's cultural and historical heritage.



Image 13: Practical Resin Tapping Dynamic. Source: MR Museum Archive.

2. Collection of Stories and Memories:

Continuing the information-gathering activities conducted earlier, from January 13 to 18, new collection actions were undertaken involving interviews with resin tappers, local community members, firefighters, representatives from the Parish Council, and the Ecological Association. Additionally, the collection of objects and photographs related to resin tapping was expanded.

A total of 7 interviews were conducted, recorded in audio and video, led by the team composed of Tiago Gil and Maristela Simão. These interviews are currently undergoing editing, transcription, and preparation for dissemination. The different guides used are attached.

Interviewees

1. Franklin Henriques, resin tapper, resident of Pinheiro/Monte Redondo, age 57.
2. Igor Silva, resin tapper, resident of Lavegadas/Monte Redondo, age 22.
3. Virgínia Pedrosa, resin tapper, resident of Lavegadas/Monte Redondo, age 53.
4. Albino Silva, resin tapper, resident of Lavegadas/Monte Redondo, age 56.
5. Paulo Grilo, Commander of the Leiria Volunteer Firefighters – 5th Monte Redondo Company, age 51.
6. Céline Gaspar, President of the Monte Redondo and Carreira Parish Council, age 42.
7. Vitalina Ferreira, President of the Ecological Association “Os Defensores,” Monte Redondo, age 48.



Image 14: Interviewees, in order: Franklin Henriques, Virgínia Pedrosa, Paulo Grilo, and Igor Silva.
Source: MR Museum Archive.

These accounts corroborated earlier discussions, reinforcing the project's importance. Key points raised included the need to register the profession and provide public support and policies to sustain the activity, its significance in wildfire prevention, and its relevance in shaping local identity and recognizing and valuing Monte Redondo's cultural heritage. Additionally, the importance of the Casal de Monte Redondo Museum as a repository of material culture and a meeting space for the community was noted, as was the need for educational and cultural heritage dissemination initiatives.

Phase 3: Dissemination of Results

1. Digital Narrative Dissemination

From January 19, the team began organizing the collected material, including videos, photos, and audio recordings, to create content for dissemination on social media and the museum's website. All materials are subject to a validation process, with submission for review and approval.

 museumonteredondo.net/resinagem/

 facebook.com/museu.monteredondo

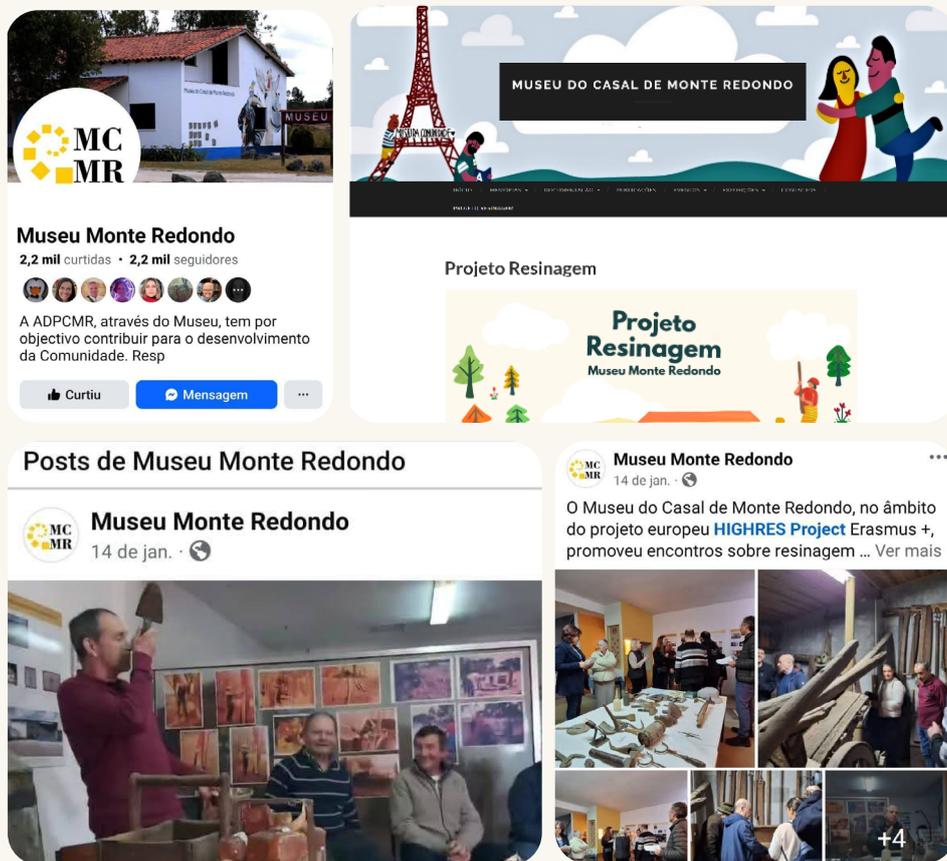


Image 15: Promotional material on the website museumonteredondo.net/resinagem and Facebook [@museu.monteredondo](https://facebook.com/museu.monteredondo).

2. Presentation to the Local Community

The results will be presented to the community during a closing event at the museum, which will also discuss the project's continuity. The goal is to evaluate the results achieved and promote interaction and partnerships with other institutions, using the produced material in educational and cultural activities. Partnerships with groups and associations related to tourism, which already conduct guided tours and trails in the Leiria Pine Forest, are also intended.

Achieved Results

1. Active Community Participation

Involvement of over 50 direct participants, including resin tappers, researchers, and local residents.

2. Registration and Dissemination of Narratives

- Production of videos and podcasts about the history and practice of resin tapping.
- Expansion of the museum's digital collection with new testimonies and documents, recording several minutes of conversations about the activity.

3. Strengthening Local Identity

Reinforcement of the recognition of resin tapping as part of the region's cultural heritage.

4. Digital Skills Development

Participants practiced practical skills for creating digital content.

5. Replicable Model

Methodology validated as a reference for other HIGHRES projects in Europe.

Final Considerations

The implementation of projects involving community participation faces various challenges, especially when aiming for genuine representation and active engagement. Ensuring this involvement requires members of the community with knowledge and legitimacy on the subject, as well as establishing connections early in the process.

In this context, Tiago Gil, a resident of Monte Redondo, with his active role in the Museum, family ties, friendships, and connections with the resin tapping community, and João Moital, the Museum's coordinator and a resident of the region for nearly 80 years, played fundamental roles in mobilizing partners and individuals with expertise and knowledge about resin tapping. This approach fostered trust and credibility, promoting serious and committed work that grew organically within the community.

A significant example was the practical field recording activity, suggested by Albino Silva in dialogue with his wife Virgínia Pedrosa and their son Igor Silva, also resin tappers, which altered the planned dynamic. Instead of following the traditional training model with workshops or formal sessions, the approach of discussion circles and experience exchanges was chosen, proving more suitable for the local context. However, it was found that specific training will be fundamental for the project's continuity. Partnerships with institutions such as Resipinus, "Os Defensores", the Firefighters, the Parish Council, schools, and universities can enable training not only in Resin Tapping, Environmental Education, and Heritage but also in areas such as recording technologies, video editing, and other essential technical skills.

Regarding technical knowledge, more structured workshops with materials that allow training and testing with equipment and software are needed for future initiatives, aligning with the next phases planned in HIGHRES, including the Capacity Building Course. These technical limitations remain the most significant bottleneck for the community to autonomously develop narratives, requiring the organizing team's continuous support and attention.

Overall, applying the HIGHRES methodology at the Casal de Monte Redondo Museum proved an effective strategy for documenting, preserving, and promoting intangible cultural heritage. The initiative not only strengthened local identity and encouraged community participation but also created a series of digital materials with narratives that value resin tapping as an essential part of Monte Redondo's history. As part of the initiative's outcomes, the thesis *Resinagem* by Elsa Pires, defended in 1982, will be published in the *Cadernos de Patrimônio* — a journal edited by the Monte Redondo Museum. Focused on the history of resin tapping in Monte Redondo and based on research conducted in the museum's collection, this work is one of the few addressing the subject, serving as an important tool for preserving the memory of this activity. These materials can play a significant role in shaping future initiatives that expand and deepen the discussion, including the development of proposals for national and European funding agencies.

The continuation of this work, associated with disseminating results in other regions, has the potential to create a lasting impact, promoting the resilience of intangible cultural heritage in Europe. Thus, we believe the proposed methodology can be widely applied, provided it is adapted to each local reality and ensures the community's participation throughout the process.

We believe this initiative was of great importance, achieving its proposed objectives. Relationships between the museum, local heritage, and the community were strengthened, enriching the Casal de Monte Redondo Museum's collection and bringing resin tappers and the local community closer to it. We also believe this relationship has significant potential to deepen further. The pilot described here appears to have borne fruit, and the initiative should continue developing, enabling the enhancement of available narratives and continuous community involvement. The goal, as discussed with those involved, is to continue the project, deepening training and the construction and dissemination of knowledge and narratives, thus enhancing the museum's role in safeguarding, disseminating, and valuing this heritage.

Additionally, it was possible to revise the drafting of the Methodology proposal, suggesting a new version of the document with the removal of stages 4 and 5, which are already incorporated throughout the text. These stages are understood as principles and actions that should be present in all phases rather than as specific steps. This change aims to prevent redundancy and the interpretation of these stages as separate steps instead of guiding principles for all activities. Thus, only three stages remain, as outlined in the attached document:

1. Strengthening Local Identity

Reinforcement of the recognition of resin tapping as part of the region's cultural heritage.

2. Digital Skills Development

Participants practiced practical skills for creating digital content.

3. Replicable Model

Methodology validated as a reference for other HIGHRES projects in Europe.

We believe this initiative was of great importance, achieving its proposed objectives. Relationships between the museum, local heritage, and the community were strengthened, enriching the Casal de Monte Redondo Museum's collection and bringing resin tappers and The removal of stages 4 and 5 and their integration into the introductory text reinforce the idea that education, training, monitoring, and evaluation are transversal components that permeate all phases of the project, ensuring a more integrated and effective approach

Omitted Sections:

Stage 4: Principles for Training Actions

Objective: Enhance interaction and capacity-building actions for reciprocal knowledge sharing among participants.

1. Dialogical Education: Encourage exchanges and discussions at all stages of the course, valuing participants' knowledge.
2. Collaborative Learning: Work in groups on activities that promote idea exchange.
3. Case Studies and Practice: Use real-life case studies and create practical activities.
4. Digital Tools and Technology: Introduce accessible tools for producing narratives and digital projects.
5. Education for Sustainability and Innovation: Focus on innovative practices to document and preserve cultural heritage.
6. Practical and Collaborative Learning: Develop a narrative platform using digital tools and innovative strategies.
7. Incentive for Continuity: Promote ongoing community projects to maintain and value local culture.
8. Continuous and Processual Evaluation: Enable monitoring from the start of training, allowing for adjustments and necessary corrections throughout the process.

These issues were also identified later in interviews conducted in other spaces and institutions, reinforcing the relevance of the topics addressed.

Stage 5: Project Monitoring and Evaluation

1. Establishing Impact Indicators: Evaluate the effect of proposed activities on the community, determining whether the developed digital narratives engaged the community and contributed to cultural preservation and local sustainable development.
2. Implementation: After completing the training, it is recommended that professionals develop pilot projects, applying the methodology and receiving technical support to refine the creation of digital narratives.



Image 16: Activity recording work. Source: MR Museum Archive.



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