

MULTIDIMENSIONAL TERRITORIAL PATRIMONY ACTIVATION INDEX: The Cultural Dimension and its Components¹

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ABSTRACT

In recent decades, the understanding of development has changed, with the characterization of its dimensionality and association with the conditions present in the territories. One of the constitutive dimensions of development is culture, particularly territorial heritage and associated elements, the comprehension of which is fundamental for territorial development. The objective of this paper is to characterize the methodological outline corresponding to the methodological trajectory pertinent to the identification of the components of the cultural dimension that integrate the territorial heritage. Methodologically, a qualitative and exploratory approach was carried out, from a theoretical perspective, to reach the proposition of elaboration of the index. The results helped to characterize the contribution of the cultural dimension to the Multidimensional Index of Territorial Heritage Activation (IMAP), a reference that establishes variables in six dimensions: productive, social, natural, cultural, institutional, and human/intellectual, in relation to the territory. It is concluded that the cultural dimension in relation to the IMAP corresponds to the following indicators: multiculturalism (values and codes of conduct); cultural manifestations and facilities; media structure; creative economy. These indicators are normative instances that determine the underlying values of the reading of the activation of the heritage of a territory, which allow the aggregation of identifiable indices in the research and diagnosis process.

Keywords: culture; territorial heritage; territorial development; research method; index.

ÍNDICE MULTIDIMENSIONAL DA ATIVAÇÃO DO PATRIMÔNIO TERRITORIAL: A DIMENSÃO CULTURAL E SEUS COMPONENTES

RESUMO

Nas últimas décadas o entendimento sobre o desenvolvimento foi transformado com a caracterização da sua dimensionalidade e associação às condições presentes nos territórios. Uma das dimensões constitutivas do desenvolvimento é a cultura, particularmente o patrimônio territorial e elementos associados, cuja compreensão é fundamental para o desenvolvimento do território. Tem-se como objetivo caracterizar o delineamento metodológico correspondente à trajetória metodológica pertinente à identificação dos componentes da dimensão cultural que integram o patrimônio territorial. Metodologicamente, foi efetuada uma abordagem qualitativa e exploratória sob a perspectiva teórica, para se chegar na propositura de elaboração do índice. Os resultados demonstram a contribuição da dimensão cultural para o Índice Multidimensional da Ativação do Patrimônio Territorial – Imap –, referência que estabelece variáveis em seis dimensões: produtiva, social, natural, cultural, institucional e humana/intelectual em relação ao território. Conclui-se que a dimensão cultural referente ao Imap corresponde aos seguintes indicadores: multiculturalidade (valores e códigos de conduta); manifestações e equipamentos culturais; estrutura da mídia; e economia criativa. Estes indicadores são instâncias normativas que determinam os valores subjacentes da leitura da ativação do patrimônio de um território, as quais permitem o agregar dos índices identificáveis no processo de pesquisa e do diagnóstico.

Palavras-chave: cultura; patrimônio territorial; desenvolvimento territorial; método de pesquisa; índice.

¹ Project coordinated by Prof. Valdir Roque Dallabrida, referring to the Research Productivity Program of the National Council for Scientific and Technological Development (CNPQ). In addition, it makes reference to three other projects: (i) *Territorial heritage as a reference in the development process of territories or regions: a study in three regions of Rio Grande do Sul*, involving a network of institutions and researchers led from the PPGDR- Unijuí and supported by Fapergs; (ii) *The territorial heritage as a reference in the process of development of territories or regions: epistemic-theoretical assumptions and proposal of methodological instruments*, which is being executed in the PPGDTS-UFPR; (iii) *Epistemic-methodological foundations of territorial heritage, converging with the Social Dimension*, being carried out at PPGDPP-UFFS.

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INTRODUCTION

This reflection assumes the cultural dimension as a constituent of the territorial heritage so that, in convergence with the territorial approach, it contributes to the development process. From this perspective, referring to the territorial approach is to conceive the territory as centrality and fundamental reference for development, when proposing the socioeconomic, cultural and environmental analysis of a certain spatial cut (DALLABRIDA, 2020).

The territory, the result of power relations and based on concrete and symbolic relations (RAFFESTIN, 1993), incorporates the concreteness and contradictions of social relations. Therefore, it is intrinsically related to culture and can be understood as a social construction resulting from accumulations inherited from a distant or more recent past, which are expressed contemporaneously in the social, economic, natural, cultural, institutional, human and intellectual dimensions, constituting the territorial heritage (DALLABRIDA, ROTTA and BÜTTENBENDER, 2021).

The discussion is part of the research project of the “*Territorial heritage as a reference in the development process of territories or regions (ProPAT)*”, whose team is formed by researchers from different institutions. The proposal aims to compose and validate a methodological tool that is more adequate for the analysis of a given territory, with the aim of contributing to the elaboration of territorial diagnoses that favor the prospection of innovative and sustainable development alternatives, having the territorial heritage as a reference. For this, the Multidimensional Index of Territorial Heritage Activation (IMAP) is proposed, having as reference a set of variables in six dimensions: productive, social, natural, cultural, institutional and human/intellectual. The index investigates the activation of each of the dimensions of territorial heritage, and this text emphasizes the cultural dimension of development.

Culture has an intrinsic relationship with the territory. Its production and reproduction is associated with the economic and social activities present in the territory. Its materialization and representation imply a continuous dialectic between territorialized processes and cultural experiences. In this sense, the cultural dimension actively constitutes the territorial heritage, which raises the objective of the present work, to characterize the methodological outline corresponding to the methodological trajectory pertinent to the identification of the components of the cultural dimension that integrate the territorial heritage. Methodologically, the paper results from a qualitative and exploratory approach, from a theoretical perspective.

The paper was structured in five sections starting from the introduction, which presents the justification and objective concerning the work. The second section is dedicated to the characterization of the ontological aspects associated with the cultural dimension and its production and circulation in the territory, considering power relations and the reproduction of social and economic dynamics, while the third section deals with the constitutive aspects of the cultural dimension regarding territorialization of culture and its symbolic, structural and economic complexity. The fourth section is dedicated to the discussion of aspects related to the cultural dimension of the IMAP, with the explanation of the application of the proposed method for the cultural dimension. After this discussion, the fifth section is presented, with the final considerations regarding the objective of the paper.

ONTOLOGICAL ASPECTS: POWER RELATIONS AND THE REPRODUCTION OF SOCIAL AND ECONOMIC DYNAMICS IN THE PROCESSES OF PRODUCTION AND CIRCULATION OF CULTURE IN THE TERRITORY

Culture is inseparable from development trajectories, in its various possibilities. Regarding the anthropological perspective, culture is understood as a resource (YÚDICE, 2004) or everyday experience (WILLIAMS, 1992), which is dialectically defined in the territory resulting from the historical process, subordinated to the complexity of the conditions of material and social life.

Culture is a fundamental factor for development. Perhaps, inspired by the contribution of Sousa Santos (2009), regarding epistemological perspectives, one can imagine decentering or decoloniality, related to southern epistemologies. The contribution of Sousa Santos (2009) highlights the silencing of multiculturalism as a consequence of the processes of conquest and colonization. Adopting this perspective makes it possible to think of culture as a factor associated with development and inserted in the power relations that shape it. Such a perception is strategic to distance views that disregard culture as a structural and structuring factor of a society.

Raising culture to the multidimensional theoretical field that brings together complexity, imposes the expansion of its own understanding, as a factor present in territorial development and associated with power relations that result from its own dynamics, since it is based on a set of manifest aspects in the form of order, disorder and arbitrariness, analytical possibility without adequate methodological support. It is equivalent to say that

Trap concept, culture is composed of standards, rules and institutions. Therefore, it is a factory of order, reproduction of what has been instituted. It is also identified with the superstructure, bifurcated into scientific culture and humanities culture, high culture and popular culture. From the perspective of complex thinking, culture is a circuit that involves order-disorder-interaction-organization composed of codes, standards, modalities of existence, knowledge (CARVALHO, 2013, p. 49).

Diversity makes culture its plurality, hence its multidimensionality that can be synthesized as multi-inter-transculturality. The plurality of the cultural dimension makes it dynamic and mobile, with an impact on the outline of the territory and the diversity that characterizes it. Investigating issues of territorial heritage requires identifying plurality, considering that

difference is constructed in the very process of its manifestation, that is, it is not an entity or expression of an accumulated cultural stock, it is a flow of representations, articulated ad hoc, between the lines of totalizing and essentialist external identities (COSTA, 2015, p. 149).

Recognition of the polyphony present in the territory underpins the close relationship between territorial heritage, cultural diversity and law.

La protección de la diversidad cultural es un imperativo ético inseparable del respeto de la dignidad humana. Entraña un compromiso con los derechos humanos y las libertades fundamentales y requiere la plena realización de los derechos culturales, incluido el de participar en la vida cultura (NACIONES UNIDAS, 2010, p. 11).

The flow of culture, supported by law and human dignity, relates the foundations of territorial heritage, associated with culture, with overcoming the constraints of economic

growth, as the only valid factor to define the success of development. The consideration of culture, the field of human experience that enables development under the outline of territorial heritage, engenders the confrontation of social asymmetries based on multiculturalism and its economic, social and political possibilities, especially for combating the various forms of territorial inequality.

Cultural diversity points to the impossibility of associating territorial development with unique (or exclusive) development patterns or models. The complexity and diversity of culture prevent cultural dynamics from being anchored in a simplistic or binary perspective that relates culture to poles such as local and global, erudite and popular, good and bad, developed and backward, urban and rural. This aspect implies breaking with the binary vision, in a way originated in the same belief that, mistakenly, in the past, understood economic growth as synonymous with territorial development or social and economic development.

Culture highlights the everyday context of human experience in time-space and demonstrates its potential for income production and distribution, especially for combating social and economic inequality. It is considered, based in Willians (1992, p. 186), that culture enables “a totally comprehensive social and cultural life”, because it has “[...] been used with constancy to refer to all forms of life of a people”, and also makes possible the debate in relation to the composition of the heritage and the territory regarding the economic, social, political and symbolic confrontations carried out in the field of culture, and that underlie the trajectories and local and regional development.

Social well-being is supported by several foundations, and one of them is culture, which produces a sense of cultural belonging, the basis for individual choices, with consequences for the perception of identity and social identification. From this finding derives the urgency to incorporate multiculturalism in the elaboration of public development policies.

Culture, a dimension of territorial heritage, can be understood from the contribution of Raffestin (1993). The author emphasizes the symbolic limits of the territory, based in the representations, which converges to the understanding of the territory as a result of a social construction (FLORES, 2006). Thus, the territory is inseparable from the cultural dimension. Flores (2006) highlights the fundamental condition of culture for the elaboration of a social identity linked to a territory. According to Hall (2016), in a complementary condition to Flores (2006), the territory identification process is based on meaning networks. It is perceived the fundamental condition of understanding how the culture and identity related to a territory are essential for the elaboration of development projects, because, according to Dallabrida *et al.* (2021), the social construction of the territory is the result of the convergence between the social actors that make up a given geographic space and their actions to identify and develop solutions to common problems.

The role of culture in terms of development is twofold, considering that it fulfills both the function of a resource and a right. As a resource, it helps to stimulate citizen participation, in a dialogical perspective of development (PERUZZO, 2004; SERVAES, 2007); as a right, it becomes an essential factor for the realization of development, according to Sen’s understanding (2000). Canclini (1981, p. 43) points out that there is “unequal appropriation of cultural capital and economic goods by subordinate sectors of a nation”. By incorporating the alert, projections for

a development policy imply aiming at promoting access to territorial heritage, including the cultural dimension.

CONSTITUTIVE ASPECTS: THE TERRITORIALIZATION OF CULTURE AND ITS SYMBOLIC, STRUCTURAL AND ECONOMIC COMPLEXITY

The outlining of the territory, in the centrality of development paths, implies raising culture as a constitutive element of development. This premise originates in the 1960s, resulting from contributions from multiple areas of knowledge. Among the propositions of the areas of knowledge, Cultural Studies stand out, whose origins go back to researchers from the center of Birmingham, England, with emphasis on Richard Hoggart, whose work outlined the characteristics of the English working class in the post-World War II period (FELIPPI; BRANDT, 2016).

It recovers, with emphasis on the statement above, the objective of the text, which aims to discuss the theoretical parameters related to the investigation of cultural heritage, to support a methodological proposal to diagnose the territorial heritage. Initially, the components of the cultural dimension are presented, as well as the references for the analysis, considering the theoretical basis used here (Table 1).

Table 1 – Components of the cultural dimension

COMPONENTS	REFERENTS TO THE ANALYSIS	AUTHORS
Multiculturalism (values and codes of conduct)	<ul style="list-style-type: none"> - Promotion and respect for diversities, biodiversity and differences through the strengthening of cultural democracy; - Institutionalization of local policies of attention to the most vulnerable groups and people, social communication, connectivity with attention to the cultural dimension of development, economy of common goods and sustained; - Promotion and fomentation of multicultural and intercultural strategies for: social inclusion, opportunities and training in respect for practical alterities of associativism, cooperation and collectivism as ways of promoting people's dignity (right to: difference, culture, good living, equity and exercise of rights). 	<p>Barros (2008; 2016) United Cities and Local Governments (2015) Pepper (2021)</p>
Manifestations and equipment cultural	<ul style="list-style-type: none"> - Valuing local knowledge and practices mediated by creativity, horizontal interaction and freedom of expression. - Governance of culture in a participatory way through open methodologies, involving the community. - Institution of formative spaces for the transmission of knowledge and practices of culture as strategies for maintaining local knowledge. - Creation of learning modalities that explore creativity and local technologies wasted by the logic of the competitive market. - Identification of innovations present in the local experience (tradition, identities, crafts, heritage, exchanges, aesthetics, lifestyle). - Diversity, respect and public policies for cultural manifestations. - Territorial distribution of cultural facilities. - Public policies for access to culture. - Financial resources destined to culture. 	<p>Pimenta (2017) Calabre (2007) Botelho (2016) Burke (2003) Candido (2001) Doria and Bastos (2018) Santos (2017) Rede Nossa São Paulo(2020) São Paulo (2014)</p>

Media structure	<ul style="list-style-type: none"> - Presence of network vehicles. - Internet access. - Presence of public, educational and community vehicles. - Production of local and regional media content. 	Hallin and Mancini (2004). Peruzzo (2008). Deolindo (2019). Kleine (2013).
Creative economy	Employment and income generation based on culture.	Reis (2009). Mirshawka (2016).

Source: Elaborated by the authors, 2021.

Each of the components of the cultural dimension is presented below.

a – Multiculturalism, values and codes of conduct: diversity, biodiversity and territory

Contributions to understanding the role of culture in relation to development spread internationally, with pertinent reflections such as the International Cooperation Law, in the 1970s. This law prioritizes the integral development of the human being by offering opportunities for participation in the economic, social and cultural development of the society to which it belongs (AGENCIA SUIZA PARA EL DESARROLLO Y LA COOPERACIÓN – COSUDE, 2016).

Such an assertion must be combined with the recognition that cultural hybridity is present in the territory, according to Canclini (1995). It is noteworthy that the author uses the term “multitemporal heterogeneity”, to relate the cultural context of Latin America with its respective socio-historical context, which presents juxtapositions and cultural subjections resulting from the colonization process. From this author, as well as some of the other cultural studies referenced in this text, it is possible to understand the multiculturalism present in the territory as a potential for development, different from the colonialist, opponent of cultural diversity. It even overcomes the protectionist view of minority cultures, with the adoption of a dialogic approach, “[...] everyday experiences of contact, cooperation and conflict that cross the supposed impermeability of the borders of race, culture, identity and ethnicity ” (GILROY, 2005 apud COSTA, 2015, p. 150).

Consequently, this is how the perspective of multiculturalism is assumed:

Ella es el vivero que permite a las distintas culturas enriquecerse y desarrollarse constantemente en contacto de unas con otras, evitando la deriva identitaria. Ella es una de las fuentes del desarrollo, entendido no solo en términos de crecimiento económico, sino también como médio para acceder a una existencia intelectual, afectiva, moral y espiritual satisfactoria (AGENCIA SUIZA PARA EL DESARROLLO Y LA COOPERACIÓN - COSUDE, 2016).

There is a permanent quest by the United Nations (UN) to bring together successful local experiences related to the theme of culture with respect to development references, which, despite contradictions and controversies, define normative values and statutes for organizational conduction in cities. Still from this point of view, UCLG (2015) presents a set of principles, guidelines and strategies associated with achieving development through culture.

This operation can be carried out in relation to the cultural dimensions of the territorial heritage, to outline the identification of values and guide a plan of actions adequate to the conditions of the Brazilian regions. According to Pimenta (2021), the necessary means to organize and institutionalize municipal cultural policies are perceived, these closer to local

and regional issues considering multiculturalism and biocultural diversity (BARROS, 2008 ; 2016). Even with the consideration of normativity and collective proposals based on solidarity, cooperation, association, participation, autonomy. Another action concerns identifying and characterizing the main expressions and/or cultural manifestations in terms of values, codes of conduct and cultural traditions, relevant to the place.

The association of values connected, interdependent and related to the field of cultural, ecological, social and economic conflicts, implies a search for cultural policies whose achievement results in overcoming the fracture between market versus State, as they are based on principles that should guide actions, practices and analyses, through the perception that in each location/region coexist experiences, synergies and partnerships that associate different interlocutors.

b – Cultural manifestations and equipment

Cultural manifestations are established in time and space as a result of historical processes. The social experiences underlying the cultural manifestations have as reference the relationships established in the territory and shape them. The delineation of cultural manifestations in the territory is a dynamic, dialectical process, which results in the double condition of cultural manifestations in the territory, as they contribute to its existence and are simultaneously recognized for their links with it. Research on territorial development necessarily incorporates cultural manifestations for their contribution to sustaining the practices that define the territory, due to the potential for identification between social actors and the territory.

Cultural practices materialize and reproduce in the territory. Understanding the territory in its relationship with cultural manifestations requires recognizing its connection with actions concerning the production, reproduction and territorial circulation of culture based on the action of the social actors present in it. This process is complex, as it implies the constant transformation of culture and practices associated with it, in a permanent dialectical movement, as it is related to the processes of reproduction of material life. Undoubtedly, the main risk related to the absorption of cultural manifestations for the research of territorial heritage and its association with the development process is its idealized representation, the consequence of which is the obliteration of the historical process. Such care is essential for verifying how cultural manifestations are inserted in the historical trajectories of each region and thus generate cultural heritage.

It is important to understand how the social relations associated with cultural heritage and made explicit through cultural manifestations are historically produced and altered. The possibility of difficulties derived from the challenge of valuing and/or social recognition for aspects related to territorial identity, values, norms of behavior or local and regional traditions is highlighted.

Peter Burke (2010) and Antonio Candido (2001), dedicated to the study of popular culture in different situations, highlight how the change in the social and economic substratum related to the reproduction of material life causes changes in cultural manifestations and, therefore, in their practices. Thus, it becomes imperative to understand how the preservation of cultural manifestations is related to the understanding of the historical conditions associated with their production, as well as the mechanisms that delineate their practices in the territory related to

their identification with social actors, without seeking to establishing an idealized reference that is dissociated from social dynamics.

It is necessary to identify the endogenous characteristics of the culture. An example of this conception is the discussion about the *caipira* popular culture, territorialized in São Paulo and which is present in different territories in the country, typified as *paulistânia* (DÓRIA and BASTOS, 2018). The changes in recent decades have drastically transformed the forms of production, reproduction and circulation of popular country culture in the territories where it is present, which does not imply its destruction, but in new conditions for the practice of cultural manifestations and their actions related to the historically constituted cultural heritage (SANTOS, 2017).

The challenge of the investigation described in this text is the examination of how changes in cultural practices generate new forms of social identification between the population and territorialized cultural practices. Through this identification, it is possible to outline the organization of public policies related to cultural heritage with its manifestations and practices present in the territory.

The finding described in the previous paragraph indicates that the territories are home to diverse cultural manifestations that coexist and dialogue. This condition produces the basis for public policies necessary for the preservation of multiculturalism, which is fundamental for taking advantage of the cultural assets of the territory from the perspective of territorial heritage and territorial development. In this way, it is possible to identify the conditions of production, reproduction and circulation of culture in the territory, with the incorporation of adequate references to plan and carry out public policies for culture, with the recognition of the articulation between cultural practices and experiences. Among the fundamental factors for this process is access to culture as a resource for the preservation and association of cultural heritage with territorial development, through the organization and application of public policies for culture in the territory. In this dimension, the existence of resources such as museums and institutions for recording and preserving historical-cultural memory is considered.

The creation of cultural equipment and means of promotion necessary for its linkage to development requires stimulating the participation of the population, territorially associated with cultural practices. The challenge in this process is to encourage the participation of social actors who, through their actions, ensure, albeit in a context different from the past, the continuity of cultural practices.

The preservation of popular culture with practices that concern it, related to territorial heritage and development, requires the formation of places of popular representation for their participation in the process of constituting public policies that absorb local experiences and expectations, to move away from the risk of incomplete proposals possibly dissociated from endogenous conditions.

It should be noted that considering popular culture agents as mere spectators of actions related to public policies aimed at multiculturalism is equivalent to ignoring the processes of formation and achievement of territorialized culture. This care makes it possible to avoid the risk of failure in public policies that link development and cultural heritage from a territorial perspective. In this way, the association between cultural manifestations, historical process and

territory can be perceived through the relationship between the contemporary conditions of cultural production and the historical process.

This framework absorbs the consequences of transformations in the conditions of production, reproduction and circulation of culture, with the emergence of factors absent in the past, such as the means of communication, responsible for delineating the territory through new possibilities in relation to the long-term historical process, which shapes of historical experiences.

Emphatically stated, the territorialization of cultural facilities is one of the factors to be incorporated when reflecting on this variable.

c – Media structure

The inclusion of the analysis of media functions in development processes is related to the significant presence of communication flows in contemporary society, a situation amplified with communication and information technologies based on digital technology. The analysis of mediatized society is incorporated as a foundation, in which social relations and ordinary actions are delineated with mediation technologies and media corporations, as a metaprocess.

In this way, media and society are inseparable. Social institutions undergo changes through the impact of their relationship with the media. Technological devices are transcended, since the media shape social life, as they outline current life, by producing the meaning of contemporary society (LIVINGSTONE, 2009; HJARVARD, 2013). Communication is a structural and structuring factor of contemporary social relations, inseparable from territorial development processes.

Historically, the association between communication and development was formed from the 1960s onwards, in a media context dominated by the mass media. At that time, Schramm (1970) and Lener (MACHADO, 1970) led the discussion on the diffusionist relationship based on modernization between communication and development. This perspective was overcome, as indicated by Servaes (2007), due to the changes in the communication process and also regarding the understanding of development. A profound alteration based on the dialogic approach, dedicated to the understanding of social change, is verified.

En lugar del énfasis en la persuasión y en la transmisión de informaciones y conocimientos desde afuera, la comunicación para el cambio social promueve el diálogo, el debate y la negociación desde el seno de la comunidad; e. los resultados del proceso de la comunicación para el cambio social deben ir más allá de los comportamientos individuales, y tomar en cuenta las normas sociales, las políticas vigentes, la cultura y el contexto del desarrollo (DAGRON, 2011, p. 33).

There are limits to transcending the communication approach as a resource for development, as a merely instrumental perception, as pointed out by Barranquero-Carretero, Sáez-Baez (2015). The path adopted in this text understands development as a structural foundation of development, and not as a support tool for development. The indications that support this perspective are present in several factors, explained by Castells (1999). For the author, communication assumes a central position nowadays due to the processes organized in a network.

This condition defines the impact of communication on the economy, on the business structure and on the means of innovation. How information and communication technolo-

gies (ICT) impact development is discussed by Kleine (2013) and Heeks (2006). Kleine (2013), particularly, highlights the characteristics and possibilities of information and communication technologies to increase people's skills and freedoms, according to Sen's proposition (2000).

The composition of the national media system is strategic, as it is related to how territories will be impacted by macro (vertical) and local (horizontal) communication processes. Hallin and Mancini (2004) assess how national media structures and systems, as well as the political economy of communication, point to a significant association between economic globalization and structural change in communication systems. Regarding Brazil, Lima (2004) characterizes the existence of a national communication model established in the conservative modernization period of the country during the Military Dictatorship (1964-1985), which consolidated the concentration of media ownership and inequality of access to media (SECOM, 2016; PROJOR, 2019), obstacles to territorial development.

However, although investigations indicate that the mere technological improvement of the means of communication does not automatically produce advances in the processes necessary for the development of a society, communication is rarely delineated as a structural factor in development plans (CARNIELLO; SANTOS, 2021). In this work, communication is understood as a variable that makes up the cultural dimension of territorial heritage and, therefore, a structuring factor. Aspects related to regional media, its function, structure and distribution in the territory (DEOLINDO, 2019) are essential aspects for understanding cultural dynamics, which includes assessing the type of content generated by regional scale communication vehicles.

d – Creative economy

The concept of creative economy, presented by a group of authors (MIRSHAWKA, 2016; REIS, 2009; 2012; SERRA and FERNANDEZ, 2014) and by development agents, direct mention of FIRJAN (2014), moves towards an association with a creative industrial process. In other words, the creative economy “[...] has creativity, art and culture as its raw material; it is related to intellectual property rights, in particular copyright; it is a direct function of a creative value chain” (MIRSHAWKA, 2016, p. 3).

It is highlighted that culture is implicitly correlated with the arts, cultural producers and music, under the prism of the creative economy. Within this framework, its structure for the circulation of goods and services is linked to markets and the logic of buying and selling the workforce.

In the mapping of the creative industry provided by FIRJAN (2016), the statement is made explicit. But, in terms of regional development, it is necessary to broaden the look on the circles that delimit the dynamics of the concept, especially when we consider the economy of culture as one of the ways to activate cultural heritage. The interpretative extension to the analysis of the territorial heritage dialogues with the productive interfaces. However, it goes beyond the idea of industry, as symbols, history, lifestyle, and other elements, swell in the territories.

It is from this place that the area, or a community, plays a preponderant role. On the area creativity exists because people and organizations contribute to the management of the place, through participation and the bonds of trust they establish. Within the community, these unifying elements allow creative and creative practices to be constituted and constant.

It is expected, given the propositions of the heritage of the territory, that communities have the potential to generate goods and services that can benefit everyone. In activity, through cultural policies of income generation, creativity can be enhanced and can propitiate the attractiveness of third parties, who will want to acquire goods, services and things produced in the field of the creative economy.

It is also expected that creativity, in community, is the result of shared practices and that people understand the importance of interaction in all ways. This working together raises the common experience to sharing (to collective work), which is not conditioned to merely monetary interventions. Therefore, the result of community involvement in conducting local/regional affairs is decisive for finding ways to sustain communities.

Culture is inscribed as an element capable of promoting an economy without exploitation, competition and rivalry, as well as harmonizing local resources and allowing the emergence of a sustainable, sustained and social development that incorporates the distribution, security and economic stability of the place, in opposition to economic growth.

For Reis (2009, p. 91), creativity “[...] by itself does not support a process of transformation, it is, however, a fundamental element to guarantee differentiation and the permanence of changes”. It is in culture that the driving force of creativity is reserved and several cities in the world have stood out in this field of dispute (REIS, 2009). Cities that implemented policies and actions relating creativity, culture and community/place obtained financial resources, fostered creative tourism, generating jobs and income for creative economy issues, the cultural dimension assumes a prominent position to propose strategic planning in cities.

In Brazil, for example, the creative economy employs a lot of people. The share of the Creative GDP increased from 2.61% (2017) to 2.91 % (2020), totaling BRL 217.4 billion in the total Brazilian GDP (<https://firjan.com.br/economiacriativa/pages/release.aspx>). According to the FIRJAN report (2014), in the period from 2004 to 2013, the GDP of the Creative Industry increased 69.8% in real terms, above the 36.4% increase of the Brazilian GDP in the last ten years.

To think about the creative economy, in terms of formulating public policies (SERRA and FERNANDEZ, 2014), it is expected that territories can identify and, consequently, transform their cultural heritage at the service of popular processes of job and income generation, as well as articulating them with the productive dimension so that they promote development, enhancing the specific and endogenous elements of the place.

INDICATIVE ASPECTS OF THE CULTURAL DIMENSION

The understanding of culture in a territory necessarily demands the collection of primary data, due to the particularity and dynamism inherent to the concept of culture, elements verified in Carniello’s research; Santos; Pimenta (2022, p. 134-150). From this framework, in order to understand the phenomenon in a systemic way, a mixed approach to collecting primary and secondary data is necessary, which allows analysis in triangulation. The data collection techniques and/or instruments are based on Duarte and Barros (2012) and are presented in Table 2.

With the proposed data collection techniques, it is contemplated, through the documentary design, survey in official databases and identification of aspects related to values, codes of conduct and cultural traditions and to the historical-cultural trajectory of the communities.

This data collection will generate indicators that will be aggregated on a scale of 1 to 5, with 1 being very low (very bad) and 5, very high, being considered excellent for activating the heritage of the cultural dimension. The proposed scale allows quantifying and scoring each of the components, which makes it possible to arrive at indicators. The aggregation of these indicators will make it possible to arrive at the activation index of the heritage of the cultural dimension. The indicators arising from this process, according to Jannuzzi (2001), are categorized both as subjective (qualitative) indicators, measures constructed from the evaluation of specialists in relation to different aspects of reality, and as objective (quantitative) indicators, which consist of concrete occurrences and empirical measures of social reality.

Data analysis will allow assigning scores to generate the indicators for each component, according to scales created specifically for the purposes of this model, as represented in Table 2.

Table 2 – Data collection methods for assessing the cultural dimension

COMPONENTS	VARIABLES	DATA COLLECTION TECHNIQUES AND/OR INSTRUMENTS	SCALE
Multiculturalism (values and codes of conduct)	Diversity of cultural groups with intragroup relationships.	Documental – Registration of groups and collectives of cultural representation. Legislation that favors equity between cultural groups. Semi-structured interviews with representatives of cultural groups.	5 Inter or Multiculturality with legal and public recognition of group rights 4 Multiculturalism without legal and public recognition of group rights 3 Low multiculturalism 2 Cultural domination 1 Cultural domination with repression of other groups
Manifestations and equipment cultural	Public policies to promote diverse cultural manifestations. Presence of cultural equipment distributed in the territory. Budget allocated to culture in a territory.	Documentary – formal records in public institutions; analysis of legislation and public documents; consult the transparency portal. Consult documentary sources such as a culture map. http://mapas.cultura.gov.br/	5 Multicultural demonstrations supported by public policies and organized civil society 4 Multicultural demonstrations without public policy support 3 Cultural manifestations with little diversity 2 Manifestations of dominant social groups 1 Manifestations of dominant social groups with repression of minority cultures 5 Decentralized equipment, well distributed in the territory 4 Partially decentralized equipment 3 Equipment only in the central region 2 Equipment concentrated in some neighborhoods 1 Equipment concentrated in high-income regions 5 Local public cultural policies with budget allocation 4 Specific cultural actions with financial resources 3 Specific cultural actions without resources 2 Sporadic culture actions 1 No local actions focused on culture

Media structure	The greater the diversity of media, in terms of ownership and typology (public, community, network private, local private), the more favorable for activating cultural heritage for development.	Documentary – formal records of the communication vehicles; content analysis.	5 Media diversity (public, community, network private, local private) with public policy support 4 Media diversity without public policy support 3 Low media diversity 2 Media concentration in large trade groups 1 Media concentration on large trade groups and content censorship
Creative economy	The more employment and income generation based on cultural activities, the more favorable for activating cultural heritage for development.	Documentary – formal job bases. Registration of individual micro-entrepreneurs who work with the creative economy.	5 Generates formal employment and income as main income and contributes to the economy of the municipality 4 Generates formal and informal employment and income as supplementary income 3 Generate informal employment as supplementary income 2 Generates precarious informal employment 1 Does not generate employment and income

Source: Elaborated by the authors, 2023.

After presenting the components, variables, data collection techniques and analysis scale, the analysis parameters are established, based on the theoretical framework, namely:

- the more diversity of cultural groups with intragroup relations, the more favorable for activating cultural heritage for development;
- the more support and public policies to encourage diverse cultural manifestations, the more favorable for the activation of cultural heritage for development;
- the more presence of cultural equipment distributed in the territory, the more favorable for the activation of cultural heritage for development;
- the greater the budget allocated to culture in a territory, the more favorable it is for activating cultural heritage for development.

In sequence, Table 3 presents a summary table that systematizes the way of calculating the indicators of each component, which, together, will compose the index that represents the cultural dimension of the IMAP.

After analyzing the variables and assigning scores, each of the indicators is calculated and, in sequence, the index is calculated, as shown in Table 3. The result will allow identifying the level of activation of the cultural heritage of the territory and, therefore, how the cultural dimension of the territory is articulated as a development vector. The aggregation of the indexes of each dimension will compose the IMAP.

Table 3: Distribution of weights according to components and calculation of the cultural dimension index

Components	Multiculturalism (values and codes of conduct)	Demonstration and Equipment cultural			Structure of media	Creative economy
Variables	<i>M</i>	<i>C1</i>	<i>C2</i>	<i>C3</i>	<i>E</i>	<i>R</i>
Scale						
1	Cultural domination with repression of other groups	Manifestations of dominant social groups with repression of minority cultures	Equipment concentrated in high-income regions	No local actions focused on culture	Media concentration in large commercial groups and content censorship	Does not generate employment and income
2	Cultural domination	Manifestations of dominant social groups	Equipment concentrated in some neighborhoods	Sporadic cultural actions	Media concentration in large trade groups	Generate precarious informal employment
3	Low multiculturalism	Cultural manifestations with little diversity	Equipment only in the central region	Specific cultural actions without resources	Low media diversity	Generate informal employment as supplementary income
4	Multiculturality without legal and public recognition of group rights	Multicultural demonstrations without public policy support	Partially decentralized equipment	Specific cultural actions with financial resources	Media diversity without public policy support	It generates formal and informal employment and income as complementary income and contributes to the local economy
5	Inter or Multiculturality with legal and public recognition of the rights of groups	Multicultural demonstrations supported by public policies and organized civil society	Decentralized equipment, well distributed in the territory	Local public cultural policies with budget allocation	Media diversity (public, community, network private, local private) supported by public policy	Generates formal employment and income as main income and contributes to the economy of the municipality
Equation	<i>M</i>	$\frac{C1+C2+C3}{3}$			<i>E</i>	<i>R</i>
Value	<i>M</i>	<i>C</i>			<i>E</i>	<i>R</i>
Index what represents The Dimension Cultural (IDC) $IDC = \frac{M + C + E + R}{4}$						

Source: Elaborated by the authors, 2023.

The methodological proposal presented results in a way of diagnosing how cultural heritage composes and is activated in a given territory. It is resumed that the indices of each dimension of the heritage of a territory will result in the IMAP. This methodology can be implemented at various territorial scales, in order to contribute to the understanding of territorial dynamics, a fundamental aspect for proposing public policies and interventions in favor of territorial development.

FINAL CONSIDERATIONS

The text proposed a reflection on territorial heritage, specifically on the question of the territorial approach for the purpose of promoting local development, with the intention of defining methodological designs for identifying the components of the cultural dimension that integrate the territorial heritage. Considering the breadth of the proposal, the aim is to bring: (a) the visualization of methodological resources to the foundation of research on territory; (b) the possibility of forming a set of concepts and procedures corresponding to the consolidation of territorial development.

The starting point for surveying these resources is centered on culture, in which one seeks to identify them in their correlations with the social, economy, nature, culture, history, things of the place, symbolic, constitutive elements of the territorial heritage. This instrument is called the Multidimensional Index of Territorial Heritage Activation - IMAP, a reference that establishes variables in six dimensions: productive, social, natural, cultural, institutional and human/intellectual.

To compose and validate this methodological instrument, suitable and/or adapted to different territories, we bet on a material capable of carrying out diagnoses and prospecting for innovative and sustainable development alternatives, based on territorial heritage. It is about putting into effect a methodological design that values the cultural dimension of the territory, defined in its ontological, constitutive and indicative aspects. Therefore, IMAP, within a systemic view, without losing sight of the horizon that each territory offers specific and particular dynamics, is predisposed to capture the complexity of the territory.

In the systematization of IMAP, the following components of the cultural dimension were established: multiculturalism (values and codes of conduct); cultural manifestations and facilities; media structure; creative economy. The indicators resulting from these components are normative instances that determine the underlying values of the reading of the heritage activation of a territory, which allow the aggregation of identifiable indexes in the research and diagnosis process.

It is noteworthy that the proposed method is an exploratory construction, which will undergo empirical validation and will allow, if necessary, the improvement of the proposed scales in the construction of indicators and the index, based on the realities found in the territories.

The contributions arising from the investigation of the interactions between the dimensions that make up the territorial heritage can propitiate the proposition of strategies and actions concerning the territorial development that consider the dynamics inscribed in the territory. The definition of methodological designs for identifying the components of the cultural dimension that integrate the territorial heritage enables the generation of data and information for the implementation of development policies concerning the particularities of each territory and other constitutive dimensions of the territorial heritage.

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