

REPORT ON



Living LAB on Storytelling

Deliverable 4.1.5



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About DCbox

DCbox “Digital Curator Training & Tool Box” works to create a new generation of European professionals working in the cultural heritage sector, equipped with a recognised, cross-cutting and high-level digital skillset. The project is funded by the Erasmus+ programme of the European Union during the period November 2021 - May 2024.

DCbox is implemented by:

- Università Politecnica delle Marche (Italy) - coordinator
- Sinergia Consulenze Srl (Italy)
- University of Cordoba (Spain)
- The Cyprus Institute (Cyprus)
- LUSO - Universidade Lusófona/COFAC – Training and Cultural Animation Cooperative (Portugal)
- UNIMED – Mediterranean Universities Union (Italy)
- University of NIS (Serbia)

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Executive Summary

This document represents a textual synthesis of the D4.3, the LIVING LAB on Storytelling, the partner Universidade Lusófona (LUSO) was in charge.

Prototypes of virtual experiences were collaboratively designed, created, and tested in the Virtual Open TOOLBOX and in presence through specific living labs, each experimenting with digital tools to access, understand, and share cultural content related to various heritage features. The primary goal is to familiarize students with digital cultural heritage (DCH) tools, providing them with a cross-disciplinary confrontation experience and a DCH toolkit for their future careers. The key outputs of this result are the prototypes, which functioning is explained in the videos that were prepared by the teachers and students by each academic partner. The present document serves to summarize the steps and learning experiences for both students and teachers on the use of telling stories to enrich the experience on the assets by museum visitors.

The present document is complemented by a playlist in the Youtube DcBox channel (<https://www.youtube.com/@dcboxproject>), in which is possible to see the Prototypes on storytelling in action at:

- **Edson Lourenço:** <https://youtu.be/k33pdB9nGeE?si=iM72FNn32ZJJWpwT>
- **Isaac Santo:** https://youtu.be/zb6_vKdYO88?si=euTpnnzanHNoHQrn
- **Ruben Domingos:** <https://youtu.be/KJl8pOJlqs?si=-rUCXy1yxTou9gNc>

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Result 4 - Virtual experiences Prototypes

The Leader of the PR4 Virtual Prototypes is UNIVPM. The living LABs on Cultural Heritage Technologies (CHTs) took place in parallel (D4.1-D4.5, M14-M20), after a preliminary meeting phase (Bootcamp, M13) on design thinking of DCH services and products. For the Lusófona team it was not possible to achieve the target number of students participating in the Living Labs - for the start the minimum of 4 was achieved. Due to the further obligations for students, it was difficult to engage the planned number of students in the Lisbon Living Lab. From the initial four students, three completed successfully the training and developed the requested prototype.

The Lisbon Living lab on Storytelling, following the DCbox approach engaged both humanistic and technical issues and partners, which collaborated in a transversal way to the activities, supporting students and museums; in fact, the Living Lab on Storytelling organised an interesting and diverse range of local partners involved as associated partners, the in Lisbon-based museums Bordalo Pinheiro and Museu do Traje (Costume Museum) and the Municipal Museum of Lourinhã, an Research Centre for Cultural Heritage and History (CEHL) and the Geopark Oeste. In particular, the associated partners in the city of Lourinhã played a central role in advancing the prototypes. As a result of a fruitful cooperation the three prototypes were developed with strong support of these partners and tackles local cultural, natural and palaeontological assets.

Therefore, this report Deliverable 4.5 Living LAB on Digital Storytelling by Universidade Lusófona provides an overview of the main steps undertaken to support the development of the prototypes by the enrolled students, their outcomes and results. It also reports on measures taken to ensure fruitful collaboration among local partners and high quality of project results.

Storytelling was selected for the Lusófona team to guide the development of examples of how digital curation can be beneficial and enrich cultural assets. If the development of digital experience and the development of digital content is essential, communicating and disseminating the Cultural Heritage assets in the proper way is a crucial to meet the expectation of different audiences. The narration of history through digital mediated tools requires expertise in storytelling and in defining appropriate methodologies. This challenge could be overcome through the engagement of different disciplines, in particular communication sciences and territorial planning, in the Living Lab on Storytelling, once the issue of making use of features of the territory for the local and regional (social and cultural) development was a goal for the Lusófona team. Following an empirical strategy, the developed prototypes provide models on how to tell stories of assets embedded into the cultural and natural heritage. They demonstrate how storytelling is an important means to enrich, safeguard and disseminate cultural and natural resources.

The bootcamp

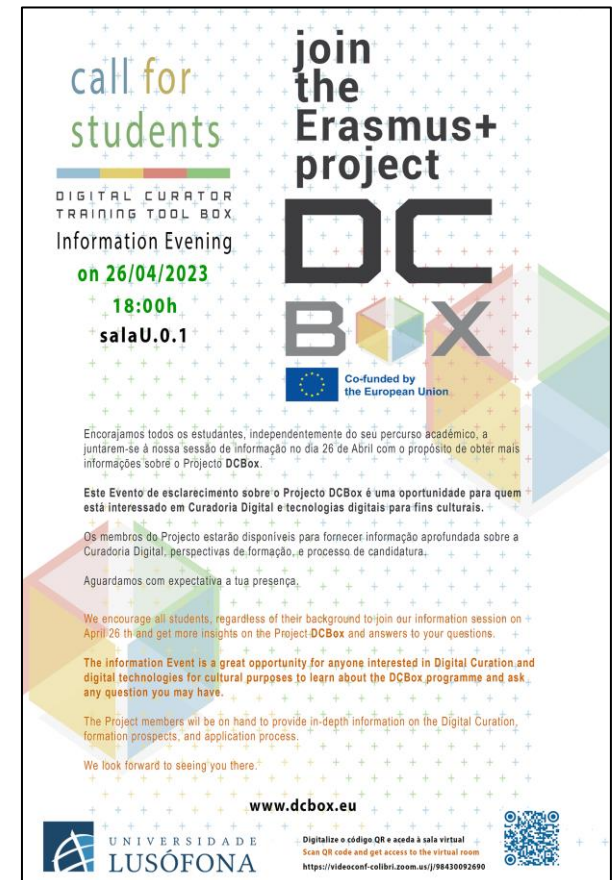
On **9th of April 2022**, third day of the Learning Training Activity in Lisbon, a Boot Camp and international conference took place. Participants included DCbox partners, students, cultural heritage professionals, and Portuguese associated partners representatives. Discussions focused on the DCbox approach, expected outcomes, activities, and the digital skills needed for future professionals in the creative and cultural sectors. Prof. Ramona Quattrini introduced the project, followed by presentations from the Cyprus Institute,

Università Politecnica delle Marche, University of Cordoba, and University of Nis, showcasing their work in digital cultural heritage. Stakeholders from Lisbon and from the city of Lourinhã, including the local museum and a research association participated. The event marked the start of the DCBox Result 4 activities with an online Bootcamp and a design thinking phase for Digital Cultural Heritage experiences. The hybrid workshop had 20 in-person attendees and 31 online participants.

On **26th April 2023**, the Universidade Lusófona team organised the national bootcamp in Lisbon (see poster on the right). This opened the opportunity to present and discuss the Project and the training opportunities with students. The bootcamp was organised by Carlos Smaniotto and Ricardo Geraldes in a hybrid format (digital and at the research centre CeIED). One objective was to inform potential students about the possibility to be part of the Project and participate in the training. In this appointment interested students could ask questions and discuss their participation in the project. The bootcamp was widely disseminated on different channels, Facebook, mailing lists, and on the website of the university. An information email was sent to courses calling attention to the training opportunity (among others, to students of communication sciences, photography, cultural heritage studies and territorial planning). Three students could be enrolled from this point and other two asked for more time to decide, because the training should run parallel to their own duties. The training started thus with three students. A fourth student joined the training at a later point.

The implementation of the prototypes inside the unit

Following the project schedule, while the students were completing assignments and modules of training to develop an in-depth understanding of digital curation, the Lusófona team intensively contacted the associated partners in order to map out possible contents and direction of the prototypes as well as possible internships. Out of the four associated partners, two responded positively to the request of making data available and in particular to devote time to the students. Among the different meetings organised with the associated partners and the students, there is two that can be considered a milestone for the development of the prototypes. On **12th July 2023** an online meeting was held with the main goal to find a good balance between the expectations of the associated partners and the interest of the students. This meeting was also used to introduce the new tutor engaged for DCbox, as Ricardo Geraldes had to leave the Project after being awarded with a PhD-scholarship by the Portuguese Research Foundation. Isabel Dantas dos Reis assumed the tutoring of the students. The associated partners presented five different ideas for a prototype. This encompassed a description of asset, its particular value and the expectations for their virtual enrichment. These ideas were broadly discussed by and with the students and associated partners. At the end of the meeting, the students got good feedback from the associated partners, and



would select one topic and prepare a short description of the planned activities to develop a prototype. The student Rita Santos had selected a piece of art displayed in the Museu Bordalo Pinheiro in Lisbon to create her digital storytelling approach. She participated in the hackathon on July 20th (see below) together with the student Edson Lourenço. Few weeks later, Rita Santos had however to decline the training, as she assumed new professional responsibilities. Only three students remained as enrolled in the training by Lusófona.

The suggestions of two institutions, the CEHL (Research Centre on History of Lourinhã) and the Municipal Museum of Lourinhã (henceforth Museum) were selected by the three students. The associated partner Geopark ensured support and where necessary to set up databases about the topics to selected for the pilots. The associated partners provided the needed material for the students, so they could start with building their prototypes. During the forthcoming weeks an intensive exchange between the DCbox tutor, the students and the associated partners took place. Whenever necessary additional bilateral meetings were organised, both in-person and virtual. The Museum was represented by two sectors, expography/ethnography and palaeontology. For each topic the associated partners delegated a contact person to assist the students (henceforth local tutor), thus from the Museum two tutors were intensively involved in the development of the prototypes. The three topics are listed in the table below.

Student	Asset	Topic	Associated Partner	Local Tutor
Isaac Santo	A contribution to Rota da Cal (Lime route) more visible	Storytelling for ethnography: The lime kiln Storytelling em Etnografia: Forno da Cal	CEHL	Vanessa Antunes
	Link to the prototype	https://youtu.be/k33pdB9nGeE?si=iM72FNn32ZJJWpwT		
Edson Lourenço	First dinosaur fossil found in the Lourinhã region	Living paleontology: Sharing stories about a rare dinosaur fossil Paleontologia Viva: Partilhando Histórias sobre Fóssil de Dinossauro Raro	Museu da Lourinhã / palaeontology	Carla Tomás
	Link to the prototype	https://youtu.be/zb6_vKdYO88?si=euTpnnzanHNoHQrn		
Ruben Domingos	The 40 years of the Municipal Museum which started as a little grassroot movement	Storytelling in Expografia: 40 years of the Lourinhã Museum Storytelling em Expografia: 40 anos do Museu da Lourinhã	Museu da Lourinhã / expography	Carla Abreu
	Link to the prototype	https://youtu.be/KlJl8pOJlqs?si=-rUCXy1yxTou9gNc		

On **2nd November 2023** the second milestone meeting was organised in Lourinhã. It took place in the municipality with the participation of the Lusófona team, associated partners and the students. This offered a tailored opportunity for an update and for a deep discussion on the processes of developing the prototypes and also for feedbacks. This meeting was also relevant in the sense of bringing together the two interests, from one side the students perspectives and on the other side the associated partners' needs. As the prototypes should deliver a concept and be an example to show possibilities of digital storytelling, creating a balance was fundamental.

The good cooperation between the DCbox team, students and associated partners tutors was also emphasized during the Portuguese multiplier event, which took place on **14th May 2024** in the city of Lourinhã. This event was organised in particular to showcase to the local community the benefits of the engagement of local partners in an international project. During the multiplier event the prototypes were introduced by the local tutors and followed by the students who explained the contents, the methodology and the digital tools used to achieve the results.

The hackathon

According to the application form, at the end of the VLab activities an Open Hackathon (M21) was foreseen in order to ensure visibility to students' activities and also to test the prototypes with final users of DCH experiences. During the implementation of the project, the Hackathon was organized as a blended mode and synchronized with a project meeting held in July 2023 in Ancona. While the Italian students participated in-person, other students and partners joined virtually in the Hackathon. For this some videoconferences tools (MS Teams) were used. Here is the agenda.

Thursday 20th of July 2023 – OPEN HACKATON for STUDENTS' PROTOTYPES Facoltà di Ingegneria - C-LAB, ROOM C-Class q 155

Hours	Title	Partner	Contents
9.00 - 9.30	Registration of participants and welcome	UNIVPM	
9.30 - 9.40	Opening Remarks	UNIVPM	Francesco Fatone –Delegate for Research Engineering Area and international ranking Enrico Quagliarini - DICEA Director Ramona Quattrini – DCBox LP scientific responsible
9:40	Rita Santos	LUSO	<i>Museum Bordalo Pinheiro</i>
9:50	Edson Lourenço	LUSO	<i>Lourinhã Museum</i>
10:00	Theo Shaheen-McConnell (also on behalf Benjamin Adoba Ayida)	CYI	<i>Historical Forests of Troodos</i>
10:10	Natalie Milanese Branca	CYI	<i>Leventis Gallery</i>
10:20	Nicolette Vollero Levy (also on behalf of Biyang Wang)	CYI	<i>Ottoman balconies of Old Nicosia</i>

10:30	Soodabeh Sajadi	CYI	<i>Cultural landmarks of Nicosia</i>
10:35	Q&A		
10:40	Martina Manfroni	UNIVPM	<i>Civic Gallery - Ascoli Museum system</i>
10:50	Luca Bondi	UNIVPM	<i>Auditorium Pedrotti - Pesaro</i>
11:00	Sofia Diomedes (pres. By Mirco D'Alessio)	UNIVPM	<i>Numana Antiquarium</i>
11:10	Ludovica Leonardi (pres. By Renato Angeloni)	UNIVPM	<i>Civic Gallery Ancona</i>
11:20	Q&A		
11.30 – 12.00	Coffee Break		
12:00	Marina Marín Expósito + Álvaro Arceche (pres. by Massimo Gasparini)	UCO	<i>Sculpture collection of Roman town of Mellaria</i>
12:10	José Manuel Ordoñez Sojo (pres. by Massimo Gasparini)	UCO	<i>Epigraphic collection of Roman town of Mellaria</i>
12:20	Aleksandra Stojkovic	NIS	<i>Museum of Ponisavlje</i>
12.30 – 12.45	VR Tool Presentation and Prototypes Final Delivery definition	UNIVPM	Presentation of the VR Tool integrated in LMS. Final delivery requirements and time scheduling
12.45 – 13.00	Q&A		
13.00 – 13.15	Concluding Remarks	UNIVPM	

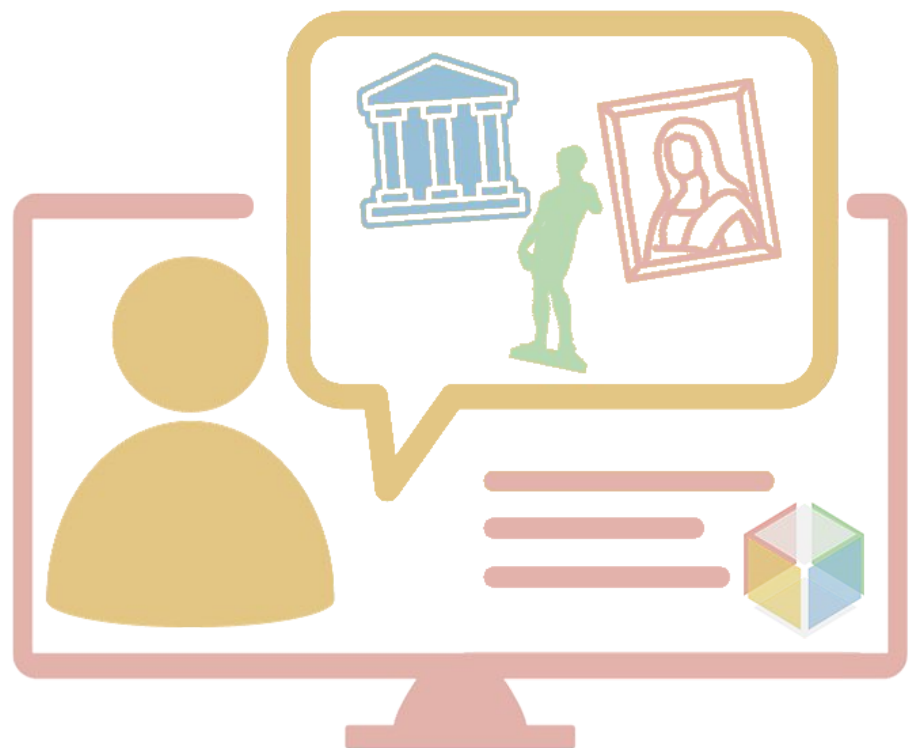
As it is clear in the agenda, the hackathon was conceived to engage students in a collaborative and interdisciplinary environment where they design and develop virtual experiences for cultural heritage sites using digital tools. The hackathon aimed to foster creativity, problem-solving skills, and practical application of digital cultural heritage (DCH) technologies.

The students were invited to highlight in their speech open issues and challenges: each student or team documented ongoing challenges, such as technical limitations, user experience design, and content accuracy.

A Demo Session for testing and providing feedback on the more robust and advanced prototypes was held, in which some teams presented their mock-up to peers, mentors, and a panel of judges, some live demonstrations to showcase functionality and user interaction. A feedback loop with constructive critique from judges focusing on usability, innovation, and cultural relevance was also provided. The Q&A session was intended as a discussion and wrap-up forum, it included summary of key takeaways from the hackathon and networking session to foster future collaborations and a discussion on the possible exploitation of the VR module in the LMS.

Not all the students participating in the Living Labs were able to connect or be present in the hackathon, especially because some students were involved later than the initial schedule. However, the leader of R4, UNIVPM, decided to keep the conduct of the living labs open, so as to ensure as many participants as possible and to retrieve some prototypes that, for individual students' career reasons, had not been completed before the hackathon. Summarizing the number of the students enrolled in the DCbox learning path, as reported in the D 5.1 Training & report Each university, is higher than the students participating in the hackathon.

Appendix - The prototypes presentation



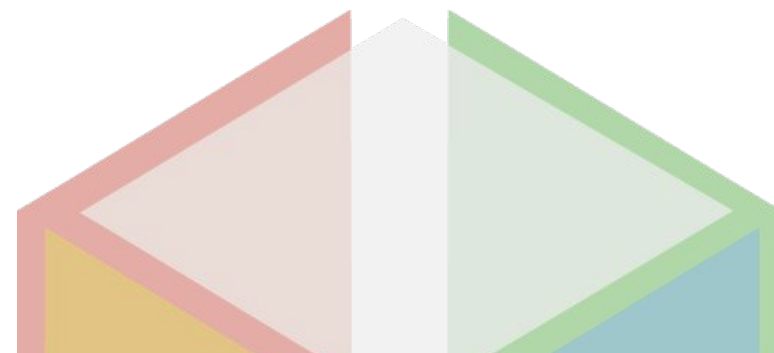
Living LAB on Digital Storytelling



'Living Palaeontology: Narrating the History of the Rare Dinosaur Species from the Lourinhã Museum'

EDSON LOURENÇO

Universidade Lusófona



Case study



Natural and Cultural Heritage Dinheirosaurus

The Dinheirosaurus, the focus of this narrative, is a rare species of Portuguese dinosaur and is part of the natural and material heritage of the small village of Porto de Dinheiro in the town of Lourinhã.

About the Museum

The Municipal Museum is the result of a group of local residents interested in safeguarding the history of Lourinhã and its rich dinosaur fossil heritage. The museum encompasses three thematic areas: Ethnography, Archaeology, and Palaeontology. The palaeontological research makes the museum one of the most visited in Portugal, attracting a growing number of visitors, including many students.

Objectives of the Prototype



DEVELOP AN INTERACTIVE NARRATIVE

Develop an interactive narrative that allows to preserve the paleontological memory of the Dinheirosaurus from the Lourinhã museum.

APPRECIATE THE CULTURAL HERITAGE

Enhancing the cultural and natural paleontological heritage of the Lourinhã Museum through digital curation techniques.

MAKE THE WORK ACCESSIBLE

Making the work of the paleontologist and researcher accessible to all museum visitors.





Prototype Development

1

Interviews

The prototype aims to create a short documentary, based on a series of interviews.

2

Documentation

The objective is to preserve the entire experience that constitutes the paleontological memory of the Dinheirosaurus and the museum through media techniques.

3

Dissemination

The project aims to make the work of the paleontologist and researcher accessible to all interested parties through the virtual environment.



Workflow/ Fluxo de Trabalho



Step 1

Development of the storyboard detailing: the script plan, the recording of interviews, and the narration of the story; that is, preparing the setting and the script to be documented.



Step 2

Fieldwork involving collecting testimonies and selecting fossil pieces.



Step 3

Digital Laboratory: Production of a video that is brief, informative, and interactive.



Step 4

Digital Laboratory: Building the digital archive with audio description for the podcast.



Workflow/ Fluxo de Trabalho

Field and Laboratory Activities:

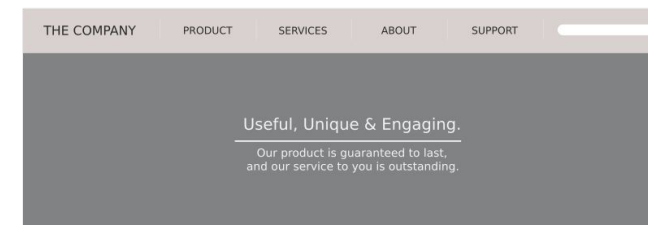
- Collection of digitized data from the fossil.
- Collection of digitized data from the fossil excavation site.



Design of the Subpage:

- Navigation map and controls
- Story narration featuring the voice of researchers obtained from the interview responses to 3 formulated questions.

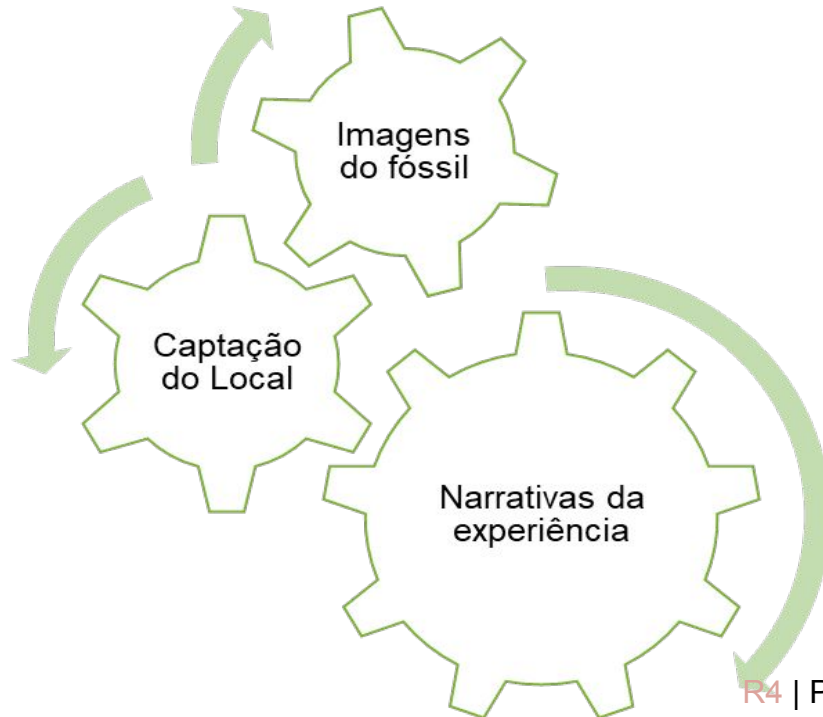
Interview with the Researchers



DATA BASE

The primary structure is based on the narrative of the exploration, excavation, and preservation process of the fossil, with requirements including:

- Digitization of vertebrae
- Capturing the natural site of origin
- Recording the experiences of individuals and scientists involved in this paleontological work.





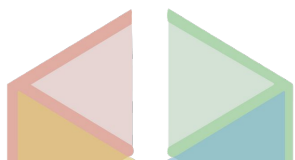
DATA BASE

Reality-based 3D modelling:

Passive sensor DLSR câmera



And media techniques: vídeo and podcast



the experience

Our experience has been fabulous, interesting, and memorable. The fact that we are learning to digitally curate the cultural heritage assets of any community opens up possibilities for us in new challenges, which consist of curating the rich cultural heritage of Angolan societies.



Storytelling da estatueta o Pensador

Final Results

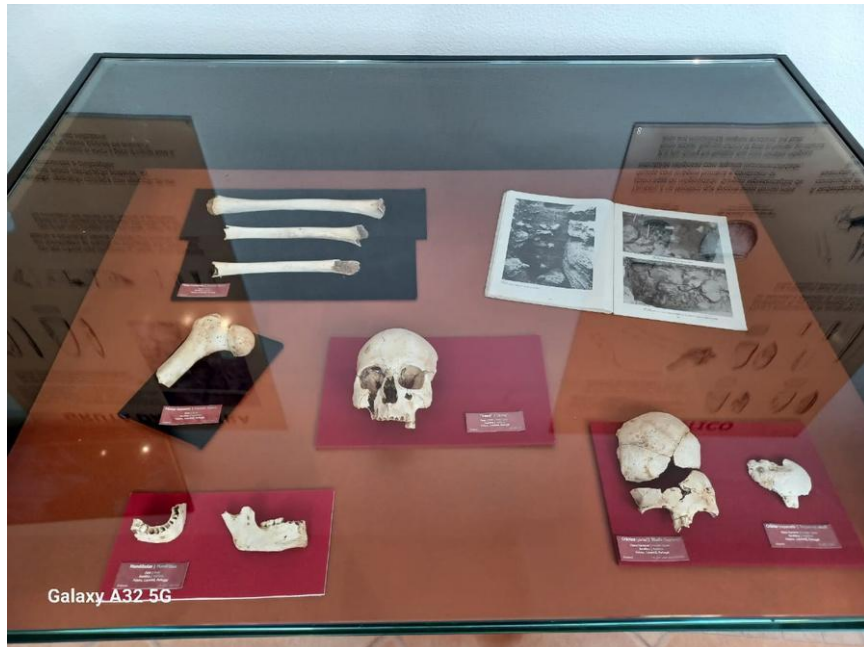
As a final result, a short documentary and a digital archive will be created, which users could download and listen to.



In Conclusion

Collection Preservation

This project aims to contribute to the preservation of the museum's dinosaur fossil collection and to the history of research behind the scenes.



Public Access

By screening the documentary on museum screens and smartphone devices, the objective is to offer the public broader access to the museum's paleontological wealth.





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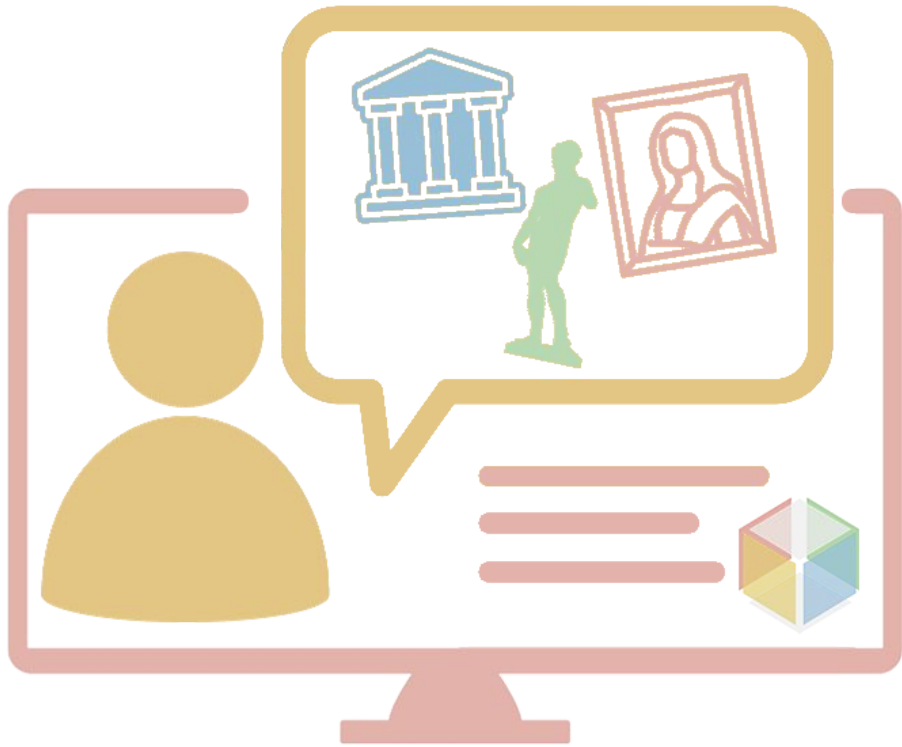
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The MOOC is a result of the Erasmus+, KA220-HED "Digital Curator Training & Tool Box – Dcbox", Application ID 10042741. The content of this document reflects only the author's view and the Programme Authorities are not liable for any use that can be made of the information in it included.





Living LAB on Digital Storytelling

DC BOX PROTOTYPES Showcase

DIGITAL CURATOR
TRAINING TOOL BOX

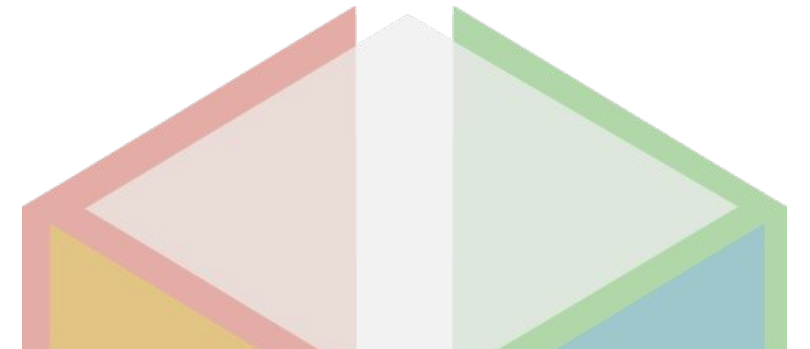


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THE LIME ROUTE OF LOURINHÃ

ISAAC SANTO

Universidade Lusófona



Introduction

The present study focuses on presenting an anthropological and cultural wealth to the region, lime, whose extraction was carried out in distinct locations, hence the designation of Route, the Lime Route of Lourinhã. Thus, the central point is to highlight the importance of lime for the municipality, particularly for the construction industry, although it also had an impact on agriculture, for example, in soil treatment.

Origin of the name Lourinhã

Fig. 1 – City Streets detail



Lourinhã has its origins in a Roman village. According to Leite de Vasconcelos, a Portuguese researcher, Lourinhã comes from the Latin Laurinius or Laurinus, a proper name or nickname, which, when added to the suffix 'anum', meaning 'agricultural area', would have resulted in Laurinianum, which could be translated as 'Estate' or 'Farm of Lourinho'.

Photo by Rubem Domingos

Origin of the name Lourinhã (cont.)

Fig. 2 – Brasão ou heráldica da Lourinhã



However, the portal History of the city of Lourinhã indicates that '[...] the name - Lourinhã - comes from the Latin Laurius, which means laurel. This plant is even represented in the town's heraldry', as can be observed.

Fonte: Adaptado de Câmara da Lourinhã (2024)

Geographic Location - Lourinhã

Fig. 3 – Localização do Concelho da Lourinhã



Fonte: Google (2024)

The municipality of Lourinhã is part of the district of Lisbon. It is bordered to the north by the municipalities of Peniche and Óbidos, to the south by the municipality of Torres Vedras, to the east by the municipalities of Bombarral and Cadaval, and to the west by the Atlantic Ocean. With an area of 146 km², it is located 63 km north of Lisbon, allowing its integration into the Lisbon and Tagus Valley Region (Coastal Estremadura).

Potentialities and main activities of the region

Fig. 4 – Museu da Lourinhã



Foto: Rubem Domingos

Fig. 5 – Dino Parque da Lourinhã

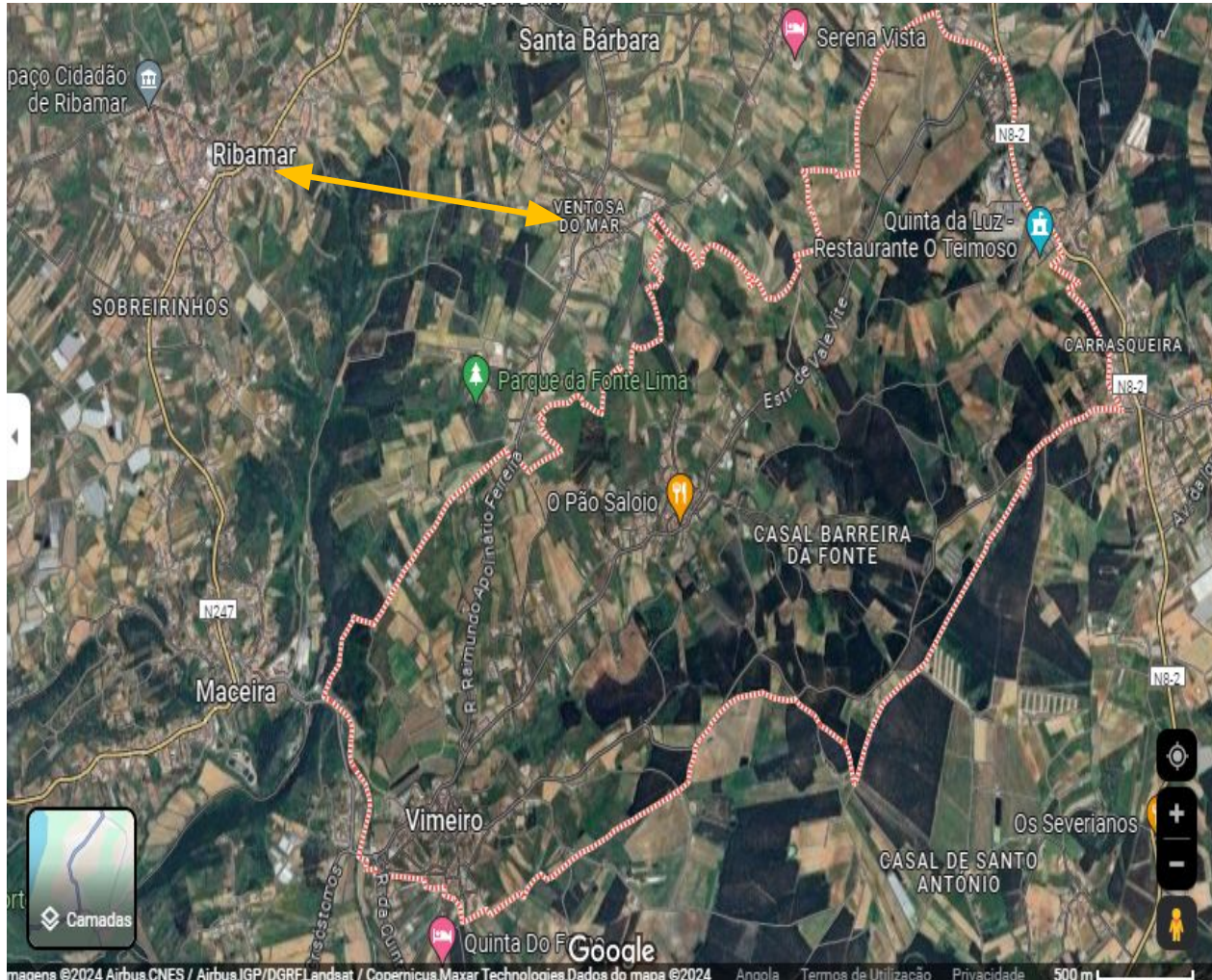


Foto: Google (2024)

The main economic activities of the region are agriculture, fishing, trade, agribusiness, construction, and, increasingly, tourism, due to its geographical location and climate, with a coastline of about 13 km. The Museum, which preserves traces of the early human presence, as well as the Dino Park, a thematic site that conserves specimens of dinosaurs, are other distinctive features of the region.

Lourinhã Lime Kiln Route

Fig. 6 - Location of the Sino massif (between Ventosa and Ribamar)



The lime was extracted from the Pedra do Sino massif, located between Ventosa and Ribamar. It was of high quality, especially in terms of strength and durability. In fact, the quality of the final product in terms of appearance depended on the type of lime used when applying the lime layer to burn the wall, which is why it was the most sought after.

Foto: Google (2014)

Fig. 7 - Agricultural field of Lourinhã



Source: Rubem Domingos (2024)

There was also extraction in São Bartolomeu, which, despite being of lower quality, offset the effects of the high cost of labor. This labor was much more used for 'provisions', that is, reserve. Also, to meet the demand, the material was still extracted from the Pataias region. Although the low quality of the product should be considered, it was of paramount importance for agriculture.

Regardless of the location, lime was obtained through immense physical effort.

Human strength (manual), using tools such as sledgehammers, was initially used, followed by pure mechanical force.

Later, holes were drilled with a drill, into which wires and gunpowder were placed, causing it to explode, breaking up the larger stone.

Fig. 8 - Example of a kiln



Source: Museu da Lourinhã (2024)

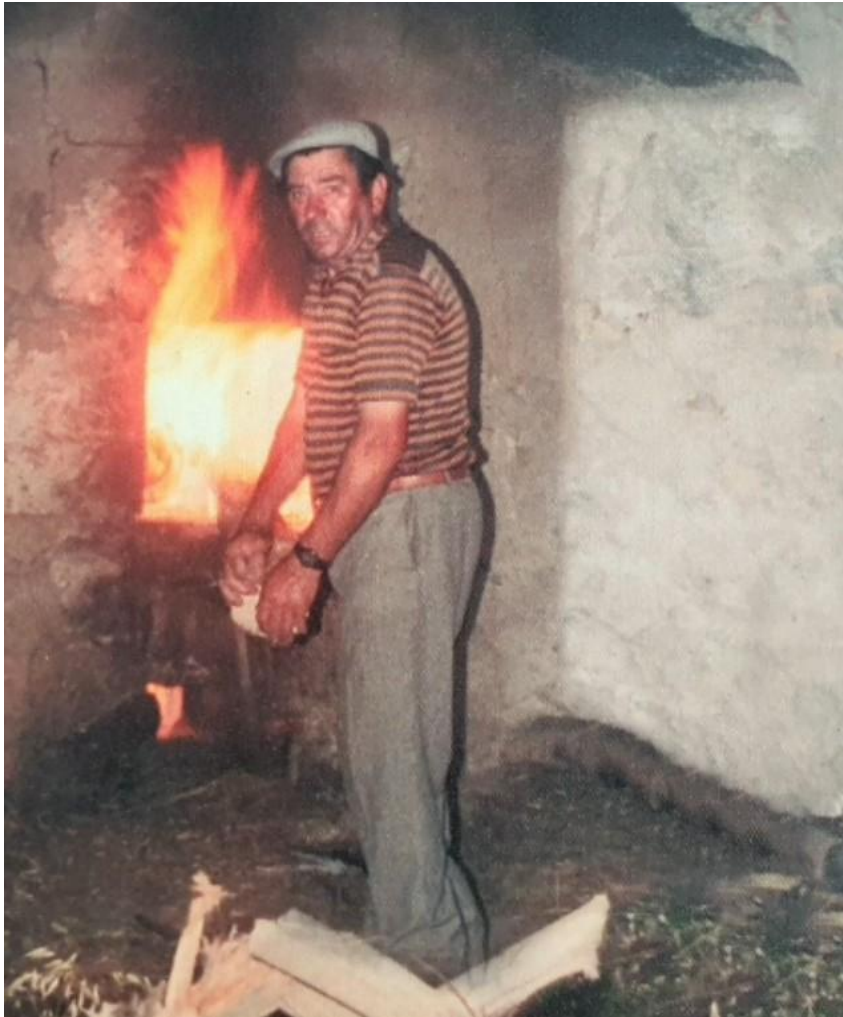
Fig. 9 - Limestone rocks arranged in the kiln



Source: Museu da Lourinhã (2024)

Once extracted, the limestone rocks were taken to the kiln, another moment that also required a lot of physical effort, until they were reduced to powder. To better promote the flames inside the kiln, straw was used, a highly flammable material with low costs, as can be noted.

Fig. 9 - Example of a kiln



Source: Museu da Lourinhã (2024)

With the placement in the kiln, the next process was burning to reduce the stones to powder. Indeed, it was also a costly process, considering the temperature, as can also be observed.

Fig. 10 - Example of the interior of a kiln



Source: Museu da Lourinhã (2024)

Preservation and community participation (society and educational institutions) and its media impact.

Preserving current knowledge is necessary, a legacy for future generations and of significant interest for tourism. In addition to its physical reach (museum), the internet makes it possible to appreciate a wealth of information from various sources. They provide a broad perspective, helping researchers and the community to have extensive knowledge about the region's history and can be a motivating factor in preserving existing material. However, there is an urgent need to enhance these profiles further to provide better knowledge to visitors.

Câmara Municipal da Lourinhã. *Brasão*. Consultado em: <https://cm-lourinha.pt/menu/221/brasao>. Data de acesso: 07.03.2024

Câmara Municipal da Lourinhã. *História da Lourinhã*. Consultado em: <https://cm-lourinha.pt/menu/134/historia>. Data de acesso: 07.03.2024

Grupo coral Nossa Senhora da Assunção. *História da Lourinhã*. Consultado em: <https://coronossasenhoradaanunciacao.wordpress.com/historia-da-vila-da-lourinha/>. Data de acesso: 03.02.2024

Jorge, J. M. *apud* Malhado, A.; Marques, C.; Ferreira, F.; Paulino, J.; Ribeiro, J. (2013), *Lourinhã – Capital dos Dinossauros*. Consultado em: <https://mesozoico.wordpress.com/2013/02/05/lourinha-capital-dos-dinossauros/>. Data de acesso: 04.03.2024

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Acknowledgments

Lourinhã Museum for providing the base material for this presentation;

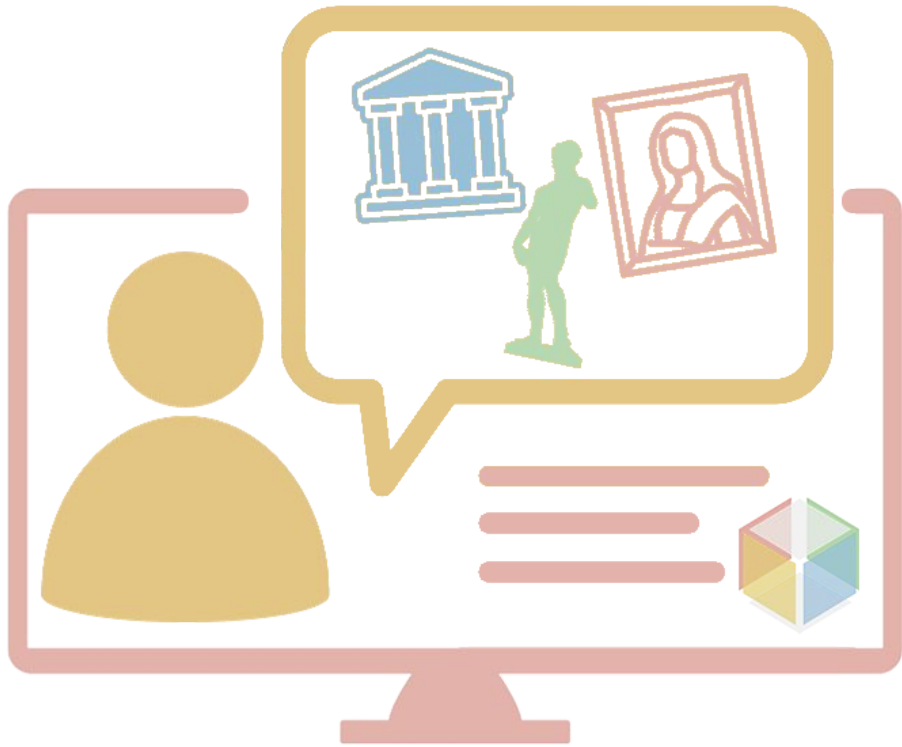
To Rubem Domingos for facilitating some images of Lourinhã.

Credits

Museu da Lourinhã (2024)

Rubem Domingos

Google (2024)



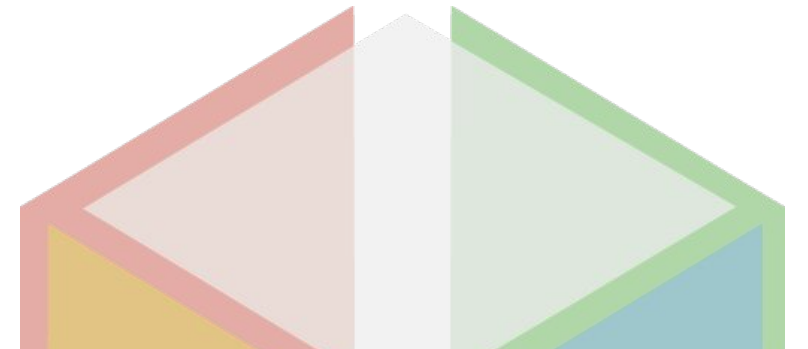
Living LAB on Digital Storytelling



FETEIRA CAVE

RUBEM DOMINGOS

Universidade Lusófona



Storytelling Museu da Lourinhã – Feteira Cave

Study Location:
Lourinhã – Museu da
Lourinhã

**Study Object - Gruta
da Feteira**

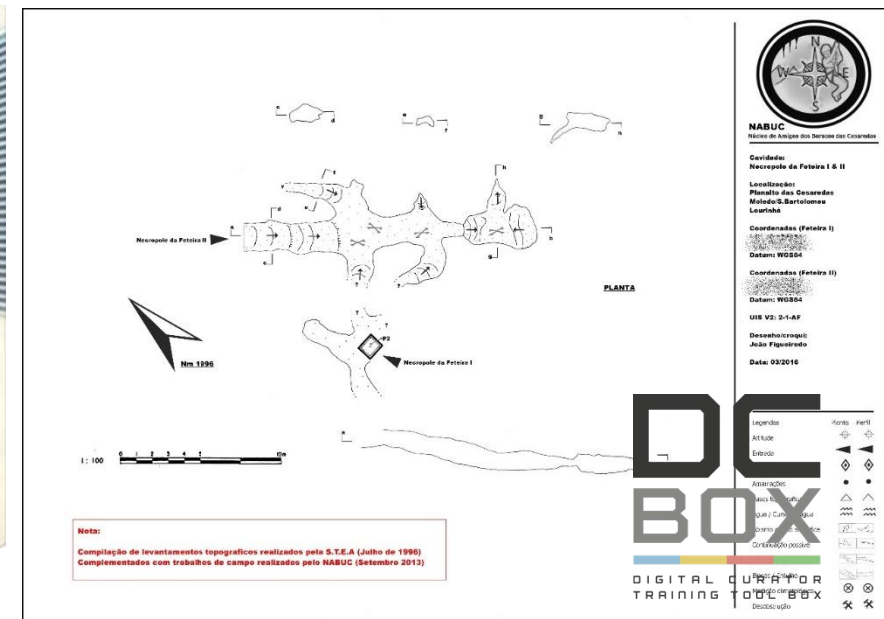
Storytelling Idea

**Podcast audio visual
content**



The village of Lourinhã is a true treasure for explorers and scholars of palaeontology and archaeology. Located in the Central West region of Portugal, Lourinhã is a municipality with around 26,256 inhabitants and a total area of 147.17 km².





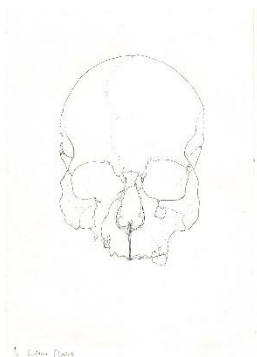
Storytelling Museu da Lourinhã – A Gruta da Feteira

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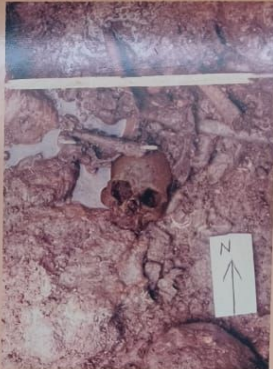

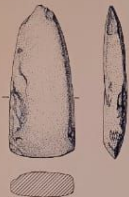



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GRUTA DA FETEIRA

A gruta da Feteira é uma necrópole neolítica, datada de há seis a sete mil anos e escavada em 1982. A gruta apresentava duas sepulturas, com utilizações diferentes. Uma mais simples (sepultura I) e outra com diversos enterramentos, reorganização das ossadas e artefactos de oferenda (sepultura II).

The Feteira cave is a Neolithic necropolis, dated from 6 to 7 thousand years ago, that was excavated in 1982. The cave had 2 graves, used differently. Grave I is a simple burial, while grave II has multiple individuals, disarticulated human bones and artefact offerings.

Um dos crâneos mais completos, a "Joana", assim designada em homenagem ao arqueólogo português João Zilhão, que liderou a escavação, parecia "marcar" um conjunto de ossos.

One of the more complete skulls was named "Joana", as a tribute to the Portuguese archaeologist João Zilhão, who led the excavation, and seemed to be "marking" a set of bones.

Outro dos crâneos descobertos apresenta indícios de **trepanação**, operação cirúrgica com remoção de um pedaço de osso craniano. Sabemos que a pessoa sobreviveu, pois existe calcificação posterior. As trepanações pré-históricas são conhecidas em quase todos os continentes e civilizações.

Another of the skulls found at the site showed hints of **trepanation**, a surgical procedure in which a piece of cranial bone is removed. Evidence of subsequent calcification, also present, demonstrates that the patient survived the procedure. Trepanations pre-historic are known to have been practiced, in several continents, by most civilizations.



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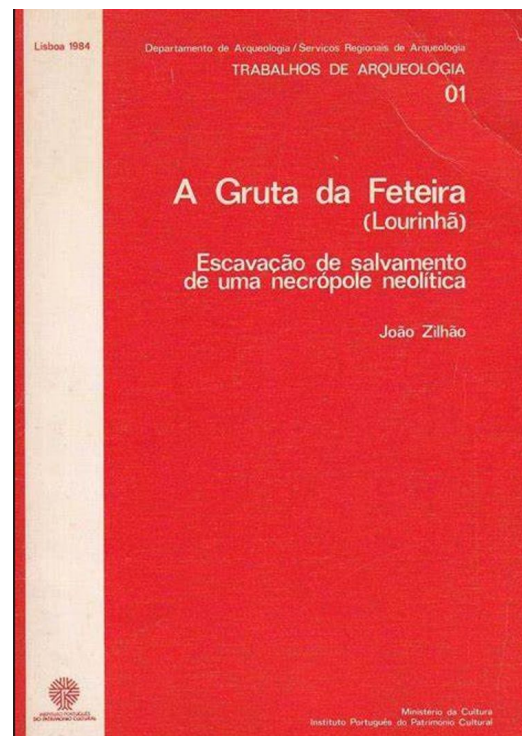
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Telling the story about Feteira Cave



THE NECROPOLIS OF THE FETEIRA CAVE IN THE CITY OF DINOSAURS.



**Living LAB
on
Digital Storytelling**



Gruta da Feteira

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