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PRESERVATION, CONSERVATION AND RESTORATION POLICIES: UFBA'S ARTISTIC AND LITERARY PATRIMONY

POLÍTICA DE PRESERVAÇÃO, CONSERVAÇÃO E RESTAURAÇÃO:

PATRIMÔNIO ARTÍSTICO E LITERÁRIO DA UFBA.

POLÍTICA DE PRESERVACIÓN, CONSERVACIÓN Y RESTAURACIÓN:

PATRIMONIO ARTÍSTICO Y LITERARIO DE UFBA

*Lidia Brandão Toutain¹
Ana Maria Cerqueira Lima²
Maria Alice Santos Ribeiro³*

RESUMO

A Universidade Federal da Bahia (UFBA), que tem sua origem no século XIX, acumula acervos significativos e representativos de diversas áreas do conhecimento. Esta situação estimulou um projeto que estabeleceu como objetivo políticas específicas de manutenção e preservação do seu acervo. Em 2015, iniciou o mapeamento dos bens culturais e artísticos, móveis e imóveis nos *campi* da UFBA, em Salvador tendo como resultado o inventário, que apresenta componentes de identificação de tipologias e de classificação individual, do estado de conservação dos exemplares das diversas unidades acadêmicas, de prioridades no âmbito da conservação, preservação e restauração do patrimônio. O inventário, de método quantitativo e qualitativo, compõe uma base de dados eletrônica, atualizada, de acesso simples e democrático, que permite acesso à comunidade acadêmica, aos pesquisadores e a sociedade em geral. Quanto aos livros raros, localizados na coordenação Lugares de Memória, foram cadastrados 398 obras raras dos Séculos XVI a XVIII. Falta realizar inventário das coleções e livros com características especiais dos Séculos XVIII, XIX e XX. Ao estimar os resultados desse projeto, vale o investimento nas proposições apresentadas acima, pois eles não só favorecem a UFBA, mas também beneficia a sociedade, uma vez que esta instituição passará a ser um polo disseminador e promotor de políticas de preservação de acervos e salvaguarda do patrimônio cultural, que estarão disponíveis no repositório institucional para consulta da comunidade interna e externa.

PALAVRAS-CHAVE: Preservação. Acervo cultural. Polo difusor. UFBA.

ABSTRACT

The Federal University of Bahia (UFBA), which had its origin in the 19th century, accumulates substantial and expressive collections of various fields of knowledges. This situation stimulated a project that established as target specific policies of maintenance and preservation of its patrimony. In 2015, we initiated a mapping of all artistic and cultural, movable and immovable assets in all campuses of UFBA, in Salvador. It resulted in an inventory, which shows components of typologies identification and individual classification, of conservation state of various academic unities samples, of priorities in the field of conservation, preservation and restoration of the patrimony. The inventory, of qualitative and quantitative method, compounds an electronic database,

¹Doutora em Filosofia (Universidad de León). Mestre em Metodologia do Ensino Superior (PUCCAMP/UNICAMP). Professora do Instituto de Ciência da Informação (ICI/UFBA). Salvador, BA. Email: lidibrandaoutoutain@gmail.com. ORCID: <http://orcid.org/0000-0002-2157-9467>.

²Graduada em Matemática, Estatística e Artes Plásticas (UFBA). Mestra em Saúde, Ambiente e Trabalho (UFB). Salvador, BA. Email: acer@ufba.br. ORCID: <http://orcid.org/0000-0002-3154-3230>.

³Graduada em Biblioteconomia e Documentação/Especialista em Arquivologia (UFBA). Diretora da Biblioteca de Ciência e Tecnologia Omar Catunda (UFBA). Coordenadora do Lugares de Memória - Estudos Baianos (UFBA). Salvador, BA. Email: maliceribeiro@yahoo.com.br. ORCID: <http://orcid.org/0000-0002-4037-7289>.

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updated, of simple and democratic access, which allows access to the academic community, researchers and society. As to the rare books, located in the “Lugares de Memoria” (Memory Places) coordination, 398 rare books of the 16th, 17th and 18th centuries have been registered. Still to be inventoried are the rare collections and books with special characteristics of the 18th, 19th and 20th centuries. When estimating the results of this project, the investment on the above presented propositions is worth it, as they do not only benefit UFBA, but also society. This institution will become a disseminating and promoting hub of policies of collections preservation and cultural patrimony protection, which will be available in an institutional repository for consultation by the external and internal community.

KEYWORDS: Preservation. Cultural heritage. Diffuser hub. UFBA

RESUMEN

La Universidad Federal de Bahía (UFBA), tiene sus orígenes en el siglo XIX, se acumula colecciones importantes y representativos de diferentes áreas del conocimiento. Esto estimuló un proyecto que establece un objetivo de política específica de mantener y preservar sus colecciones. En 2015, se inició el mapeo de los bienes culturales y artísticos, muebles e inmuebles en los campus de la UFBA en Salvador resultantes en el inventario, el cual presenta tipologías de identificación de componentes y clasificación individual, el estado de las copias de las distintas unidades académicas, las prioridades en la conservación, preservación y restauración del patrimonio. El inventario del método cuantitativo y cualitativo, comprende una base de datos electrónica, actualizada, acceso simple y democrática, que permite el acceso de la comunidad académica, los investigadores y la sociedad en general. En cuanto a los libros raros, que se encuentra en la coordinación de Lugar de Memoria se registraron 398 obras raras de los siglos XVI a XVIII. Falta realizar el inventario de las colecciones y libros con las características especiales de los siglos XVIII, XIX y XX. En la estimación de los resultados de este proyecto, vale la pena la inversión en las propuestas presentadas anteriormente, ya que no sólo favorecen la UFBA, sino que también beneficia a la sociedad, ya que esta institución se convierta en un polo difusor y promotor de la conservación de las colecciones y las políticas de salvaguardia patrimonio cultural, que estará disponible en el repositorio institucional de consulta a la comunidad interna y externa.

PALABRAS CLAVE: La preservación. La preservación de documentos. Patrimonio cultural.

1 INTRODUCTION

Cultural heritage preservation is an old concern worldwide. However, it was from the eighteenth century that the understanding of heritage was consolidated, incorporating the notions of preservation and restoration. These notions, consistent with the ideas of the Enlightenment, were demonstrating against vandalism, which proliferated in France and Great Britain, in a period of social and political conflicts. In contemporary times, the notion of cultural heritage acquires ample meaning, which refers to a legacy left by humankind and that should be preserved and managed collectively by future generations.

Regarding Brazil, the idea of asset property and the need to preserve began being implemented based on discussions raised by Mário de Andrade, in the 1930s. However, it was only over the last two decades that some public institutions became aware of the importance and fragility of the cultural object and the need to preserve it. Taking as reference the state of Bahia, it is observed that libraries and archives, rich in cultural and historical objects documents, are silent witnesses to the relentless and accelerated deterioration due to

unfavorable environmental conditions.

It is included in this context the lack of policies for the areas of preservation, conservation, and restoration of collections, lack of specialists and courses in the area and especially economic resources for investments. Those that resulted in: the creation of a research, preservation and restoration laboratory of this collection. The implementation of a digital diffuser hub of integration of funds and collections produced and retained by the agencies and academic units of UFBA, transferred or collected to their Sector Archives and Central Archives; and updating of the educational, research and extension curricula, focusing on the conservation and preservation of documentary collections of outstanding historical and cultural value. Naturally, the realization of this project depends especially on cooperative actions of public agencies, due to the lack of resources of higher education institutions (IES) and the severe economic crisis introduced in Brazil in recent years.

An institution's collections can collaborate with the most diverse researches and its preservation is associated with the design and recovery of memory, serving as a witness as an organic whole that can be opened to public research, establishing contributions as a phenomenon in interaction with the social, cultural and institutional environment.

Information Science is recognized as an interdisciplinary area of knowledge, in its dynamic development, established relations with Humanities, Literature, Social Sciences, Arts, among others. Depending on the issues, assumptions and approaches highlighted by the researchers, the epistemological analysis identifies the physical, cognitive and social paradigms, from which could develop studies on memory in different perspectives, such as the preservation. The theme of memory, as well as information, is of fundamental importance to all areas that deal with the culture of a civilization, not falling exclusively within a single area of study.

The Federal University of Bahia has numerous documentary collections. Part of these collections is available for consultation through various systems available in person and on the web, such as the following: Memory of Dictatorship; Institutional Repository; Access System to the Historical Files of the Federal University of Bahia (UFBA); Access system to the documentation, information and memory centers and; Libraries System of UFBA (SIBI/UFBA). However, in UFBA there are also collections of potential importance for the development of research and innovation. They are scattered, urge appropriate technical treatment to ensure full access to information and the consequent production of new knowledge essential to its existence, as well as its innovation as a public institution. This set of collections thus constitutes an essential research framework for this university.

This article presents some results of the "Institutional Director Plan Project (PDI) Inventory of Artistic Patrimony of UFBA: Policies of Preservation, Conservation and Restoration" (2014), among them, the mapping to the collection location and subsequent collection inventory and the creation of a database reference that will allow the dissemination

of its contents and perpetuation of information. The proposal could benefit all areas of knowledge and, above all, the set of consolidated research groups at the University, by representing an investment that extends and modernizes the infrastructure of research and innovation and access to information and its dissemination.

2 A SYNTHESIS OF THE WRITING METHOD

The development of this qualitative and quantitative project began with the review of literature in the fields of Information Sciences, more specifically, of Library and Archival Science focusing on themes related to: rare works, preservation, preventive conservation, digital information system, and others. This research model, of course, helps widen the knowledge already acquired by seeking new aspects of a subject. In this same perspective, investigating the preservation of cultural and historic collected works to propose a policy from the data sharing bias, required training courses for the staff formed of researchers, information professionals and students from various areas.

Held by the Library System of Federal University of Bahia (SIBI/UFBA) and the Permanent Archives Commission (CPARq), the research described in this article has achieved results that allowed to present this work with the following structure: introduction, with a summary of the purpose and objective of the project; the section heritage - legacy for humanity, discusses concepts that support the text; rescue of institutional memory, addresses the procedures applied to the project; the section origin and characterization of the Federal University of Bahia's collections: an overview, tells the story of the institution, featuring work collections and displays the results; It ends with the considerations and references.

3 PATRIMONY: LEGACY FOR HUMANITY

Etymologically, the word patrimony originates from the Latin word *patrimoniū* (patri, father + monium received), a term historically linked to the concept of 'paternal inheritance', in which the characteristics of the asset are related to its possessor and were non-transferable (VOGT, 2008). In the late eighteenth century, after the French Revolution, despite the great losses with vandalism, the state took over and centralized protection activities of cultural property, "[...] supported by a specific legislation. Emerges, for the first time a social function of patrimony preservation [...]" (MURGUIA; Yassuda, 2007, p. 67).

In the early nineteenth century, comes into existence the definition of historical and artistic patrimony as a set of material goods associated with the concept of seniority, greatness and uniqueness of buildings, which held value likely to be perceived by all as it was represented by buildings, objects and documents of historical importance. And new laws were introduced in Europe in order to identify, authenticate, assess and protect the nation's representative goods.

At the end of the Second World War a new political and economic state befalls, resulting in new questions and, as a modern concept, the notion of patrimony appears with the National State presenting value and power features that today are inherent. For Silva (2010, p. 36) "patrimony is used in its modern design, forgetting that as a category it should be thought of historically, since its meaning has varied in time and space" making it acquire other meanings. From this understanding, in contemporary times, were included to the term patrimony the expressions: cultural and natural.

According to Couceiro and Barbosa (2008), the 17th Convention for the Protection of the World Cultural and Natural Heritage of 1972 in Paris, meant a breakthrough by including the category environment in the final text. However, it was in 1982, during the Conference on Cultural Policies, held in Mexico, that the expansion of the notion of goods to be protected exceeded expectations by integrating in the official UNESCO texts, the anthropological concept of intangible, immaterial or cultural heritage in the recommendations and Capital Letters.

With this reflection, cultural patrimony refers to a legacy left by humanity itself, which should be managed collectively by future generations and can be classified by material and immaterial aspects. The material cultural heritage embraces the archaeological, bibliographic, natural, artistic, religious heritage as well as of places and space of charms, of social and meeting of a society, and other physical assets. The intangible cultural heritage is made up of songs, beliefs, celebrations, rituals, legends, ways of dressing, eating habits, musicals and knowledge that pass from one generation to another, language, recreational and plastic as well as performing demonstrations. Reinforcing this perception, Silva (2010, p 36) states:

The patrimony category is a powerful analytical tool for understanding social and cultural life in today's world, when we use the term cultural heritage is the cultural dimension of the heritage that we are willing to discuss; at the same time, and this is perceived very little, we are also talking about the patrimonial dimension of culture.

For the importance, symbolism, significance, value and power, the protection of historical, artistic, cultural and natural heritage is explicit in various constitutional and legal provisions as a right, to ensure society to preserve its history and its identity. Therefore, it is fundamental the integration between the community and its heritage, making it realize that not just the state devote a well as equity, indispensable link the well fallen or registered the tenuous connection of the present with the past and articulate the design anthropological culture, valuing the social and symbolic relationships intrinsic to equity.

Protecting assets, whether material or immaterial, means bringing to the present, past references which identifies us and that can also be projected for the construction of a future, steeped in history and in the same vital force of tradition that originated it. Preserving the

historical, artistic and cultural patrimony means defending the memory of a people and the sharing of a common good. History combined to a patrimony constitutes a shared legacy.

The relevance of preserving, recording and protecting cultures, objects, pictures, movable, immovable, traditions, songs and others that tell stories of times, people and communities, is that it sustains in the subject the feeling of belonging. Knowing who we are, where we came from, the land where we were born is part of the human dignity and this assumption is equivalent to acting in the preservation and defense of historical, cultural and natural patrimony.

In Brazil, the idea of patrimony asset was also linked to a set of buildings and ancient monuments. However, the modernist ideas, in turn, represented by the poet Mario de Andrade, proposed the indispensability of registration and preservation of popular customs and demonstrations (intangible assets), taking the sole focus of material patrimony. From this initiative began to be implemented what resulted in the creation of the defunct Service of National Historic and Artistic Patrimony (SPHAN) in 1936 and its successor, the Institute of National Historic and Artistic Patrimony (IPHAN).

From the thirties, therefore, Brazil has been developing a policy of identification and preservation of artworks, monuments and other material assets. The Decree-Law No. 25 of November 30, 1937, was the first patrimonial preservation initiative that took place in the country, which is still the foundation of the national protectionist legislation. Through this legal statute, it was defined as historical and artistic heritage

the set of movable and immovable existing buildings in the country whose conservation is in the public interest, either because these are tied to memorable events in the history of Brazil, or for its exceptional archaeological and ethnographic, bibliographic or artistic value.

Promulgated on 18 September 1946, the Constitution made by Eurico Gaspar Dutra, in Article 175, contemplates the protection of environmental patrimony by stating that "the works, monuments and historical and artistic documents, as well as the natural monuments, landscapes and sites endowed with particular beauty are under the protection of the government". Extending this protection in 1961 with Law No. 3924 to define the archaeological excavations must be authorized by the Federal Government through the IPHAN, by protecting archaeological, prehistoric and cultural monuments, limits permission to carry out excavations, allowing only institutions that prove technical expertise, as the collection can destroy the testimony of the ways of life of the ancestors. The valorization of the everyday 'popular doing' as a cultural asset and its importance for the country's development was one of the concerns of Aloisio Magalhães, another personality, who in the final years of the military dictatorship established in the country the former National Center of Cultural References (CNRC), which between 1975-1979 proposed indexing and

referencing Brazilian culture because "without regard to culture, development isn't created" (MAGALHAES, 1978, p. 2 apud ANASTASSAKIS, 2007, p. 4).

Known as "Citizen Constitution" due to the breadth and scope of civil rights, the Federal Constitution, enacted in 1988, indisputably established new paradigms for the patrimony's area. The recognition of the cultural diversity in the country was a major challenge for the effective preservation and appreciation of the artistic and cultural patrimony, whether material or immaterial. Article 215, § 1st determined that "the State shall protect the manifestations of popular cultures, indigenous and Afro-Brazilian, and other groups participating in the national civilizing process" and article 216, established that

the Brazilian cultural heritage consists of " material and immaterial goods, taken individually or together, bearing reference to identity, action and memory of the various groups which form Brazilian society.

Forms of expression are equally included as cultural heritage; ways of creating, making and living; scientific, artistic and technological creations; works, objects, documents, buildings and other spaces dedicated for artistic and cultural events; and finally, urban complexes and sites of historical, natural, artistic, archaeological, paleontological, ecological and even scientific value. The cultural patrimony recognition process as a legal asset consolidated the law expressed by the State protection associated community collaboration.

It is recognized that the full patrimonial protection still faces barriers, such as the lack of awareness of society about the value of their culture, the failure of the authorities to comply with security protection of assets, as required by the 1988 Constitution, and the lack of financial resources for conservation, preservation and restoration of cultural property. However, while recognizing these obstacles, it is urgent to propose public policies to guarantee the essence of the importance historical, anthropological and ethnographic of a people, of a space, an institution or knowledge.

Therefore, in the last two decades, some public institutions have become aware of the importance and fragility of the cultural object and the indispensability of preserving it. Still, the national heritage protection has been presented as diffuse in the Brazilian social and political context, marked by economic, political and social transformations increasingly intense and dynamic; therefore, to conserve and preserve cultural and artistic heritage challenges of the contemporary society.

4 INSTITUTIONAL MEMORY REDEMPTION

Because of its past, the numerous historical, scientific, artistic, cultural and environmental collections of UFBA require on an urgent basis the establishment of uniform and efficient parameters for its mapping, protection and preservation of institutional memory. For Toutain (2012, p. 17) "memory is the result of interweaving of the experiences of a lived time and [...] can be recorded, written and composed of archival documents, scientific-technical material, technical and industrial inventions and artistic creations, among others. External elements, as revealed in the press about the institution, are and should be considered, as well as the bibliographic production of third parties, directly or indirectly linked to it.

The assembling of the institutional memory goes through the process of conducting a comprehensive survey with the referral of all significant documents produced by the institution or not, and of interest. Moreover, it is essential to define parameters indicating what needs to be kept or preserved, and which can serve as valuable experience for its memory. To Bellotto (2004), are part of the institutional memory "[...] the facts and considerations which may involve an administrative act, or the life and work of a public agency, much like the demonstrations regarding transcend its own administrative nature that created or depend on it."

The human development process is dynamic and rapidly changing, so that the accumulation of information and knowledge grows significantly with the evolution of this process. Thus, this buildup hinders the decision on whether or not to preserve, and what. A book, a work of art or any other cultural good, is the record of an author, of a fact, of an idea associated with a time of a given society with the record of its time. The preservation of this patrimony is established from where it is geographically, as the conditions to which it is exposed - deterioration, weather, natural disasters, time shares, pest attacks, vandalism, among others.

According to Montenegro (2015), besides the creation of memory institutions that develop activities based on records of the past, represented by the historical collections, preservation policy requires in these locations the memory records be stored and organized in a rational manner. Not as isolated documentary evidence, but as sets of documents capable of "allowing capture of the intent and the symbolism of the social body when registering its past" (VON SIMSON, 2000, p. 68 apud MONTENEGRO, 2015, p. 6).

This circumstance requires the establishment of specific maintenance and preservation policies of the UFBA collection as a whole. For this, it is necessary the creation of a research and preservation laboratory of the collection. As well as the implementation of a digital diffuser hub of integration of the produced funds and collections and accumulated by academic bodies and units of UFBA, transferred or collected to its Sectorial Archives and the

Central Archive. In addition to private (teachers, students and staff) or legal funds, of public and social interest, whose content relates to the UFBA.

The preservation, conservation and renovation policy of UFBA's artistic, cultural and literary patrimony, as an initial step, intended to carry out mapping and inventory of movable and immovable cultural assets. Therefore, the goods were studied from the research and documentation resulting from it in order to know how it should be protected and stored. Knowing the symbolic potential and the significance related to the cultural assets is crucial because the "preservation is the process of awareness of the value of cultural property" (E GRANATO PINHEIRO, 2012, p. 31) aiming at its physical integrity and maintenance.

The conservation of a heritage entails, according to Montenegro (2015, p. 8), procedures to "minimize a degradation process seeking to stabilize its components" without, however, changing its physical or aesthetic state. The action of restoration, however, is made of interventions (mechanical, chemical, structural and/or aesthetic) "in order to revitalize the physical state of a cultural asset and rescue its historical and artistic values." The preservation is dependent of technological resources, such as the installation of a laboratory facility for preventive conservation, cleaning, document packaging and scanning of document collections to enable the production of digital collections defined in the international indicators standards for shapes, types and sizes.

4.1 Methodologic procedures

The challenge proposed for the realization of the "Institutional Director Plan Project-PDI Inventory of Artistic Patrimony of UFBA Conservation Policy, Conservation and Restoration" (2014) caused a reflection on the procedure to be adopted for the completion of the mapping of the artistic and literary patrimony, and the following steps were set out:

- a. To demarcate the geographic area of UFBA campuses for mapping;
- b. To draft a data collection form;
- c. To develop a database platform;
- d. To systematize data from the different collections;
- e. Digitalization of literary collections;
- f. Assembling of reports;
- g. To define the metadata for registry;
- h. To catalogue the collections;
- i. To do the collections' inventory;
- j. To insert all the data to its databases.

The mapping of UFBA's artistic patrimony, started in 2015, had 11 scholars who conducted the survey and the official recording of the quantity and diversity of the institution's collections. For the mapping, was taken into account the training of scholars who

were distributed according to their field of study. In this phase, the team also prepared the form to systematize the data collection.

On the next step, it was petitioned to the technical staff of UFBA's Information Technology Superintendence-STI, a platform for the composition of a CPARq base (which stands for Permanent Commission of Archives) and in it, the Cultural Artistic Collection was created to receive the data collected. Data collection was carried out "in situ", with form filling and use of photographic camera for subsequent reports assembling. The final step was to define the metadata for registration, entering information on the platform and reviewing the data entered.

In 2016, the inventory of the literary patrimony of UFBA's Rare Works was initiated. The *Lugares de Memória* (memory places) library was chosen among the 21 libraries that make up the SIBI/UFBA. As a pilot project, it was chosen the collection of professor and bibliophile Frederick Edelweiss, donated to UFBA in 1974. For data collection, with the aim of quantitatively and qualitatively surveying these works, the project's team of researchers, librarians and scholars, prepared the form "Bibliological Analysis or Collecting of Rare Works." It is appropriate at this time to highlight the Rare Works Course, taught in 2015, with the purpose of further instructing the team involved in the project. This training ensured quality in the cataloging and description of the works in the bibliographic system Pergamum. Concomitantly, it was created on the CPARq base, the Rare Works Collection, to register the inventory data related to it. On this base were made available the metadata, reference information and digital images (cover pages) of the Rare Works of the XVI, XVII and XVIII century.

CPARq consists of a database made of information on different records on the development of preservation activities related to collections (text documents, pictures, paintings, sculptures, equipment, multimedia, among others), human resources, organizational conditions and access provided by the UFBA agencies.

5 ORIGIN AND CARCTERISTICS OF THE FEDERAL UNIVERSITY OF BAHIA'S COLLECTION

In a multicultural country like Brazil, the concern over memory preservation has been highlighted in the late twentieth century (VOGT, 2008). In the academic world an auspicious historical production happened like never before and it seemed to be a period in which traditions were rescued. The memory is related to events that impacted a people or a nation and to be commonly valued, the construction of memorials and "places of memory" (HOBSBAWM, RANGER, 1984) was proposed. For Galindo (2010), the archives, museums and libraries are memorials institutions that adopted the responsibility to preserve and

disseminate their collections from the perspective of wide information democratization, and must constitute itself as the purpose of a memorial system.

The new challenges posed by globalization, by the mass media and by multiculturalism multiplied the "memory places", institutions which hold collections of books (rare and special), photographs, paintings, drawings, prints and other, whether personal or institutional, investing in symbolism and memory thus ensuring interaction of history, heritage and memory. For the French historian Pierre Nora (1993, p. 13) the expression "memory places" proposed by him indicates that

Memory places are born and live of the feeling that there is no spontaneous memory, that it is necessary to create files, that it is necessary to maintain birthdays, organize celebrations, pronounce eulogies [...]. Museums, archives, cemeteries and collections, parties, anniversaries, treaties, verbal processes, monuments, shrines, associations, are witness landmarks of another era, of the illusions of eternity.

Taking as reference the Federal University of Bahia (UFBA), we point out that the embryo that originated this institution dates back to the nineteenth century, represented by the Royal Charter of 18 February, 1808, and which created the School of Surgery at the Royal Hospital of this City (Salvador), current School of Medicine. According to Cid Teixeira (2008), the building where the school was installed is reminiscent of College of Jesus (1549) and the old library (Image 1), which had "one of the courtyards destroyed by the fire" in 1801. This architectural complex located in *Terreiro* of Jesus still houses today the Basilica Cathedral, the Cathedral Museum and the Memorial of the School of Medicine of Bahia (1833).

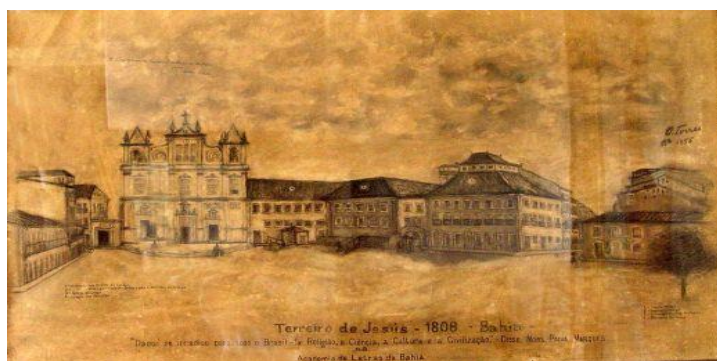


Figure 1. The *Terreiro* of Jesus -1808 – Salvador - Bahia.

Source: School of Medicine Collection. Picture: Margarida de Souza Neves.

In the same century, the attached courses of Pharmacy (1832) and Dentistry (1864) were also created. The core of soon-to-be UFBA gradually expanded by adding the following institutions: Academy of Fine Arts (1877), School of Law (1891), Polytechnic School (1896), School of Economics (1905) and School of Philosophy, Sciences and Letters (1941). In 1946, all these units were integrated to form the UFBA, consolidating its artistic, bibliographic and archival collections of unparalleled historical, political, economic, social and cultural wealth of immeasurable importance for understanding the history of Brazil and Portugal.

Currently, UFBA has 31 academic units of education, which count with complementary agencies linked to these. Its academic activities at the Salvador campuses comprise undergraduate education with 94 courses, and graduate education with 61 academic master's degrees, 12 master's professional degrees and 53 doctorate courses in various areas of knowledge, and a total of 22 libraries.

During these almost three centuries of academic, scientific, technical, social and human knowledge production, much can be studied in regards to the UFBA's contributions to Brazil and the world. In this line of reasoning, it is understood that being the collections all in adequate research conditions, it could mean research features revealing broad and diverse content on the development of science and technology.

The UFBA collections are characterized by typology diversity and supports. It originated on the library of the Royal Family, from the creation of the School of Surgery of the Royal Hospital, the country's first, of the library of the School of the Jesuits, of the European professors, who arrived here to teach classes, of donations made by deans and renowned researchers, whose collections and archives contain: rare, valuable and special works, manuscripts and historical documents, photographs, prints, posters, artworks, furniture, crockery, medals of cultural, historical and scientific value. In addition, it also includes donations of works by various artists distributed in its units and agencies.

It is in this direction that the UFBA has been working towards, to make their collections of: Real estate (architecture, urban planning and landscaping); assets both movable and integrated into the architecture (archeology, ethnography, visual arts, design and the like); documentary records (libraries, archives, clubs, film libraries, electronic media); Special Collections (scientific, natural history and botany collections); immaterial collections; Environment and natural resources, available in advanced research sites, within current digital technological conditions and accessible to any researcher. Contributed to this, the following facts:

- A) UFBA was registered into CONARQ's National Registry of Custodian Entities of Archival Collections, and its University Council created the Resolution no. 03 of September 13, 2012, which approves the Bylaws of the Standing Archives Committee of UFBA, which means great interest in working for content quality and infrastructure of each of the currently existing archives at the Federal University of Bahia.
- B) Creation of the Standing Archives Commission (CPARq), in accordance with article 54 of UFBA's General Rules. Article 4 of the Commission's Inner Regulations establishes among other duties, to encourage the integration of archival collections to support the development of research, creation and innovation. In addition, CPARq is responsible to support the development of institutional development plans, suggesting goals and priorities directed to archive policies within this University.

Archives are a rich universe of different themes already operating in various areas of knowledge. Around it, the researcher builds the methodology to carry out the research in order to elucidate events and be able to write about the chosen topic. Numerous manuscripts from the seventeenth to eighteenth centuries are found in UFBA, much like its historical archives, personal files of researchers and donors of the collections, public institutions files, Memory of Dictatorship documents and others. For Bellotto (2004) the query to a file archive stands on three legs: the historian, the administrator and the citizen. For the former, that is a source of concentrated, raw professional material; for the second, their arsenal of evidence, testimony and information and for the third, the data that informs and defines the community in which they lives and their own role in it. The archive system is critical infrastructure for research; in most cases, it is the very place of the investigative work, carried out by individuals or groups in search of data, sources and theories.

Equally, we should refer to the cultural and artistic, movable and immovable assets considered in UFBA's campuses in Salvador. These are monuments of architecture and urbanism, natural reserves of its surrounding landscape, visual arts collections of Bahian artists, but also of different nationalities and different eras and styles. It also has a rich collection of sculptures and artistic murals that adorn some of its units/agencies.

5.1 Current development status of the research

The inventory of such assets, already started in the first half of 2016 (Figure 2), shall present components of registration, typologies identification and individual classification, of the conservation status of the various academic units' copies, of priorities in the conservation, preservation and restoration of collections field. The inventory of quantitative and qualitative character shall compose an electronic database, updated, simple and democratic access, which will be available for researchers and society in general.



Figure 2. Artistic Cultural Archive Inventory, Cosuni Reports, Rare Works.

Source: Standing Archive Commission– CPARq. <https://cparq.ufba.br/>

To date, 687 artistic works were mapped on the Salvador campuses, and mapping is expected to continue. With regard to literary works, 339 rare works (Figure 3) of the sixteenth to eighteenth centuries have been cataloged in the Memory Seats coordination - Baianos Studies, of the UFBA Library System. Still to perform in this information unit is the inventory of the vast collections of the nineteenth and twentieth centuries, which have copies belonging to collections of bibliophiles, bibliographers and collectors, donated or acquired by the University.



Figure 3. LÉRY, Jean de. *Historia Navigationis in Brasiliam, quae et America dicitur: Qua Describitur Autoris navigatio, ...* A Joanne Lerio Burgundo Genève (Suíça): Excudebat Eustathius Vignon, 1586. 358 p.

Source: Frederico Edelweiss Rare Works Collection.

The rarity criteria for the inventory of those rare books were the same adopted by the National Library of Rio de Janeiro. In the antique criteria, the deadlines correspond to events in the history of print: incunabula (fifteenth to sixteenth centuries), printed materials between 1620 and 1720, time of press improvements, printing houses spread throughout Europe and the United States, the invention of the machine to beat the pulp paper, which accelerates the production of paper and increases the production of books. Typography in Brazil with the arrival of John VI in 1808 (Figure 4), typography in Latin America (1835), 1841, when the book is no longer manufactured and becomes industrialized, ending the golden age of the Royal Press, in Rio de Janeiro.

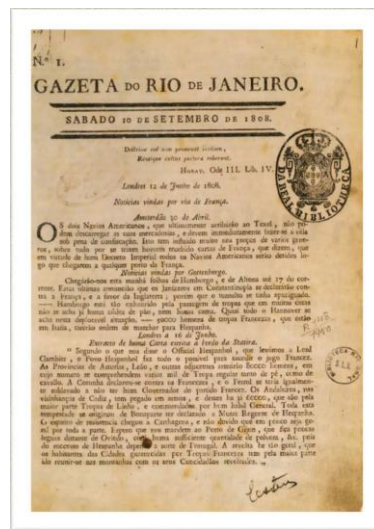


Figure 4. O Patriota, literary, politic, mercantile, etc, paper of Rio de Janeiro, the first dedicated to sciences and arts in the country, published between 1813 and 1814.

Source: Frederico Edelweiss Rare Works Collection.

In addition to the books' typographic beauty, antiquity, uniqueness or commercial value, become rare or valuable also for its potential of information or demand. They can even carry meanings that will derive it from the ordinary books category for that of bibliographical rarities, acquiring symbols of power, status, wealth.

Rare books - namely, those handmade - fascinating in its historical document nature [...] and its appearance so accustomed to an artwork [...] dispenses the need for summary and exclusively bibliographic descriptions. The character of "special", attributed by the Bibliological Analysis Association to bibliographic descriptions, which outlines the rare book's profile on its material aspect, distinguishes this type of document form all others. (PINHEIRO, 1985, p. 2-3).

These documentary collections of UFBA, are already available for consultation in various systems such as Access System to UFBA's Historical Archives, UFBA's Library System, Dictatorship Memory, Institutional Repository, Access System to Documentation, Information and Memory Centers. Thus, the development of this subproject, which proposes the modernization and integration of various information access systems, comes to support

the development of research and innovation, with the information transfer and dissemination. RI - Institutional Repository of UFBA, for example, in 2015 had 16,318 documents available, according to the UFBA in numbers of 2016. The completion of these goals require the following activities:

- a) Formalize interest and research groups functioning promoted by the Cariniana Network, in order to structure the offer of new services and digital preservation platforms.
- b) Add the UFBA DSpace repositories into LOCKSS, including all the repositories registered in the IBICT Portal.
- c) To create digital preservation subnetworks of publications in PKP systems (Open Conference Systems and Open Monograph Press) through research groups of partners and collaborative users of the Cariniana Network.
- d) To constitute itself as a milestone in the valorization and democratization process by widening and improving the documentary patrimony access, to support the development of research and innovation.
- e) To take part in the implementation of digital preservation projects of partner institutions, in the creation of local subnetworks in the LOCKSS Platform.
- f) To Include the use of preservation and recovery tools of various electronic collections (i.e. ICA-AtoM and Archivematica).

The project is a partnership with the Cultural Foundation/Public Archives of the State of Bahia, IBICT- Brazilian Institute of Information Science and Technology and the National Archives.

6 FINAL THOUGHTS

The implementation of the preservation policy of the UFBA's patrimony, here called Institutional Director Plan - PDI (2014), initiated by the inventory for recognition of collections and creation of databases, will allow the dissemination of its content, the perpetuation of information and has as its main reference:

- a) Registration of UFBA's assets – immovable, movable, integrated, environmental and immaterial;
- b) Diagnosis of the institutional patrimony's physical state;
- c) Definition of policies and strategies for the preservation of institutional patrimony;
- d) Creation of electronic databases, online, and of simple access.

This article presents as bibliographic collections, archives and information in various supports, and will be available in institutional repositories for consultation of both internal and external community, providing greater visibility to the artistic heritage of the institution.

With its justified intention, it is estimated that this project will reach the merits and requirements to enable it to provide the Federal University of Bahia (UFBA) with an innovative information system with a contemporary digital technology, with expertise in archiving and storage of original documents in different media, as well as with full access to its researchers.

To inventory the patrimony of UFBA and establish conservation and restoration strategies contributed to the preservation of the institution's memory. The challenge therefore was to think of a job aimed at a preservationist culture, attentive to the game of complex identities and composed of diversity, in order to establish the current values of the entity's patrimony linked to the institution's memory, for the preservation of collective memory is an indispensable element for the cohesion and identification of a group.

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