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Art Matters: Exploring the Effects of Historical Artwork Representation on Luso-Tropicalism

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Master in Psychology of Intercultural Relations

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CIÊNCIAS SOCIAIS
E HUMANAS

Department of Psychology

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*To Mum and Dad,
for your unwavering love,
wherever I may be.*

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Resumo

A investigação tem mostrado que as representações históricas servem não só para transmitir conhecimento, mas também para manter identidades sociais dominantes e narrativas nacionais, moldando a memória coletiva e a dominância de grupo. Em sociedades pós-coloniais como Portugal, as obras de arte e o património visual desempenham um papel fulcral na reiteração dessas representações.

Este trabalho investiga de que forma as representações de obras de arte do colonialismo português influenciam a adesão ao luso-tropicalismo e através de que processos psicossociais. Foram realizados dois estudos com adultos portugueses. No estudo-piloto (N = 35), a exposição a obras de arte coloniais sem qualquer texto descritivo (vs. obras neutras com uma descrição) aumentou a adesão ao luso-tropicalismo, estabelecendo a representação de arte do colonialismo sem descrição como a condição base para o estudo principal. No Estudo 1 (N = 135), os participantes foram aleatoriamente atribuídos a uma de três condições: representação colonial crítica vs. não crítica vs. sem descrição. A verificação da manipulação confirmou que a representação crítica foi percebida como mais desfavorável. Contudo, a condição experimental não influenciou significativamente a adesão ao luso-tropicalismo.

As mediações hipotetizadas via defensividade histórica, culpa coletiva, vergonha moral e empatia grupal não foram corroboradas, e os testes de mediações moderadas não produziram efeitos indiretos condicionados significativos. Face à ausência de efeitos para os mediadores propostos, testámos um modelo de mediação exploratório com as variáveis de positividade do endogrupo nacional. A representação crítica esteve associada a níveis mais elevados de narcisismo coletivo (e marginalmente mais elevados de satisfação com o endogrupo), e cada mediador, por sua vez, previu positivamente o luso-tropicalismo, produzindo efeitos indiretos significativos.

Em termos gerais, o presente trabalho evidencia a resiliência do luso-tropicalismo perante intervenções críticas pontuais e o papel dos processos identitários na sua estabilização, ao mesmo tempo que aponta para a necessidade de aprofundar a investigação sobre intervenções prolongadas e participativas em contextos patrimoniais, enquanto via mais promissora de transformação.

Abstract

Research has shown that historical representations serve not only to transmit knowledge but also to maintain dominant social identities and national narratives, shaping collective memory and group dominance. In post-colonial societies like Portugal, artworks and visual heritage play a pivotal role in reiterating these representations.

This work investigates how artwork representations of Portuguese colonialism shape endorsement of luso-tropicalism, and through which psychosocial processes. Two studies with Portuguese adults were conducted. In the pilot study ($N = 35$), exposure to colonial artworks without any descriptive text (vs. neutral artworks with a description) triggered higher endorsement of luso-tropicalism, establishing the colonial no-description representation as the baseline for the main study. In Study 1 ($N = 135$), participants were randomly assigned to one of three conditions: critical vs. non-critical vs. no description colonial representation. The manipulation check confirmed that the critical representation was perceived as more unfavorable. However, the experimental condition did not significantly influence the endorsement of luso-tropicalism.

The hypothesized mediations via historical defensiveness, collective guilt, moral shame, and group empathy were not supported, and mediated moderation tests did not yield conditional indirect effects. Given the lack of effects for the proposed mediators, we ran an exploratory mediation model with national ingroup positivity variables. The critical representation was associated with higher collective narcissism (and marginally higher ingroup satisfaction), and each mediator, in turn, positively predicted luso-tropicalism, yielding significant indirect effects.

Overall, this work highlights the resilience of luso-tropicalism to one-shot critical interventions and the role of identity processes in stabilizing it, while opening the field for further investigation into longer, participatory interventions in heritage contexts as a more promising route to transformation.

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Introduction

"An institution for the acquisition, preservation, study, and exhibition of works of artistic, historical, or scientific value" this is how the American Heritage Dictionary defines museums (Publishers, n.d.). Art is not merely a passive object of observation, but a dynamic experience that fosters continuous interaction between individuals and artistic expression, leading to intrinsic transformation and personal growth (Dewey, 1934; Penfold, 2017). This experiential dimension may help explain the 176 million visitors recorded by the top 100 museums worldwide (Cheshire & Da Silva, 2024).

Beyond the psychological aesthetic pleasure, the appreciation of aesthetic stimuli and the resulting positive affect (see Mastandrea et al., 2019; Tschacher et al., 2012), recent research suggests that art possesses therapeutic potential, contributing to the promotion of mental health and well-being among diverse groups, including adolescents, the elderly, and vulnerable populations (Daykin et al., 2008; Todd et al., 2017; Thomson et al., 2018; Mastandrea et al., 2019). Indeed, artworks serve as conduits for emotional expression, storytelling, and historical dissemination. However, what perspectives and narratives are represented, whose history is being conveyed, and by whom?

Historical representations play a crucial role in shaping collective memory, constructing identities, and facilitating comprehension of the social, political, and economic domains (Knapp, 1989; Jovchelovitch, 2012; Liu & László, 2007). However, the accuracy and objectivity of historical representations are susceptible to various influences such as cultural norms, power, and limitations inherent in available evidence (Bhat et al., 2023). Indeed, power constitutes a central element in the construction and dissemination of historical representations (Said, 1993). It shapes which stories are preserved, whose voices are amplified, and which events are highlighted or obscured within historiography (Miles, 2019; Trouillot, 2015). Among the various structural forces that influence these dynamics, such as patriarchy and classism, colonialism emerges as a particularly significant system of power (Quijano, 2007). Its historical and ongoing impact continues to shape global inequalities and intergroup relations, with formerly colonized populations experiencing the most profound and enduring consequences (Acemoglu & Robinson, 2017).

In this regard, the continued dissemination of historical representations and artistic interpretations crafted by historically dominant groups perpetuates colonialist viewpoints, further marginalizing already vulnerable communities (Teltumbde, 2020).

As outlined in existing literature, historical representations exert significant influence on identity politics (Liu & Hilton, 2005), shape perceptions of intergroup victimization and outgroup stereotypes (Jelić et al., 2021) and contribute to a sense of historical continuity in response to collective threats (Smeekes et al., 2017). However, there is a notable lack of empirical research specifically investigating how colonial representations influence ideological constructs such as luso-tropicalism, an ideological framework that portrays Portuguese colonialism as exceptionally tolerant and inclusive (Alexandre, 1999). The present study addresses this gap by examining the influence of different historical art representations within the context of Portuguese colonial history, with particular attention to their potential role in reinforcing luso-tropicalist beliefs. In addition, the current research explores the social psychological processes that underlie how individuals respond to historical representations that critically frame Portuguese colonial history. Previous research has identified several underlying mechanisms such as: collective guilt, the discomfort individuals experience when their group is seen as responsible for past actions (Branscombe et al., 2004); historical defensiveness, reflecting a tendency to resist or reject information that challenges a positive view of the ingroup's past (Kazarovytska & Imhoff, 2022); moral shame, felt when individuals feel their group has violated shared moral standards (Rees et al., 2013); and group-based empathy, the capacity to empathize with others based on group membership, may shape how individuals emotionally engage with historical representations (Sirin et al., 2016). Thus, the current research examines whether these underlying mechanisms explain the psychological pathways through which historical representations influence luso-tropicalism.

Finally, based on previous research showing that distinct attachments to the ingroup have divergent implications for intergroup attitudes (Dyduch-Hazar et al., 2019), the present study investigates whether two forms of national ingroup positivity, collective narcissism (Golec de Zavala et al., 2023) and ingroup satisfaction (Leach et al., 2008) with divergent psychological and behavioral correlates, moderate the effects of historical art representations on luso-tropicalist beliefs.

CHAPTER 1

Literature Review

1.1 The Heritage of a “Glorious” Past and Its Representations

History is not merely a record of past events, but a socially constructed representation shaped by the collective processes of remembering, sharing, and transmitting meanings within a community (Liu & László, 2007). This process is grounded in the Social Representations Theory (Moscovici, 1984), which posits that social groups transform abstract historical knowledge into familiar and communicable representations that anchor and guide collective identity, norms, and intergroup understanding.

Historical representations serve multiple interconnected functions. These include the identity function, reinforcing a group’s sense of continuity and positive self-image; the explanatory function, offering causal frameworks for understanding present social arrangements; the justificatory function, legitimizing existing social or political hierarchies; and the prescriptive function, guiding moral evaluations and behavioral norms in the present and future. Such representations are thus inherently political and ideological, often selectively emphasizing or downplaying aspects of the past in accordance with dominant group representations (Paez & Liu, 2011).

In this perspective, social representations of history function as interpretative lenses through which present-day conflicts and societal challenges are understood in light of past experiences (Devine-Wright, 2001; Liu & Hilton, 2005; Pennebaker, Paez, & Rimé, 1997). As articulated in Liu and Hilton’s (2005) diachronic model, collectively shared representations of historical events serve as foundational elements in shaping intergroup and international dynamics over time. Through this model, the passage of time transforms episodic historical occurrences into enduring collective meanings, which simultaneously serve as symbolic resources and ideological constraints for group identity formation and political action.

Historical representations, in this context, provide political and social actors with legitimizing tools that can be strategically mobilized to promote particular agendas or policy positions. At the same time, these representations impose normative boundaries on what is considered acceptable or unacceptable behavior in intergroup relations. Consequently, different historical representations can significantly influence how groups perceive themselves and others, shaping both identity processes and the nature of their political engagement.

Building on this perspective, history becomes “anchored” in present-day meanings and “objectified” through symbolic carriers such as monuments, museums, and educational materials, which serve to concretize abstract representations and embed them into everyday life (Moscovici, 1981; Liu & Hilton, 2005). These material and visual forms of historical representation, particularly within the realm of cultural heritage and artistic expression, play a central role in shaping collective memory, identity, and public understandings of the past.

The critical analysis of these representations becomes crucial for a full understanding of the legacy of the past and its implications in the contemporary context. When this past is colonial, its enduring influence manifests through the continued reproduction of racial, class-based, and power hierarchies (Myers, 2023; Quijano, 2007). These colonial legacies persist within both former colonies and colonial powers, shaping institutional frameworks, social inequalities, and collective imaginaries (Stoler, 2016). Through historically embedded structures and path-dependent trajectories, colonialism continues to inform contemporary governance, societal stratification, and cultural meaning-making (Go, 2023).

Over nearly half a century since the establishment of democracy, Portugal has struggled to undertake a comprehensive reevaluation of its imperial history, notwithstanding the critical perspectives articulated by African and Afrodescendant scholars, activists, and practitioners (Gianolla et al., 2022; Cabecinhas, 2023). In other words, Portuguese public memory and the ongoing historical representation idealize the remnants of the Portuguese empire, portrayed through a paternalistic twentieth-century lens, revived by the Salazarist promotion of luso-tropicalism (Castelo, 1998; Rossa & Ribeiro, 2015) in a sort of “empire of memory in which the past continues to live”, or what Eduardo Lourenço (1999) calls a “mitologia da saudade” (mythology of longing).

Cabecinhas and Feijó (2010) found that the colonial past plays a significant role in national history, being idealized and, mainly focusing on "voyages of discovery" and the "golden age." This means that the most prevalent historical representation of colonialism in contemporary Portugal romanticizes that part of national history, focusing on discoveries and downplaying the violence executed at that time. While the idealization of historical episodes may contribute to the construction of a sense of national identity and cultural pride (Sarti & Barreiro, 2018), it often overlooks or minimizes the challenges, injustices, and sufferings that accompanied the colonial period. This selective remembering is deeply embedded in existing power dynamics, as evidenced by the fact that colonial and imperial figures are the most frequently recalled when people are asked to name "important" historical personalities (Lins et al., 2025).

As discussed above, historical representations are not only transmitted through discourse but are also objectified into tangible forms of cultural heritage, such as textbooks, literature, monuments, and works of art (Moscovici, 1981). These material expressions play a key role in shaping collective memory and anchoring abstract historical meanings into accessible and enduring symbols.

In this context, museums emerge as central institutions in the preservation and communication of cultural memory. They serve not only as repositories of material artifacts but also as active constructors of national representations and historical consciousness (Zhang et al., 2018). Museums hold a privileged position as spaces for fostering cultural democracy within societies. As they deal with cultural heritage originating from diverse historical periods, museums are responsible for cultivating critical thinking and education (Simpson, 2009).

In societies with colonial pasts, such as Portugal, museums have a unique responsibility in shaping how that past is remembered, interpreted, and transmitted (Turunen, 2020). As institutions involved in the social maintenance and reproduction of collective identity representations, research has examined their organizational frameworks and curatorial approaches to different cultures. Such analysis unveils the imperial and colonial assumptions embedded in their foundational narratives and institutional practices (Gayed, 2022) and highlights the need for cultivating critical museology (Shelton, 2013) and striving towards a historical and artistic representation that captures the plurality of perspectives involved in historical phenomena.

However, heritage is not confined to what is exhibited in museums; it also permeates everyday life through elements such as monuments in public spaces, tangible markers that reflect a society's history, achievements, and tragedies (Sypnowich, 2021; Johnson, 2002; Hautamäki & Laine, 2020).

In Lisbon, the urban landscape is significantly influenced by a heritage characterized by the prominent display of colonial symbols, thereby articulating the “governing mythology” (Bell, 2003) of the nation. A notable example is the Padrão dos Descobrimentos (Monument to the Discoveries), situated at Praça do Império in Lisbon's Belém district. This celebratory monument, erected in 1940 for the Exhibition of the Portuguese World, pays homage to Portuguese navigators and “discoveries”. These symbols exalt the brilliance of Portuguese navigators, the perceived benevolence of their colonial governance, their purportedly inclusive and amiable regime, and the perceived moderate methods of imperial domination rooted in miscegenation (Da Silva, 2002).

To date, the main discussions regarding the social effects of artistic representation belong to the fields of anthropology (Roque, 2020; Wali & Collins, 2023) and museology (Chuva, 2020; Maranda, 2021). Indeed, relatively little has been experimentally examined from the perspective of social psychology regarding the potential social effects of artistic representation on intergroup relations. A notable exception is the research conducted by Mukherjee and colleagues (2015) in the United States, showing that exposure to glorifying images in museums can lead to a decreased perception of current racial injustices and an increased ethnocentric enforcement bias.

While numerous social psychological studies have explored the relationship between historical representations and traditional intergroup outcomes, such as prejudice, racism, and discrimination (Roth et al., 2017; Smeekes & Verkuyten, 2014), a review of the literature reveals a notable gap: few have specifically investigated the connection between artistic representations and such as luso-tropicalism. The portrayal of a glorified past that deviates from historical reality, coupled with the insufficient examination of the socio-psychological impacts of colonial historical representations, constitutes a central focus of the current research.

1.2 Luso-tropicalism in Postcolonial Portugal

“A Portuguese would be Spanish without the war flame or the dramatic orthodoxy and would be English without the puritan rules. He would be the ‘non-conflictual type’: not with absolute ideas, nor inflexible prejudices” (Freyre, 1933). Luso-tropicalism was formulated in the thirties of the twentieth century by the Brazilian social scientist Gilberto Freyre (1933). This includes, among others, the idea of a special skill that Portuguese, also referred to as “luso”, people have for establishing peaceful and harmonious relations with other peoples and for mingling with

people from the tropics, an absence of prejudice among the Portuguese, and their ability to adapt to the tropics.

The Portuguese historian Alexandre defined luso-tropicalism as “a myth” (1993) and a “diffuse ideology” (1999); the anthropologist Almeida called it a “social fact” (2001). The socio-psychological understanding of luso-tropicalism as a social representation (Moscovici, 1984) was explored by Valentim and Heleno (2018), who identified four core dimensions: harmonious relations (i.e., the idea that colonial interactions were fundamentally characterized by mutual respect and cooperation), colonial past (i.e., a valorization of the colonial legacy and denial of associated violence or oppression), ability to adapt (i.e., the notion that the Portuguese are more flexible and culturally open compared to other colonizers), and cultural integration (i.e., the view that colonialism resulted in positive cultural fusion rather than exploitation). Research showed the enduring presence of these ideas within contemporary social representations of the Portuguese, and their association to nationalist sentiments and prejudiced attitudes towards people from former African colonies (Valentim, 2003, 2011).

Those findings challenge the central assumption of luso-tropicalism regarding the absence of prejudice, particularly in the context of colonial relations. In essence, the adherence to luso-tropicalist ideas would logically entail a diminished level of prejudice and a greater inclination towards positive intergroup relations towards non-Portuguese individuals (Valentim, 2003). However, research shows the opposite pattern, particularly regarding more subtle forms of racial prejudice. In a study conducted in Portugal, people who adhered to luso-tropicalism were less likely to be explicitly prejudiced, due to the development of an antiprejudice norm that has its roots within the luso-tropicalist ideology. On the other hand, it was shown that this antiprejudice norm did not protect people from endorsing more subtle forms of prejudice (Vala et al., 2008). Recent studies questioned the efficacy of the Portuguese antiprejudice norm in mitigating explicit expressions of bias. For instance, Valentim and Heleno (2018) showed that Portuguese participants resorted to racial-based explanations for immigrants' challenges in assimilating into Portuguese society.

Those social representations function as a convenient and pragmatic tool for sustaining, without interrogation, prejudices against marginalized groups within Portuguese societal structures. Moreover, those serve multiple interconnected functions. These include the identity function, reinforcing a group's sense of continuity and positive self-image (Paez & Liu, 2011). The lauded positive attributes of multicultural and multiracial societies were consistently ascribed solely to the Portuguese and not to the "Other," the peoples from former colonies. Research revealed that the endorsement of luso-tropicalism, especially when esteeming the

colonial past positively, correlated with a favorable assessment of the colonizers, "us," the Portuguese, rather than a commendation of "them", the historically colonized (Valentim & Heleno, 2018).

Understanding the contrast between the idealized image of "good colonizers" and historical truths is easily achieved by recalling the writings of De Las Casas (1996), who not only chronicled the atrocities committed against Indigenous peoples by Spanish colonizers but also highlighted the brutal treatment of Black individuals by the Portuguese.

In this scenario, artworks, museums, and textbooks (Valentim & Miguel, 2018) serve as essential vehicles in the construction of common-sense knowledge, contributing to the social representation of historical representations, specifically colonial ones, about the national ingroup. These cultural devices not only preserve and transmit heritage but also actively participate in shaping collective identity and national memory, as well as entrenched ideologies related to the colonial past such as luso-tropicalism.

Valentim and Miguel (2018) showed, in their analysis of Portuguese school textbooks, how luso-tropicalism has been perpetuated through educational materials. Even in the post-dictatorship era, textbooks continued to minimize the exploitative nature of colonialism and instead emphasized a benevolent portrayal of Portuguese colonial rule. This soft, uncritical, and nationalistic framing contributes to a sanitized collective memory that supports a positive ingroup image and justifies historical injustices. Crucially, their findings highlight that psychosocial asymmetries persist in how the ingroup and outgroup are represented, often reinforcing notions of moral superiority and cultural tolerance associated with Portuguese identity.

By analogy, artworks, especially when exhibited in public or institutional spaces like museums or public spaces, may serve a similar ideological function and shape the endorsement of luso-tropicalism. Just as textbooks have been shown to downplay colonial violence and legitimize a national narrative of benevolent colonialism, visual representations can reproduce and aestheticize such myths, reinforcing the adherence to luso-tropicalism. Therefore, selecting colonial-themed artworks as the focus in the present study allows for the investigation of if and how historical representations, when objectified through art, may influence the endorsement of luso-tropicalist beliefs.

1.3 Historical Defensiveness, Collective Guilt, Moral Shame and Group Empathy: Underlying Processes

To gain a deeper understanding of the psychological processes underlying the link between artwork historical representation and luso-tropicalism, we focused on four key group-based emotional and cognitive processes: historical defensiveness, collective guilt, moral shame, and group empathy, and examined their potential mediating role in this relationship.

1.3.1 Historical Defensiveness

Historical defensiveness is a group-based emotion regulation process that emerges in response to representations of past ingroup transgressions (Bilewicz, 2016). Rooted in Social Identity Theory (Tajfel & Turner, 1979), this construct describes the psychological strategies perpetrator groups may adopt to restore a threatened moral self-image when confronted with historical representations highlighting ingroup wrongdoing. These defensive strategies may involve minimizing the severity of past violence, distancing the group from its historical role, silencing victimized perspectives, or seeking historical closure (Peetz et al., 2010; Bilewicz, 2016).

Research demonstrates that reminders of historical crimes, such as German atrocities during the Holocaust, can lead to increased subjective temporal distancing and reduced willingness to engage in reparative actions (Peetz et al., 2010). More recently, Kazarovytska and Imhoff (2022) proposed that historical closure, the desire to end discussions about past injustices, can reflect a defensive response to protect the ingroup's moral identity and avoid collective guilt. In this framework, historical defensiveness is closely linked to prejudice toward victimized groups and resistance to reconciliation (Kazarovytska & Imhoff, 2022).

In the Portuguese context, critical representations of the colonial past that highlight moral transgressions and wrongdoings may trigger these same defensive processes. Individuals motivated to protect a benevolent image of the ingroup may reject critical portrayals and instead adhere more strongly to shared social representations that portray colonial history in a favourable light, most notably, luso-tropicalism. As a social representation, luso-tropicalism functions as a symbolic framework through which the ingroup can preserve a positive social identity by reframing the colonial past in less morally threatening terms. In this context, defensive reactions to critical historical representations may intensify the motivation to symbolically “close the chapter” on colonial history, thereby reinforcing luso-tropicalism.

1.3.2 Collective Guilt

Collective guilt refers to the emotional discomfort individuals feel due to the harmful actions committed by their ingroup toward an outgroup, even if they were not personally involved in those actions (Branscombe et al., 2016). Rooted in Social Identity Theory (Tajfel & Turner, 1979), this emotion arises when individuals categorize themselves as part of a perpetrator group and recognize its moral transgressions (Branscombe, Slugoski, & Kappen, 2004; Doosje et al., 1998). Intergroup emotions theory (Smith, 1993) further supports the idea that group-level identifications shape such group-based emotions and can motivate prosocial responses toward the victimized group.

In the context of Portuguese colonialism, group-based guilt has been shown to relate to a desire to acknowledge historical wrongdoing and compensate the victims of colonial violence (Figueiredo et al., 2011). Portuguese university students who expressed higher levels of collective guilt were more likely to endorse compensatory behavioral intentions, such as governmental reparations and individual actions aimed at improving the position of formerly colonized groups. Collective guilt was also negatively related to political conservatism and ingroup glorification and positively linked to openness to negative information about the colonial war, suggesting that this emotion may relate to more critical historical engagement (Figueiredo et al., 2011).

Importantly, collective guilt is facilitated by moral acknowledgment of past ingroup wrongdoings and can be undermined by defensive strategies such as the use of exonerating cognitions (e.g., minimizing harm or blaming victims). However, when individuals feel emotionally connected to the outgroup or include them in a common ingroup identity, they may become more likely to experience guilt and engage in reparative actions (Wohl, Branscombe, & Klar, 2006).

Recent evidence from Netherlands confirms this dynamic. Martinovic and colleagues (2021) showed that exposure to critical historical representations of Dutch colonialism significantly increased participants' collective guilt, which in turn predicted stronger support for both symbolic and material reparation. These results support the idea that when individuals are confronted with morally dissonant representations about their national past, they may respond with emotional discomfort that challenges the maintenance of positive group identity. In this sense, collective guilt may not only foster support for reparative action but also reduce the endorsement of legitimizing representations such as luso-tropicalism. By acknowledging the harm committed by the ingroup and the consequent emotional response, individuals may

become less inclined to sustain idealized, mythologized representations of colonialism and more open to critically revising the national representation.

1.3.3 Moral Shame

Moral shame refers to a self-conscious emotion that arises when individuals perceive their ingroup as having violated internalized moral standards, particularly concerning harm inflicted on others (Rees et al., 2013). Unlike guilt, which often motivates reparative behavior directed at victims, moral shame is more inward-facing and involves negative evaluations of the self or the ingroup's moral identity. When confronted with historical ingroup wrongdoing, individuals may experience shame if they internalize the moral transgression as reflective of who they or their group are, rather than just what their group has done (Rees et al., 2013).

This distinction is central in intergroup contexts where individuals are not personally responsible for past atrocities, yet still feel implicated due to their group membership. Rees and colleagues (2013) showed that moral shame could be a powerful predictor of intergroup attitudes: higher levels of moral shame were associated with a decreased need to defend the ingroup and increased openness to acknowledging past wrongdoings.

However, additional research suggests that the motivational consequences of moral shame may not always align with constructive engagement. According to Schmader and Lickel (2006), shame, particularly when it stems from others' actions, such as those committed by one's ingroup, tends to elicit avoidance-oriented responses. This means that individuals who feel vicarious moral shame for their ingroup's historical wrongdoing may cope by distancing themselves from the event or group, rather than confronting or repairing the harm.

In the context of Portuguese colonialism, this avoidance tendency may paradoxically contribute to the reinforcement of mythologized national representation, as luso-tropicalism. Faced with the discomfort of a critical historical representation, individuals experiencing shame might adopt idealized representations of the past as a means of protecting the ingroup's moral image. In this sense, moral shame does not necessarily dismantle dominant ideologies; rather, it may reinforce them by encouraging symbolic detachment from wrongdoing while leaving underlying social representations intact.

Thus, the inclusion of moral shame in the present research allows for the exploration of whether this emotional response functions as a protective mechanism that indirectly sustains ideologies like luso-tropicalism by managing the emotional threat posed by colonial critiques without fundamentally challenging the content of those representations.

1.3.4 Group Empathy

Group empathy refers to the capacity to emotionally resonate with the experiences of members of another social group, particularly in the context of suffering, injustice, or discrimination. It involves an affective reaction to the perceived misfortunes of an outgroup and has been identified as a key construct in intergroup relations research (Sirin, et al., 2016). Unlike general empathy, group empathy is socially situated and specifically reflects concern for collective rather than individual experiences.

Empirical research has shown that group empathy can predict increased support for social justice policies, reduced prejudice, and more favorable attitudes toward stigmatized groups (Sirin et al., 2016). For instance, individuals with higher levels of group empathy are more likely to endorse pro-immigrant policies and to oppose exclusionary or punitive measures.

In contexts involving historical harm, such as colonialism, group empathy plays a central role in shaping reparative attitudes toward formerly colonized groups. Research by Čehajić, and colleagues (2009) underscores that the acknowledgment of ingroup responsibility for past transgressions serves as a key antecedent of group-based empathy. Conversely, dehumanization of the victimized group significantly diminishes empathic responses. These findings suggest that when individuals morally recognize their group's historical wrongdoing, they are more likely to experience empathic concern toward outgroups and support compensatory or reconciliatory actions.

Within this framework, critical historical representations may elicit higher levels of group empathy by foregrounding the suffering and injustice experienced by formerly colonized populations. This empathic response, rooted in the acknowledgment of ingroup moral responsibility (Čehajić et al., 2009), can reduce the psychological distance from the victimized outgroup and promote more critical engagement with the colonial past. In turn, such empathic concern may lead to a decreased endorsement of luso-tropicalist beliefs, as individuals become less likely to accept idealized narratives that obscure historical violence and inequality. Therefore, group empathy may act as a mediating mechanism through which critical historical representations weaken support for luso-tropicalism, particularly by undermining its emotionally disengaged and romanticized vision of Portuguese colonialism.

1.4 National Ingroup Positivity

Within the broader framework of identity-based responses to historical artwork representations, it is important to account for the potential impact of different forms of national ingroup

positivity. We focus on two key constructs, collective narcissism and ingroup satisfaction, that represent theoretically distinct attachments to the ingroup with divergent implications for intergroup relations. Collective narcissism is a defensive form of attachment defined by the belief that the ingroup is exceptional and deserves special recognition yet is insufficiently appreciated by others; it is fuelled by social identity threat and linked to hypersensitivity to criticism, outgroup hostility, and support for ethnonationalist narratives (Golec de Zavala et al., 2009). In contrast, ingroup satisfaction denotes a secure, non-defensive pride in group membership, contentment with belonging to a group seen as morally worthy and competent, that predicts more positive intergroup orientations and does not rely on external validation (Leach et al., 2008).

Crucially, although both constructs involve positive evaluations of the ingroup, they map onto different emotional profiles and well-being correlates. Research has shown that collective narcissism is associated with hostility (Guerra et al., 2020; 2025), greater negative emotionality, lower social connectedness and gratitude, and heightened self-criticism, whereas ingroup satisfaction is associated with greater positive affect, lower negative affect, higher gratitude, compassion, self-compassion, and higher life satisfaction (Golec de Zavala, 2019).

Building on these definitions, recent evidence shows that these two forms of national positivity are empirically distinct and functionally divergent. In work on audience responses to films portraying Polish involvement in anti-Jewish violence, collective narcissism and ingroup satisfaction loaded on separate latent factors, confirming that “positivity” toward the nation is not unitary (Dyduch-Hazar et al., 2019). They predict opposite reactions to negative ingroup information: collective narcissism uniquely relates to lower perceived artistic value of the films, interpreted as rejection of image-threatening content. Whereas ingroup satisfaction uniquely relates to higher artistic value, interpreted as acceptance of such content (Dyduch-Hazar et al., 2019). Conceptually, this pattern implies that national ingroup positivity encompasses both defensive entitlement (collective narcissism; Golec de Zavala et al., 2009) and secure pride (ingroup satisfaction; Leach et al., 2008): the former is hypersensitive to perceived disrespect and predisposed to dismiss critical historical representations, while the latter affords openness to difficult histories and supports pathways to collective guilt and reconciliation.

In the present context of historical artwork representations, these findings support our proposal that different forms of national ingroup positivity can impact the effect of critical historical representations. Specifically, that collective narcissism can bias audiences toward dismissal of critical portrayals, whereas ingroup satisfaction can foster constructive engagement, and they further justify examining these two constructs as moderators that may amplify defensive responding under threat or buffer it when secure pride is stronger.

1.5 The Present Study

The present study aimed to examine the impact of different historical representations portrayed in artwork on the endorsement of luso-tropicalism. Specifically, it examined whether exposure to an artwork with a critical historical representation (emphasizing colonial injustices) versus a non-critical representation or no description representation would affect endorsement of luso-tropicalist beliefs, and if this effect occurred via different social psychological processes of historical defensiveness, collective guilt, moral shame, and group empathy.

Based on the literature review, we formulated the following hypotheses:

H1: Exposure to artwork portraying a critical historical representation of Portuguese colonialism focusing on colonial violence and wrongdoing (vs. non-critical and control) triggers lower endorsement of luso-tropicalism compared to a non critical historical representation.

H2a: Exposure to an artwork with critical historical representation (vs. non-critical and control) triggers higher levels of historical defensiveness, which in turn relate to higher endorsement of luso-tropicalist beliefs.

H2b: Exposure to an artwork with critical historical representation (vs. non-critical and control) triggers higher levels of collective guilt, which in turn relates to lower endorsement of luso-tropicalist beliefs.

H2c: Exposure to an artwork with critical historical representation (vs. non-critical and control) triggers higher levels of moral shame, which in turn relate to higher endorsement of luso-tropicalist beliefs.

H2d: Exposure to an artwork with critical historical representation (vs. non-critical and control) triggers higher levels of group empathy, which in turn relate to lower endorsement of luso-tropicalist beliefs.

Finally, we explored the role of different forms of national ingroup positivity, i.e., collective narcissism and ingroup satisfaction, as potential moderators that could shape openness to critical historical reflection and the consequent intergroup outcomes. Specifically, that collective narcissism can hinder the impact of critical representations, whereas ingroup satisfaction can either foster its impact or at least not shape its impact on luso-tropicalism. To achieve these goals, we conducted two experiments: a pilot study aimed at establishing an appropriate baseline condition for the main experiment by comparing the effects of a neutral representation and a colonial representation on luso-tropicalism endorsement, and a second study aimed at testing the main hypotheses and examining the psychological mechanisms underlying participants' responses to different historical representations.

CHAPTER 2

Methods

2.1 Pilot Study

2.1.1 Design

The study used a one-factor between-subjects design to compare luso-tropicalism perception scores between two conditions: colonial representation with no description vs. neutral, unrelated representation accompanied by a description.

2.1.2 Participants

We estimated that a minimum of 50 participants (25 per condition) would be necessary. Participants were required to be Portuguese citizens aged 18 years or older. During the data collection phase, 51 participants were initially recruited. However, 16 responses were excluded from the analysis due to incomplete data, specifically the failure to complete the luso-tropicalism measure. The final sample consisted of 35 Portuguese individuals randomly assigned to one of two experimental conditions (see Appendices C-D). Participants had a mean age of 36 years ($SD = 12.75$, range: 18-99). The majority identified as women, were employed, held a bachelor's degree, and reported their financial situation as comfortable or enough to survive, (see Table 2.1 for detailed demographics).

Table 2.1*Sociodemographic Characteristics of Participants*

	Total	Condition 1	Condition 2
	N=35	n=15	n=20
Gender			
Female	25 71.4%	10 66.7%	15 75%
Male	10 28.6%	5 33.3%	5 25%
Non-binary “by what I feel”			
Employment Status			
Student	6 17.1%	2 13.3%	4 20%
Employed	28 80%	13 86.7%	15 75%
Unemployed			
Retired			
Other	1 2.9%		1 5%
Education Level			
2 nd Cycle			
3 rd Cycle	6 17.1	3 20%	3 15%
Secondary level	2 5.7%	2 13.3%	
Bachelor's degree	15 42.9%	6 40%	9 45%
Postgraduate degree	12 34.3%	4 26.7%	8 40%
Satisfaction with current income			
Very difficult	1 2.9%		1 5%
Difficult	1 2.9%		1 5%
Enough to survive	17 48.6%	9 60%	8 40%
Comfortable	16 45.7%	6 40%	10 50%

Note. Condition 1= neutral representation with description, Condition 2= no description colonial historical representation

2.1.3 Procedures

All the materials used in this study were approved by the Social and Human Sciences Ethics Committee of ISCTE-IUL (01/2025) and pre-registered at ZPID (<https://doi.org/10.23668/psycharchives.16032>).

The study was conducted online using the Qualtrics platform (2020), enabling convenient and efficient data collection. Participants were primarily recruited through social media channels such as Facebook. After providing informed consent (see Appendix A), they were randomly assigned to one of two conditions. In the Neutral condition, participants viewed a 90-second video featuring two artworks: a Monet painting and the Tower of Pisa, each accompanied by a brief description. This condition was specifically created for the present study. The descriptions of the artworks were retrieved and adapted from the Google Arts & Culture platform and the Italy Museums website (Monet: O Lago das Ninfas – Google Arts & Culture, 2024; Torre Inclinada de Pisa de Florença – Informações Úteis, 2024) (see Appendix C).

In the colonial representation No Description condition, participants watched a short video (40 sec) presenting two colonial artworks (the Fundação de São Paulo painting and the Padrão dos Descobrimentos monument) along with their respective titles and authors, but without any additional descriptions (see Annex D).

Upon viewing the corresponding artwork video, they completed a questionnaire assessing the primary measures of interest: luso-tropicalism and a manipulation check. A debriefing was provided at the end (see Appendix B).

2.1.4 Measures

2.1.4.1 General Demographics

Participants indicated their age, level of education, employment status, gender identification, nationality, country of birth, satisfaction with current income, and political orientation (see Appendix G).

2.1.4.2 Luso-Tropicalism

Luso-tropicalism was assessed using an adapted short version of the Portuguese-language scale developed by Valentim and Heleno (2018). Participants rated their agreement with seven items on a 7-point Likert scale (1 = strongly disagree to 7 = strongly agree; see Appendix H for the full scale). The composite measure demonstrated acceptable internal consistency ($\alpha = .86$) and higher values indicated higher endorsement of luso-tropicalism beliefs. Example items include:

“Tensions and conflicts between Portuguese people and people from other cultures are less than in other countries” and “There is less racism in Portugal than in other European countries”.

2.1.4.3 Manipulation Check

To verify the effectiveness of the experimental manipulation, a manipulation check was administered. Participants rated two items on a 7-point Likert scale (1 = negative/unfavorable to 7 = positive/favorable) designed to assess whether the stimuli were perceived under the intended valence (see Appendix O).

2.2 Study 1

2.2.1 Design

The experiment used a one-factor between-subjects design: critical condition vs. non-critical condition vs. control.

2.2.2 Participants

A power analysis conducted with G*power (Faul et al., 2009) indicated that a minimum of 244 participants were needed to achieve a statistical power of 0.8. Considering the mediation hypotheses, an additional power analysis was conducted with MedPower (Kenny, 2017). Based on previous research (Baron & Kenny, 1986), we estimated small to medium-sized effects (0.20) of the independent variable on the mediator variables (path a), of the mediators on the outcome variable (path b), and of the independent variable on the outcome variable. Considering the power analysis for hypothesized main effects and indirect effects, a minimum of 250 participants were needed. To participate in the study, a minimum age of 18 and Portuguese nationality were required. During the data collection process, a total of 335 participants were initially gathered. Of these, 200 responses were excluded due to incomplete completion of the outcome measure ($n = 171$) or because the participants were not of Portuguese nationality ($n = 29$). The final sample consisted of 135 Portuguese individuals, who were randomly assigned to one of three experimental conditions (see Appendix D-F).

Additionally, post hoc sensitivity power analyses were conducted to assess the statistical sensitivity of the study design given the final sample size ($N = 135$). For the one-way ANOVA with three groups, using G*Power (Faul et al., 2009), the minimum detectable effect size was $f = 0.27$, corresponding to a medium effect. Regarding the mediation hypotheses, MedPower (Kenny, 2017) was used to estimate statistical power under small-to-moderate parameter values

(path $a = .20$, path $b = .20$, path $c' = .10$). The analysis indicated a power of .41 for detecting the indirect effect ($ab = .04$) and .21 for the direct effect (c'). These analyses specify the lower bounds of effect sizes that could be reliably detected with the available sample.

The participants had a mean age of 37 years ($SD = 13.28$, range: 18-69). The majority identified as women, were employed, held a post-graduate degree, and reported their financial situation as enough to survive (for detailed demographics, see Table 2.2).

Table 2.2

Sociodemographic Characteristics of Participants

	Total	Condition 1	Condition 2	Condition 3
	N=135	n=39	n=53	N=43
Gender				
Female	76 56.3%	23 59%	28 52.8%	25 58.1%
Male	52 38.5%	16 41%	21 39.6%	15 34.9%
Prefer not to answer	3 2.2%		1 1.9%	2 4.7%
“by what I feel ”	4 3%		3 5.7%	1 2.3%
Employment Status				
Student	19 14.1%	7 17.9%	5 9.4%	7 16.3%
Employed	97 71.9%	28 71.8%	42 79.2%	27 62.8%
Unemployed	5 3.7%	1 2.6%	2 3.8%	2 4.7%
Retired	3 2.2%		2 3.8%	1 2.3%
Other	11 8.1%	3 7.7%	2 3.8%%	6 14%
Education Level				
2 nd Cycle	3 2.2%		1 1.9%	2 4.7%
3 rd Cycle	26 19.3%	6 15.4%	10 18.9%	10 23.3%
Secondary level	7 5.2%	1 2.6%	2 3.8%	4 9.3%
Bachelor's degree	47 34.8%	20 51.3%	12 22.6%	15 34.9%
Postgraduate degree	52 38.5%	12 30.8%	28 52.8%	12 27.9%
Satisfaction with current income				

Very difficult	7 5.2%	2 5.1%	3 5.7%	2 4.7%
Difficult	22 16.3%	6 15.4%	6 11.3%	10 23.3%
Enough to survive	62 45.9%	17 43.6%	26 49.1%	19 44.2%
Comfortable	44 32.6%	14 35.9%	18 34%	12 27.9%

Note. Condition 1= critical representation, Condition 2= no description representation, Condition 3= non critical representation

2.2.3 Procedures

All study materials and procedures received ethical approval from the Ethics Committee for Social and Human Sciences at ISCTE-IUL (01/2025) and pre-registered at ZPID (<https://doi.org/10.23668/psycharchives.16032>).

The study was conducted online using the Qualtrics platform (2020). Participants were primarily recruited via QR code distribution and social media channels (e.g., Facebook). After providing informed consent and completing demographic questions, participants were randomly assigned to one of three experimental conditions: non-critical description, critical description, or no description (control). In each condition, participants viewed a video (approximately 40–90 seconds) specifically developed for this study, featuring two colonial artworks. In the critical and non-critical representation conditions, the artworks were accompanied by a brief description with either a critical or non-critical representation regarding Portugal's colonial past. In the no description condition, participants viewed the same artworks with only the title and author displayed, replicating the format used in the pilot study (see Appendix D–F). All participants were instructed to attentively read and watch the materials, as they would subsequently respond to follow-up questions.

In the non-critical representation condition, the accompanying text portrayed the founding of São Paulo as a peaceful and consensual event. This text was sourced from RTP Ensina, the educational online platform of RTP, Portugal's public radio and television service (RTP Ensina, 2021). The second artwork's text describes the heroic deeds and discoveries of Infante D. Henrique and other key figures in the colonial conquests, with content retrieved from the official government website for the Padrão dos Descobrimentos monument (Padrão dos Descobrimentos, 2021). This information was edited for coherence and narrative fluidity (see Appendix F for the full text).

In the critical artwork representation condition, the text used in the non-critical condition was modified to incorporate explicit references to the violence perpetrated during colonialism for both artworks (see Appendix E for the full text). In the control condition,

participants viewed a video of the same two artworks as in the previous conditions, but without accompanying descriptions, except for a phrase stating the title and author (see Appendix D). Across all conditions, the studies maintain the inclusion of two types of artwork: private (paintings displayed in museums) and public (monuments).

Following this, they completed a questionnaire assessing all relevant variables, including a manipulation check, luso-tropicalism (Valentim & Heleno, 2018), collective narcissism (Golec et al., 2013), collective guilt (Branscombe et al., 2004), ingroup satisfaction (Leach et al., 2008), historical defensiveness adapted from Kazarovytska and Imhoff (2022), moral shame adapted from Rees et al. (2013), and group empathy adapted from Sirin et al. (2016), all presented in a randomized order, except for the manipulation check, which was positioned last. At the end of the study, participants received a debriefing. The survey took approximately 15 minutes to complete.

2.2.4 Measures

2.2.4.1 General Demographics

Participants indicated their age, level of education, employment status, gender identification, nationality, country of birth, satisfaction with present income, and political orientation (see Appendix G).

2.2.4.2 Luso-Tropicalism

Luso-tropicalism was assessed with the same items used in the pilot study (see Appendix H). We created a composite score, where higher values mean higher levels of luso-tropicalism ($\alpha = .86$).

2.2.4.3 Collective Guilt

Collective guilt was assessed using a seven-item measure, comprising five items adapted from the Collective Guilt Scale developed by Branscombe et al. (2004) and two items specifically designed for a study by Figueiredo et al. (2011) (see Appendix K for the full scale). Responses were recorded on a 7-point Likert scale ranging from 1 (strongly disagree) to 7 (strongly agree). The measure demonstrated high internal consistency (Cronbach's $\alpha = .96$). We created a composite score, where higher values mean higher levels of collective guilt.

2.2.4.4 Historical Defensiveness

Historical defensiveness was measured with an adapted version of a scale developed by Kazarovytska and Imhoff (2022). Participants indicated, on a 7-point Likert scale (1 = strongly disagree to 7 = strongly agree) their agreement with 14 items. The scales comprised two of the three sub-dimensions (future-oriented historical closure and defensive historical closure), but the authors argue that both refer to the same historically defensive desire and recommend the use of a single, composite score (Kazarovytska & Imhoff, 2022). We created a composite score, where higher values mean higher levels of historical defensiveness ($\alpha = .92$). An example item of the scale includes: “We should rather address current problems than deal with occurrences that happened decades ago” (see full scale in Appendix L).

2.2.4.5 Moral Shame

Moral shame regarding the Portuguese colonial past was measured using three items adapted from Rees et al. (2013) on a 7-point Likert scale (1 = strongly disagree to 7 = strongly agree). A composite score was created, with higher scores indicating greater moral shame related to Portugal’s colonial history ($\alpha = .92$). An example item includes: “I feel ashamed because the actions of the Portuguese towards the colonized people during colonial times were immoral” (see Appendix M for the full scale).

2.2.4.6 Group Empathy

Group empathy was measured using seven items adapted from the Empathic Concern subscale of Group Empathy (Sirin et al., 2016) on a 7-point Likert scale (1 = strongly disagree to 7 = strongly agree). A composite score was created, with higher scores indicating greater group empathy ($\alpha = .77$). Example items include: “The misfortunes of people of different ethnic-racial backgrounds don’t usually bother me much” (see Appendix N for the full scale).

2.2.4.7 Collective Narcissism

Collective narcissism was measured using a five item Collective Narcissism Scale (Golec de Zavala et al., 2013). Participants were asked to think about their national ingroup while responding to the items (e.g., “Not many people seem to fully understand the importance of Portuguese people”), on a scale ranging from 1 = strongly disagree to 7 = strongly agree. A composite score was created, with higher scores indicating greater collective narcissism ($\alpha = .78$). (See Appendix I for the full scale).

2.2.4.8 Ingroup Satisfaction

Ingroup satisfaction was measured using a four item scale adapted from the Ingroup Satisfaction subscale of the Ingroup Identification Scale (Leach et al., 2008). Participants were asked to respond to items such as “I am glad to be a Portuguese” on a 7-point Likert scale, where 1 = strongly disagree and 7 = strongly agree. A composite score was created, with higher scores indicating greater ingroup satisfaction ($\alpha = .92$). (See Appendix J for the full scale).

2.2.4.9 Manipulation Check

A set of questions was included to assess whether the manipulation (critical vs. non-critical vs. control) was perceived as intended by the participants, ensuring the validity of the experimental conditions. This was measured using two items on a 7-point scale ranging from 1 = negative/unfavorable to 7 = positive/favorable (see Appendix O).

CHAPTER 3

Results

3.1 Pilot Study

Statistical analyses were performed using IBM SPSS Statistics version 29. An independent samples *t*-test was conducted to assess the efficacy of manipulation, comparing Luso-tropicalism perception scores between the two conditions.

2.3.2 Preliminary Analysis: Manipulation Check

To test the efficacy of the manipulation, an independent samples *t*-test was conducted comparing participants in the colonial representation no description condition and those in the neutral representation condition. As expected, results showed no statistically significant difference between the two groups ($t(33) = 1.64, p = .11$), with participants in the colonial representation no description condition ($M = 4.95, SD = 1.19$) and in the neutral artwork condition ($M = 5.60, SD = 1.12$) reporting comparable evaluations of the artwork presentation.

2.3.3 Luso-Tropicalism

To assess the effect of the experimental manipulation on our main dependent measure, we conducted an independent samples *t*-test comparing luso-tropicalism perception scores between two conditions. As hypothesized, participants in the colonial representation no description condition ($M = 4.36, SD = 1.09$) reported significantly higher levels of luso-tropicalism perception compared to those in the neutral condition ($M = 3.52, SD = 1.11$), $t(33) = -2.24, p = .03$.

This finding is particularly relevant, as it suggests that the mere visual exposure to colonial representations, absent any accompanying description, may be sufficient to activate luso-tropicalist beliefs. On this basis, the no-description condition was selected as the baseline for the main study, allowing for a clearer examination of the added impact of critical and non-critical representations.

3.2 Study 1

In Study 1, a one-way analysis of variance (ANOVA) with orthogonal contrasts (C1: pooled non-critical representation and no-description representation vs. critical representation, and C2:

non-critical representation vs. no-description) was conducted to test Hypothesis 1 (H1). Hypotheses 2a-d were tested using Model 4 of the SPSS PROCESS macro (Hayes, 2018). The exploratory hypothesis of the moderation by collective narcissism and ingroup satisfaction was tested through additional moderated mediation analyses (Model 58; Hayes, 2022) to examine whether the indirect effects varied depending on participants' levels of collective narcissism or ingroup satisfaction.

3.2.1 Preliminary Analysis: Manipulation Check and Test of Assumptions

Preliminary analyses were conducted to assess whether the assumptions of the present study were met. The assumption of equal variances was met according to Levene's test for homogeneity of variance for luso-tropicalism, $F(2,132) = 1.82, p = .17$. Regarding the assumption of normality, the Kolmogorov-Smirnov test indicated no violation for luso-tropicalism, $D(135) = .05, p = .20$. Visual inspection of histograms and boxplots also suggested approximate normality. Although some deviations from normality can occur, ANOVA is considered robust to such violations (e.g., McCarthy & Wood, 1985).

To assess the efficacy of the experimental manipulation, we conducted a one-way ANOVA on participants' evaluations of the video across conditions. The overall effect of condition was significant, $F(2, 109) = 12.84, p < .001, \eta^2 = .19$, indicating that participants' perceptions of the video's criticality differed between conditions. In line with our expectations, planned orthogonal contrasts showed that participants in the critical condition ($M = 3.57, SD = 1.51$) rated the video as significantly more negative and unfavourable in its representation of Portuguese history compared to those in the non-critical condition ($M = 5.34, SD = 1.58$) and the no-description condition ($M = 4.96, SD = 1.38$) conditions combined, $t(109) = 4.99, p < .001$. No significant difference was found between the non-critical and no-description conditions, $t(109) = 1.16, p = .248$.

3.2.2 Luso-Tropicalism

To test H1, we conducted a one-way between-subjects ANOVA with condition (critical description, non-critical description, no description) as the independent variable and luso-tropicalism as the dependent variable. We used the same two orthogonal contrasts: C1 (pooled non-critical and no-description vs. critical) and C2 (non-critical vs. no-description). The overall model was not significant, $F(2, 132) = 1.71, p = .185$. In line with H1, C1 revealed a marginal effect, $t(132) = 1.74, p = .084$, suggesting that participants in the critical condition ($M = 3.58, SD = 1.31$) tended to report lower luso-tropicalist beliefs compared to the pooled non-critical

($M = 4.05$, $SD = 1.09$) and control ($M = 3.88$, $SD = 1.08$) conditions, although this difference did not reach conventional levels of significance.

As expected, C2 indicated no significant difference between the non-critical and no-description conditions, $t(132) = 0.72$, $p = .472$

3.2.2.1 Additional Analyses: Controlling for Age and Political Orientation

Considering the lack of significant effects of condition and to further explore potential confounding variables, two ANCOVAs were conducted, including age and political orientation as covariates, with luso-tropicalism as the dependent variable and condition as the independent factor.

When controlling for age, the overall model was significant, $F(3, 131) = 3.30$, $p = .023$, $R^2 = .070$. Age was a significant predictor of luso-tropicalism, $F(1, 131) = 6.34$, $p = .013$, indicating that older participants reported higher endorsement of luso-tropicalist beliefs. However, the overall effect of condition on luso-tropicalism remained non-significant, $F(2, 131) = 1.61$, $p = .203$.

When controlling for political orientation, the model was also significant, $F(3, 121) = 10.49$, $p < .001$, $R^2 = .206$. Political orientation was a significant predictor, $F(1, 121) = 26.89$, $p < .001$, such that participants with more right-leaning political views were more likely to endorse luso-tropicalist beliefs. Again, the overall effect of condition was not significant, $F(2, 121) = 1.32$, $p = .271$.¹

3.2.3 The Indirect Effect of Lusotropicalism via Collective Guilt, Historical Defensiveness, Moral Shame, and Group Empathy

To examine the indirect effect of condition on luso-tropicalism via collective guilt, historical defensiveness, moral shame, and group empathy (H2a–H2d), we used Model 4 of the SPSS PROCESS macro (Hayes, 2018). Condition was contrast-coded as in previous analyses (C1: pooled control and non-critical vs. critical; C2: non-critical vs. control). The contrast of interest compared the critical condition with the pooled non-critical and control conditions (C1). We employed bootstrapping with 5,000 samples and 95% bias-corrected confidence intervals to

¹ Additionally, we conducted follow-up regressions including the two contrasts of interest (C1 and C2) while controlling for both age and political orientation. When controlling for age, neither C1 nor C2 significantly predicted luso-tropicalism ($ps > .09$), replicating the null effect of the omnibus F found in ANCOVA, whereas age remained a significant positive predictor ($B = .019$, $p = .013$). Similarly, when controlling for political orientation, neither C1 nor C2 was a significant predictor ($ps > .17$), while political orientation strongly predicted luso-tropicalism ($B = .302$, $p < .001$), such that participants with more right-leaning political views reported higher endorsement of luso-tropicalist beliefs.

assess indirect effects. Zero-order correlation coefficients between the variables of interest were calculated (see Table 3.1).

Contrary to hypotheses H2a, H2b, H2c, and H2d, the indirect effects of condition through historical defensiveness, group empathy, moral shame, and collective guilt were not statistically significant, as all confidence intervals included zero. C1 did not significantly predict any of the proposed mediators (see Model 1, Tables 3.2–3.5). However, the four mediators were significantly associated with luso-tropicalism (see Model 2, Tables 3.2–3.5). Specifically, higher historical defensiveness ($b = .60, p < .001$), lower moral shame ($b = -.25, p < .001$), lower group empathy ($b = -.35, p = .002$), and lower collective guilt ($b = -.19, p = .002$) were each significantly related to greater endorsement of luso-tropicalism.

Although the indirect paths were not significant, these results suggest that the proposed mediators are nonetheless meaningful correlates of luso-tropicalism. Notably, moral shame and collective guilt were negatively associated with luso-tropicalism, in line with theoretical expectations, indicating that participants who experienced more shame or guilt about the ingroup's past were less likely to endorse luso-tropicalist beliefs.

Table 3.1

Correlations

Variables	1	2	3	4	5	6	7	8	9
1. GE	1	-.455**	-.170*	.065	.286**	.459**	-.255**	.045	-.221*
2. HD	-.455**	1	.463**	.266**	-.384**	-.503**	.613**	.279**	.548**
3. CN	-.170**	.463**	1	.368**	-.169**	-.243**	.546**	.288**	.492**
4. IS	.065	.266**	.368**	1	-.180*	-.249**	.478**	.189*	.165
5. CG	.286**	-.384**	-.169*	-.180*	1	.754**	-.274**	-.182*	-.207*
6. MS	.459**	-.503**	-.243**	-.49**	.754**	1	-.387**	-.132	-.318**
7. LT	-.255**	.613**	.546**	.478**	-.274**	-.387**	1	.217*	.435**
8. Age	.045	.279**	.288**	.189*	-.182*	-.132	.217*	1	.210*
9. PO	-.221*	.548**	.492**	.165	-.207*	-.318**	.435**	.210*	1

Note. GE= group empathy, HD= historical defensiveness, CN= collective narcissism, IS= ingroup satisfaction, CG= collective guilt, MS= moral shame, LT= luso-tropicalism, PO= political orientation

** . Correlation is significant at the 0.01 level (2-tailed)

* . Correlation is significant at the 0.05 level (2-tailed)

Table 3.2.*Indirect Effects of Condition on Luso-Tropicalism via Historical Defensiveness*

					R ²
Model 1	Outcome: Historical defensiveness				.02
	Coeff.	SE	<i>t</i>	<i>p</i>	
C1	.11	.07	1.53	.13	
C2	.04	.12	.32	.75	
Model 2	Outcome: Luso-Tropicalism				.38
	Coeff.	SE	<i>t</i>	<i>p</i>	
C1	.06	.06	.99	.32	
C2	.05	.10	.55	.59	
Historical defensiveness	.60	.07	8.70	<.001	
<i>Bootstrapping results for indirect effects</i>					
	Effect	SE	LL 95% CI	UL 95% CI	
Indirect effect of C1 on lusotropicalism via historical defensiveness	.07	.04	-.01	.15	
Indirect effect of C2 on lusotropicalism via historical defensiveness	.02	.07	-.12	.17	

Unstandardized regression coefficients are reported. 5000 bootstrap samples; LL – lower limit; UL – upper limit; CI – Confident interval; C1 = pooled no description and non critical vs critical, C2 = non critical vs no description

Table 3.3.*Indirect Effects of Condition on Luso-Tropicalism via Group Empathy*

					R ²
Model 1	Outcome: Group empathy				.00
		Coeff.	SE	<i>t</i>	<i>p</i>
	C1	.00	.06	.03	.97
	C2	.05	.09	.53	.59
Model 2	Outcome: Luso-Tropicalism				.09
		Coeff.	SE	<i>t</i>	<i>p</i>
	C1	.13	.07	1.81	.07
	C2	.05	.10	.89	.59
	Group empathy	-.35	.11	-3.11	.002
<i>Bootstrapping results for indirect effects</i>					
		Effect	SE	LL 95% CI	UL 95% CI
	Indirect effect of C1 on lusotropicalism via group empathy	-.0007	.01	-.04	.04
	Indirect effect of C2 on lusotropicalism via group empathy	.00	.01	-.02	.04

Unstandardized regression coefficients are reported. 5000 bootstrap samples; LL – lower limit; UL – upper limit; CI – Confident interval; C1 = pooled no description and non critical vs critical, C2 = non critical vs no description

Table 3.4.*Indirect Effects of Condition on Luso-Tropicalism via Moral Shame*

					R ²
Model 1	Outcome: Moral shame				.01
		Coeff.	SE	<i>t</i>	<i>p</i>
	C1	-.04	.11	-.38	.71
	C2	-.14	.18	-.75	.45
Model 2	Outcome: Luso-Tropicalism				.17
		Coeff.	SE	<i>t</i>	<i>p</i>
	C1	.12	.07	1.72	.09
	C2	.05	.10	.55	.59
	Moral Shame	-.25	.05	-4.77	<.001
<i>Bootstrapping results for indirect effects</i>					
		Effect	SE	LL 95% CI	UL 95% CI
	Indirect effect of C1 on lusotropicalism via moral shame	.01	.03	-.05	.07
	Indirect effect of C2 on lusotropicalism via moral shame	.01	.03	-.03	.07

Unstandardized regression coefficients are reported. 5000 bootstrap samples; LL – lower limit; UL – upper limit; CI – Confident interval; C1 = pooled no description and non critical vs critical, C2 = non critical vs no description

Table 3.5.*Indirect Effects of Condition on Luso-Tropicalism via Collective Guilt*

					R ²
Model 1	Outcome: Collective guilt				.01
	Coeff.	SE	<i>t</i>	<i>p</i>	
C1	-.001	.11	-.01	.99	
C2	-.20	.17	-1.17	.24	
Model 2	Outcome: Luso-Tropicalism				.10
	Coeff.	SE	<i>t</i>	<i>p</i>	
C1	.13	.07	1.80	.07	
C2	.05	.10	.55	.59	
Collective guilt	-.18	.06	.53	.001	
<i>Bootstrapping results for indirect effects</i>					
	Effect	SE	LL 95% CI	UL 95% CI	
Indirect effect of C1 on lusotropicalism via collective guilt	.00	.02	-.04	.04	
Indirect effect of C2 on lusotropicalism via collective guilt	-.01	.02	-.05	.03	

Unstandardized regression coefficients are reported. 5000 bootstrap samples; LL – lower limit; UL – upper limit; CI – Confident interval; C1 = pooled no description and non-critical vs critical, C2 = non critical vs no description

3.2.4 The Moderators: Collective Narcissism and Ingroup Satisfaction

We conducted additional exploratory moderated mediation analyses to explore whether the indirect effect of condition on luso-tropicalism via the proposed mediators, historical defensiveness, collective guilt, moral shame, and group empathy, varied depending on participants' levels of ingroup satisfaction or collective narcissism.

To test this, we ran two moderated mediation models using PROCESS Model 58 (Hayes, 2022). In both models, the independent variable was contrast-coded as in previous analyses (C1: critical condition vs. pooled non-critical and control; C2: non-critical vs. no description). The contrast of interest was C1. The four mediators were included in parallel, and either ingroup satisfaction or collective narcissism was entered as a moderator on both the a-paths (from condition to mediators) and the b-paths (from mediators to luso-tropicalism).

The results from the model with ingroup satisfaction as moderator indicated only one significant interaction between condition and ingroup satisfaction for collective guilt, a marginal interaction, approaching significance for moral shame and no significant effects for historical defensiveness and empathy (Table 3.6). The interaction between C1 and ingroup

satisfaction significantly predicted collective guilt ($b = -.20$, $SE = .09$, $p = .03$), suggesting that individuals high in ingroup satisfaction reported less collective guilt in the critical condition compared to the pooled control and non-critical conditions. However, there were no significant interactions between ingroup satisfaction and any of the mediators in predicting luso-tropicalism (all $ps > .05$; see Table 3.6). Similarly, none of the conditional indirect effects were significant at low, average, or high levels of ingroup satisfaction, as all corresponding bootstrap confidence intervals included zero. These findings suggest that while ingroup satisfaction moderated the direct effect of condition on collective guilt and marginally on moral shame (a-path), it did not significantly moderate the overall indirect effect of condition on luso-tropicalism via this mediator. Still, ingroup satisfaction was significantly and positively related to historical defensiveness and luso-tropicalism and negatively related to moral shame.

When collective narcissism was entered as the moderator (Table 3.7), we observed a significant interaction between C1 and collective narcissism on moral shame ($b = -.20$, $SE = .10$, $p = .043$). This indicates that the effect of the critical condition on moral shame was contingent on levels of collective narcissism: specifically, individuals higher in collective narcissism reported less moral shame in response to the critical artwork relative to pooled no description and non-critical. No significant interactions were found for C1 and collective narcissism on historical defensiveness, collective guilt, or group empathy, as well as between collective narcissism and each mediator on luso-tropicalism (all $ps > .05$).

However, despite the significant moderation on the a-path for moral shame, none of the conditional indirect effects of C1 on luso-tropicalism were statistically significant at low, average, or high levels of collective narcissism, as all 95% confidence intervals included zero. Therefore, although collective narcissism moderated the association between C1 and moral shame, it did not yield a significant moderated mediation effect on luso-tropicalist beliefs. Finally, collective narcissism emerged as a significant predictor of all mediators (marginally for guilt).

Table 3.6.*Moderated Mediation Analyses Ingroup Satisfaction*

					R ²
Model 1	Outcome: Historical Defensiveness				.09
	Coeff.	SE	<i>t</i>	<i>p</i>	
C1	.47	.33	1.40	.16	
Ingroup Satisfaction	.26	.08	3.11	.00	
C1 x Ingroup Satisfaction	-.07	.06	-1.20	.23	
	Outcome: Moral Shame				.09
C1	.95	.51	1.86	.06	
Ingroup Satisfaction	-.34	.13	-2.66	.01	
C1 x Ingroup Satisfaction	-.18	.10	-1.87	.06	
	Outcome: Collective Guilt				.07
C1	1.12	.50	2.25	.03	
Ingroup Satisfaction	-.23	.12	-1.83	.07	
C1 x Ingroup Satisfaction	-.20	.09	-2.21	.03	
	Outcome: Group Empathy				.00
C1	.03	.26	.10	.92	
Ingroup Satisfaction	.05	.06	.77	.44	
C1 x Ingroup Satisfaction	-.01	.05	-.13	.90	
Model 2	Outcome: Luso-Tropicalism				.49
	Coeff.	SE	<i>t</i>	<i>p</i>	
C1	.01	.06	.23	.82	
Historical Defensiveness	.82	.31	2.59	.01	
Moral Shame	-.02	.40	-.07	.96	
Collective Guilt	.04	.35	.10	.92	
Group Empathy	.26	.43	.60	.55	
Ingroup Satisfaction	.90	.47	1.94	.05	
IS x Historical Defensiveness	-.06	.06	-1.11	.27	
IS x Moral Shame	-.00	.07	-.06	.95	
IS x Collective Guilt	-.00	.06	-.05	.96	
IS x Group Empathy	-.06	.08	-.74	.46	
	<i>Conditional Indirect Effects</i>				
	Effect	SE	LL 95% CI	UL 95% CI	
Historical Defensiveness					
Low Ingroup Satisfaction (-1SD)	.08	.05	-.02	.21	
High Ingroup Satisfaction (+1SD)	-.01	.05	-.12	.06	

Moral Shame				
Low Ingroup Satisfaction (-1SD)	-.01	.03	-.07	.05
High Ingroup Satisfaction (+1SD)	.01	.03	-.05	.08
Collective Guilt				
Low Ingroup Satisfaction (-1SD)	.00	.03	-.04	.08
High Ingroup Satisfaction (+1SD)	-.00	.03	-.05	.07
Group Empathy				
Low Ingroup Satisfaction (-1SD)	.00	.01	-.02	.04
High Ingroup Satisfaction (+1SD)	.00	.03	-.07	.04

Unstandardized regression coefficients are reported. 5000 bootstrap samples; LL – lower limit; UL – upper limit; CI – Confident interval; C1 = pooled no description and non critical representation vs critical representation.

Note. IS= ingroup satisfaction

Table 3.7.*Moderated Mediation Analyses Collective Narcissism*

					R ²
Model 1	Outcome: Historical Defensiveness				.22
	Coeff.	SE	<i>t</i>	<i>p</i>	
C1	-.10	.18	-.56	.58	
Collective Narcissism	.47	.08	5.67	.00	
C1 x Collective Narcissism	.04	.06	.75	.45	
	Outcome: Moral Shame				.09
C1	.60	.30	2.01	.05	
Collective Narcissism	-.36	.13	-2.70	.01	
C1 x Collective Narcissism	-.20	.10	-2.04	.04	
	Outcome: Collective Guilt				.04
C1	.40	.30	1.36	.18	
Collective Narcissism	-.25	.13	-1.91	.06	
C1 x Collective Narcissism	-.12	.09	-1.26	.21	
	Outcome: Group Empathy				.03
C1	-.01	.15	-.10	.93	
Collective Narcissism	-.13	.07	-2.04	.04	
C1 x Collective Narcissism	.01	.05	.27	.78	
Model 2	Outcome: Luso-Tropicalism				.48
	Coeff.	SE	<i>t</i>	<i>p</i>	
C1	.02	.06	.31	.76	
Historical Defensiveness	.60	.25	2.37	.02	
Moral Shame	-.14	.20	-.67	.50	
Collective Guilt	.01	.19	-.06	.95	
Group Empathy	.46	.32	1.41	.16	
Collective Narcissism	1.41	.68	1.69	.09	
CN x Historical Defensiveness	-.05	.07	-.75	.46	
CN x Moral Shame	.01	.06	.18	.86	
CN x Collective Guilt	.01	.06	.21	.83	
CN x Group Empathy	-.12	.10	-1.26	.21	

Conditional Indirect Effects

	Effect	SE	LL 95% CI	UL 95% CI
Historical Defensiveness				

Low Collective Narcissism (-1SD)	-.01	.04	-.09	.06
High Collective Narcissism (+1SD)	.03	.04	-.04	.12
Moral Shame				
Low Collective Narcissism (-1SD)	-.03	.03	-.11	.03
High Collective Narcissism (+1SD)	.02	.04	-.05	.11
Collective Guilt				
Low Collective Narcissism (-1SD)	.00	.03	-.04	.07
High Collective Narcissism (+1SD)	-.01	.02	-.05	.05
Group Empathy				
Low Collective Narcissism (-1SD)	.00	.02	-.03	.07
High Collective Narcissism (+1SD)	-.01	.02	-.04	.04

Unstandardized regression coefficients are reported. 5000 bootstrap samples; LL – lower limit; UL – upper limit; CI – Confident interval; C1 = pooled no description and non critical representation vs critical representation.

Note. CN= collective narcissism

3.2.5 Exploratory Mediation with Ingroup Positivity Variables

Finally, considering the lack of significant effects for the proposed mediators and the fact that the assessment of both moderators was done after the manipulation, which could have affected them, we explored whether collective narcissism and ingroup satisfaction could mediate the effect of condition on luso-tropicalism. This allowed us to explore the role of broader ingroup positivity processes in shaping luso-tropicalist beliefs, beyond the four original affective mediators.

We conducted an exploratory multiple mediation analysis using PROCESS Model 4 (Hayes, 2022), with collective narcissism and ingroup satisfaction entered as parallel mediators. The independent variable was contrast-coded as in previous analyses (C2, and C1 was the contrast of interest: critical condition vs. pooled non-critical and control).

The critical condition (vs pooled non-critical and control) significantly predicted higher levels of collective narcissism ($b = 0.19$, $SE = 0.07$, $p = .010$) and marginally higher ingroup satisfaction ($b = 0.15$, $SE = 0.07$, $p = .051$). Both mediators were independently associated with increased luso-tropicalist beliefs (collective narcissism: $b = 0.43$, $p < .001$; ingroup satisfaction: $b = 0.32$, $p < .001$). The indirect effect of C1 on luso-tropicalism was significant through collective narcissism (indirect effect = 0.08, 95% CI [0.02, 0.16]) and through ingroup satisfaction (indirect effect = 0.05, 95% CI [0.002, 0.11]), indicating that both mediators contributed uniquely to the outcome.

CHAPTER 4

Discussion

We are shaped by narratives and representations of the past (Jovchelovitch, 2012). Narrating the past is more than a chronological list of events; it is an interpretive process that produces multiple, often competing, accounts of the same episode (Rosenzweig & Thelen, 1998). Those who tell history exercise symbolic power, as they can shape social hierarchies (Liu et al., 2014), define national identities, and influence everyday opinion (Rosenzweig & Thelen, 1998).

In Portugal, narratives of empire circulate through textbooks, museums, monuments, and visual culture (Valentim & Miguel, 2018). They often converge on a luso-tropicalist template (Valentim & Miguel, 2018; Ribeiro, 2022; Lovegrove & Machaqueiro, 2024), a storyline that presents colonial encounters as culturally harmonious and civilizing (Freyre, 1933). Heritage is one way in which people tell and preserve their history, creating messages that serve as a lens for interpreting themselves and the surrounding world (Hwang, 2025). This includes representations, especially artistic forms such as colonial paintings and monuments that remain visible in Portugal today, as highlighted by the growing literature in anthropology (Roque, 2020; Wali & Collins, 2023) and museology (Chuva, 2020; Maranda, 2021).

In line with this background, the present study investigated whether critical representations of colonial images, compared with non-critical or no-description conditions, would reduce endorsement of luso-tropicalism; whether any effects would occur indirectly through historical defensiveness, moral shame, group empathy, and collective guilt; and whether dispositional ingroup positivity, namely ingroup satisfaction, and collective narcissism, would moderate these effects.

Overall, results did not support the hypotheses. Four main findings emerged. First, in line with the hypothesised, exposure to a critical historical representation produced only a marginal reduction in luso-tropicalist endorsement, while the non-critical condition resembled the no-description condition, suggesting that the colonial artwork itself may activate a similar schema. Second, none of the predicted indirect effects via historical defensiveness, moral shame, collective guilt, or group empathy emerged. Indeed, the manipulation did not reliably shift these mediators, even though each was related to luso-tropicalism in the expected directions, except for moral shame, which resulted in the opposite direction. Third, partially in line with the expected, ingroup positivity shaped emotional responses: in the critical condition, higher ingroup satisfaction was associated with lower collective guilt, and higher collective narcissism with lower moral shame; however, these interactions did not translate into

conditional indirect effects on luso-tropicalism. Fourth, in a mediating exploratory model, the critical condition increased collective narcissism and, marginally, ingroup satisfaction; and both predicted higher luso-tropicalism, yielding significant indirect effects despite a null total effect.

4.1. Interpreting the Findings

In what follows, we discuss each result and consider its implications for the present framework and the broader literature, while acknowledging that post hoc sensitivity analyses indicated limited statistical sensitivity to indirect and conditional indirect effects.

4.1.1. Direct Effects of Critical Representation on Luso-Tropicalism

The manipulation produced only a marginal effect on luso-tropicalism, not reaching conventional significance levels. However, beyond statistical power, we can also speculate about more theoretically driven factors. A coherent explanation is that luso-tropicalism functions as a social representation (Moscovici, 1981), anchored in ingroup meanings and tied to stable psychosocial variables such as national identity and perceived historical continuity (Valentim & Heleno, 2018). Once anchored and rehearsed across institutions, such representations resist brief, one-shot interventions; even a well-designed manipulation may be insufficient in both dose and duration to shift endorsement. This interpretation accords with classic minority-influence dynamics: change typically requires time, consistency, and repeated exposure before conversion is observable (Crano & Chen, 1998). Descriptive results reinforce this view. The non-critical and no-description conditions tracked each other closely, indicating that mere exposure to a colonial artwork can activate the same interpretive schema as viewing it with a description that frames the Portuguese colonial past as favourable. In practice, the artwork itself is read in light of the prevailing historical representation, here, a colonial one.

In the Portuguese context, where curricular materials have long highlighted a post-imperial narrative that presents colonial history as culturally harmonious (Valentim & Miguel, 2018), this background likely shaped how participants ascribed meaning to the artwork, helping to explain why the non-critical description did not differ from no description and why the critical representation produced only a marginal effect. These findings carry implications for heritage studies: colonial artworks can operate as a psychological scaffold for the status quo by anchoring familiar narratives, guiding interpretation, and limiting alternative readings. Through everyday encounters with monuments, exhibitions, and curricula, such practices may help reproduce enduring power dynamics even in the absence of explicit intent.

4.1.2. Mediated Pathways via Defensiveness, Shame, Empathy, and Guilt

As discussed above, considering luso-tropicalism as a social representation (Valentim & Heleno, 2018) could help explain why none of the hypothesized mediations reached significance. Social representations are not just bundles of attitudes; they are anchored in identity and normative fields, objectified in public culture, and organize everyday sense-making (Moscovici, 1984), which makes them resistant to change through minimal priming. In Portugal, in fact, luso-tropicalism is specifically anchored in traditional nationalism and tied to patterns of prejudice, functioning as a common-sense “charter” (Liu & Hilton, 2005) for interpreting intergroup relations, as shown by Valentim & Heleno (2018).

A central expectation was that exposure to a critical representation of Portuguese colonialism would increase historical defensiveness, which, in turn, would enhance luso-tropicalist endorsement. The data only partly supported this proposal. The manipulation did not reliably increase defensiveness, and its indirect effect was absent; yet historical defensiveness showed a positive association with luso-tropicalism. This pattern indicates that when people feel defensive, they’re more likely to lean on luso-tropicalist ideas.

Conceptually, historical defensiveness functions as identity-protective regulation under historical threat: it minimizes ingroup wrongdoing, reframes harm as ambiguous or justified, emphasizes national virtues, or “closes” the past to move forward (Bilewicz, 2016). Luso-tropicalism offers an off-the-shelf narrative that accomplishes a similar goal by casting the empire as culturally harmonious and civilizing, thereby safeguarding a positive national self-image (Valentim & Heleno, 2018; Araújo & Maeso, 2012, 2015). It is therefore coherent that individuals who are more defensively oriented also endorse luso-tropicalism more strongly, the very association captured by our significant path *b*.

Why, then, did the manipulation fail to move defensiveness (the weak path *a*)? Two features of the representational context are likely relevant. First, in settings where national pasts are long “anchored” and “objectified” in public culture, textbooks, museums, monuments, brief, one-shot exposure rarely unseats entrenched meanings (Liu & Hilton, 2005; Liu et al., 2014). Second, the specific form of defensiveness we tap into might overlap with “historical closure,” which tends to be relatively stable in perpetrator groups and not easily activated by minimal cues (Kazarovytska & Imhoff, 2022). In the Portuguese case, decades-long public narratives further consolidate these meanings, making short critical captions especially unlikely to elicit measurable increases in defensiveness (Araújo & Maeso, 2012, 2015).

Even without a mediated effect, the significant path b is theoretically informative. It identifies historical defensiveness as a psychologically proximal correlate of luso-tropicalism: when people are motivated to defend the moral image of the national ingroup, the luso-tropicalist narrative becomes more attractive and cognitively available.

Similarly, the indirect effect of critical representations on luso-tropicalism via collective guilt was not supported, although the association between guilt and luso-tropicalism (path b) was significant and in the expected direction: higher levels of guilt were associated with lower endorsement of luso-tropicalism.

This absence of indirect effect is consistent with work showing that guilt can mobilize reparative intentions without reshaping deeper social representations (Pérez, Moscovici & Chulvi, 2007; Pérez & Molpeceres, 2018). Applied here, that feeling does not necessarily unseat a well-anchored luso-tropicalist representation. In a representational field long stabilized by schooling, heritage, and public discourse, guilt may coexist with, or momentarily push against, canonical meanings without reconfiguring them.

Moreover, discussing the absence of significance on path a , it is pertinent to note that appraising past harms as temporally distant, uncontrollable, or irreparable attenuates perceived responsibility and the instrumental value of guilt, thereby reducing the likelihood that brief reminders will elicit collective guilt (Wohl et al., 2006).

Regarding group empathy, despite the absence of indirect effect, empathy was negatively associated with luso-tropicalism. This pattern is consistent with the construct's profile in the literature: group empathy, an other-oriented, socially situated concern for the suffering of an outgroup, predicts lower prejudice and greater support for inclusive, justice-oriented policies (Sirin et al., 2016), and in post-atrocity contexts it tracks acknowledgment of ingroup responsibility and receptivity to reconciliatory actions (Čehajić, Brown, & González, 2009).

The non-significant first-stage (a -path) is attributable to the relative stability of group empathy as a socialized disposition (Sirin et al., 2016). Moreover, an artwork accompanied by a brief caption signals critique without affording vivid perspectival access (e.g., victim voice, concrete suffering), making a single exposure unlikely to upregulate empathic concern (Stavrova & Meckel, 2017).

Concerning moral shame, as for the other mediators, the hypothesized indirect effect was not significant. The non-significant a -path is consistent with the view that value-focused self-implication requires sustained reflection and dialogic scaffolding, not brief exposure (Westerlund, 2022), so one-shot interventions are unlikely to heighten moral shame.

Moreover, the association of moral shame and luso-tropicalism (*b*-path) ran in the opposite direction than expected: higher moral shame predicted lower endorsement of luso-tropicalism. Although a line of research reviewed here suggests that the motivational consequences of moral shame do not necessarily promote constructive engagement (Schamader & Lickel, 2006), our findings accord with another body of work indicating that moral, value-focused shame, distinct from image-focused shame and from guilt, predicts less defensive responding and more openness to acknowledging wrongdoing (e.g., support for unrelated minorities, or in this case, less endorsement of luso-tropicalism) (Rees et al., 2013). Rees and colleagues (2013) distinguish moral shame, an inward, value-based self-assessment following in-group transgression, from image shame, which is oriented toward reputation management, and from guilt, which is action-focused and reparative. Through structural equation models, they show that moral shame uniquely predicts more favorable out-group orientations (e.g., lower social distance, greater support for unrelated minorities), whereas image shame predicts the opposite (higher social distance).

4.1.3. Ingroup Positivity as Moderator

The evidence from our moderated mediation analysis reinforces the upon described interpretation about moral shame. Among participants higher in collective narcissism, the critical frame of the colonial past reduced moral shame. This pattern is consistent with motivated protection of a glorified ingroup image: criticism is reappraised as an attack, dampening the inward-looking, value-based emotion that could enable representational change. It also echoes the distinction documented by Rees and colleagues (2013): cues experienced as external shaming tend to elicit image management rather than moral self-implication, with downstream consequences that are neutral or even adverse for intergroup outcomes (Rees et al., 2013). Still, the conditional effect of critical representation on luso-tropicalism via moral shame was not significant. In short, our data revealed the predicted association between higher moral shame and lower endorsement of luso-tropicalism, and, among individuals high in collective narcissism, a critical frame rather than an increase or decrease in shame, in a context where the luso-tropicalist narrative is firmly rooted as social representation.

Likewise, in the case of collective guilt, the results showed that ingroup positivity moderated the direct effect of historical representations. Among participants higher in ingroup satisfaction, critical content dampened guilt. In essence, people who feel good about their group tend to protect that positive view: they reinterpret the critical message (for example, by downplaying responsibility or harm, or by highlighting redeeming aspects), so it feels less self-

implicating, and guilt is reduced (Miron et al., 2010). Yet, the conditional indirect effect on luso-tropicalism was not significant. As the literature suggests, a single brief exposure might be insufficient to overcome identity defenses and an entrenched representational backdrop; shifting core narratives typically requires time, repeated contact, and dialogic engagement (Crano & Chen, 1998).

4.1.4. Exploratory Mediation

Lastly, considering the lack of support for many of the hypothesized effects, we explored alternative models, specifically the potential impact of historical representations on ingroup positivity, as previous research showed that these are triggered by threats to the group identity (e.g., Guerra et al., 2025). Exposure to a critical representation increased collective narcissism and, marginally, ingroup satisfaction, which in turn predicted higher endorsement of luso-tropicalism, yielding significant indirect effects. Surprisingly, the two forms of ingroup positivity moved in the same direction: more collective narcissism and more ingroup satisfaction were each associated with higher endorsement of luso-tropicalism. This pattern runs counter to the usual expectation that defensive entitlement (collective narcissism) and secure pride (ingroup satisfaction) should diverge in their implications for how people engage with critical representations of the ingroup (Golec de Zavala et al., 2009; Leach et al., 2008). In the Portuguese context, luso-tropicalism functions as a widely shared, morally flattering representation of the colonial past (Valentim & Heleno, 2018). Because it presents the imperial past as culturally harmonious, endorsing it feels consistent with a moral national identity (Effron, 2014). Under such conditions, secure pride (ingroup satisfaction) does not necessarily promote openness to critique, as the literature would predict (Leach et al., 2008); it can validate the dominant narrative. When available, identity-congruent meaning is luso-tropicalist; both defensive entitlement and secure pride can converge on the same representational endpoint. Additionally, the critical representation likely signaled evaluative threat. Meta-analytic work on social-evaluative threat shows that contexts in which the self, or a valued collective, is subject to negative judgment elicit stronger stress and self-conscious emotions than comparable non-evaluative stressors, increasing the likelihood of defensive regulation (Dickerson, 2008). In this case, measured after exposure, collective narcissism can rise as a protective response to perceived disrespect, and ingroup satisfaction can also rise as a short-term “rally-round-the-flag” affirmation (Baum, 2002). Although theoretically distinct, both processes stabilize a positive group image; when the interpretive default is luso-tropicalist, they channel toward greater endorsement of that representation. This helps explain why we observe significant (or

marginal) indirect paths via ingroup-positivity variables even when the total effect of the manipulation is small or null.

Finally, divergence between secure pride and defensive entitlement may require clearer, non-assimilable evidence of wrongdoing and deeper processing. With brief exposure, even high ingroup satisfaction may default to the status-quo narrative; with extended reflection (e.g., guided discussion or writing), secure pride may instead facilitate acknowledgment and differentiation from luso-tropicalist claims. In short, the depth and unambiguity of the critical information could moderate whether ingroup satisfaction functions as a buffer against, or a conduit for, status-quo representations.

In sum, the mediation pattern suggests that brief critical framing can inadvertently activate identity-protective and identity-affirming processes that converge on luso-tropicalism.

4.2. Limitations and Future Directions

As with any empirical investigation, the present study is subject to several limitations that should be considered when interpreting the findings. First, although a priori power analyses indicated that a substantially larger sample would have been required to detect the expected effects with adequate statistical power, the final sample size was considerably smaller than the target. This reduced statistical sensitivity may have limited the ability to detect small-to-moderate effects, particularly in the mediation models, where statistical power tends to be lower. Consequently, some non-significant results should be interpreted with caution, as they may reflect insufficient statistical sensitivity rather than the true absence of an effect.

Our sample had a relatively balanced distribution in terms of gender and age; however, the overall demographic profile limits the generalizability of the results. Participants were predominantly highly educated, and while higher education levels are often associated with lower expressions of racial prejudice and greater historical awareness (DiAngelo, 2019), it is important to recognize that systemic racism also shapes access to higher education, student experiences, and faculty perspectives (Barber et al., 2020). Therefore, despite the potential benefits of such a sample in terms of critical engagement with historical representations, this characteristic does not reflect the broader Portuguese population and limits the generalizability of the findings. In addition, while the sample showed some diversity in terms of gender and age, other key sociodemographic factors were not assessed. In particular, the study did not collect information regarding participants' geographical location, specifically whether they resided in urban or rural areas. This is a relevant limitation, as prior research indicates that

public attitudes in rural Portuguese regions often differ substantially from those in urban centers (Teixeira & Pereira, 2011). Future research should therefore aim to include more geographically and educationally diverse participants to ensure a more inclusive and representative understanding of how historical representations are received across Portugal's varied social contexts.

Secondly, the study did not assess participants' prior exposure to art or their frequency of museum visits. This omission limits our ability to understand how familiarity with artistic content, or lack thereof, might have moderated the effects of representation framing. Moreover, the study did not differentiate between distinct types of artistic contexts, such as public art (e.g., monuments and statues) and institutionalized art displayed in museums. These formats differ not only in terms of physical accessibility and symbolic function but also in how they position the viewer in relation to history and identity. Public art, embedded within the quotidian landscape of urban environments, frequently serves as a vehicle for ideological narratives associated with national identity or collective memory, often presented without accompanying critical discourse (Sadowski, 2024). Conversely, museum-based art is typically presented within curated, interpretative frameworks that may invite more reflective or educational engagement. However, museums themselves are not neutral spaces. Their physical context, spatial layout, and location can actively shape racial meaning-making and, at times, reinforce dominant representations and structures of white supremacy (Dominguez et al., 2020). Ignoring these distinctions by collapsing all artistic contexts into a single category may have obscured key contextual effects. Future research should therefore seek to disentangle how different artistic settings, and the institutions that house them, mediate the reception and impact of historical representations, particularly about colonial legacies.

Another limitation concerns the specificity and scope of the materials used. Although the selected artworks were carefully chosen to reflect dominant colonial representations, they did not include perspectives from formerly colonized populations or works created by artists from those regions. Including such counter-representations would allow for a more comprehensive understanding of how different historical lenses influence intergroup attitudes. Likewise, while the study investigated responses to visual representations, it did not examine the long-term impact of such exposure on behavior or beliefs. Longitudinal research would be useful to determine whether brief encounters with historical representations have enduring effects on social representations such as luso-tropicalism.

This investigation relies on self-reported measures, which can introduce nontrivial threats to validity, including social desirability bias and related response distortions. Such

tendencies may be particularly pronounced in contexts involving colonial history, where normative expectations and political sensitivities can shape reporting behavior (Quinio & Lam, 2021).

Finally, despite the above discussed limitations, this study contributes to a growing body of literature questioning the enduring role of luso-tropicalism in Portuguese collective memory. Despite the end of the colonial empire and the fall of the dictatorship in 1974, luso-tropicalist ideologies continue to permeate cultural representations, legitimizing national exceptionalism and delaying critical engagement with historical injustices (Vala, 2008). Encouragingly, this ideology is now receiving sustained scholarly and public scrutiny. European initiatives such as the Horizon-Europe project “CONCILIARE” (EU Funding & Tenders Portal, 2022) explicitly aim to illuminate how cultural heritage is continually created, contested, and re-interpreted, and to share that dynamic vision with citizens through evidence-based, small-scale pilots across diverse settings.

Future research on cultural heritage and its effects on social representations should adopt explicitly intersectional designs that recognize the complex interplay of social, cultural, political, and economic factors shaping heritage practices and meanings (Hart, 2020). Traditional, expert-driven models are increasingly inadequate because they often overlook heterogeneous experiences, values, and power relations, particularly among communities historically marginalized or excluded from heritage decision-making (Harrison, 2012). Intersectional and critical approaches, therefore, emphasize meaningful community participation, the recognition of multiple knowledge systems, and systematic scrutiny of how heritage may both reproduce and contest social inequalities (Kryder-Reid, 2018). This orientation is reinforced by contributions from anthropology, psychology, urban planning, and museum studies, which collectively address issues such as racism, inequality, and the impacts of globalization (Watson, 2018). Overall, adopting intersectional frameworks allows heritage studies to better reflect the realities of contemporary societies and to respond to pressing global challenges.

4.3. Conclusion

By investigating the causal pathway between artistic historical representations of colonialism and luso-tropicalism, testing possible mediation by historical defensiveness, collective guilt, moral shame, and group empathy, and exploring the moderating role of ingroup-positivity variables, and subsequently the mediating roles of collective narcissism and ingroup

satisfaction, the present research adds useful insights to the study of colonial representations and the implication of artistic heritage in social relations. The findings show that different descriptions of the same historical artwork do not change endorsement of luso-tropicalism significantly. However, the mere presentation of a colonial artwork produced a pattern similar to the exposure to the same artwork accompanied by a description that casts Portuguese colonialism in a favourable light, suggesting that the image itself can cue the prevailing interpretive schema.

We also respond to calls to examine the development of luso-tropicalism in Portugal and the role that representations of colonial heritage may play in intergroup relations.

Although historical defensiveness, moral shame, collective guilt, and group empathy did not emerge as significant underlying processes of the impact on historical representations, all four variables were related to luso-tropicalism in the expected directions. Ingroup positivity emerged both as a factor that shaped the impact of critical historical representations on luso-tropicalism, as well as a factor that is itself shaped by critical historical representations.

Reliability considerations (e.g., brief exposure and limited power) should warrant caution in interpretation, and we encourage future research to continue testing luso-tropicalism and intergroup processes in experimental settings. In sum, despite its limitations, this study contributes to a timely and growing literature that examines prominent representations of colonialism, the role of artistic heritage, and the enduring hierarchies born of colonialism that continue to disadvantage marginalized groups.

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Annex A – Informed Consent

O presente estudo surge no âmbito de um projeto de investigação a decorrer no Iscte-Instituto Universitário de Lisboa.

O estudo tem como objetivo explorar como a exposição a diferentes obras de arte pode influenciar a concentração das pessoas. O estudo é realizado por Carola Garelli (cgiaa1@iscte-iul.pt) e supervisionado cientificamente pela Dr. Rita Guerra (ana_rita_guerra@iscte-iul.pt), que poderá contactar caso pretenda esclarecer alguma dúvida ou partilhar algum comentário.

A sua participação no estudo, que será muito valorizada pois irá contribuir para o avanço do conhecimento neste domínio da ciência, consiste em ver um pequeno vídeo sobre obras de arte e responder a algumas perguntas. O estudo demorará menos de 15 minutos. Não existem riscos significativos expectáveis associados à participação no estudo. A participação no estudo é estritamente voluntária: pode escolher livremente participar ou não participar. Se tiver escolhido participar, pode interromper a participação em qualquer momento sem ter de prestar qualquer justificação.

Para além de voluntária, a participação é também anónima e confidencial. Os dados obtidos destinam-se apenas a tratamento estatístico e nenhuma resposta será analisada ou reportada individualmente. Em nenhum momento do estudo precisa de se identificar.

Declaro ter compreendido os objetivos de quanto me foi proposto e explicado pelo/a investigador/a, ter-me sido dada oportunidade de fazer todas as perguntas sobre o presente estudo e para todas elas ter obtido resposta esclarecedora.

- ☐ Aceito participar
- ☐ Não aceito participar

Annex B – Debriefing

Muito obrigado/a por ter participado neste estudo.

Estamos geralmente interessados em explorar como diferentes descrições de obras de arte podem influenciar a forma como as pessoas pensam e se comportam em relação aos outros. Especificamente, neste estudo examinámos se ser exposto a obras de arte colonial portuguesa e a breves descrições dessas obras, umas positivas outras negativas, afecta as atitudes das pessoas em relação ao seu país e a grupos minoritários em geral. Para tal, utilizámos um procedimento comum na investigação psicológica, onde alguns participantes são distribuídos aleatoriamente de forma a verem diferentes informações.

Neste caso, algumas pessoas participantes foram expostas a uma obra de arte com uma representação positiva da história colonial portuguesa, outras foram expostas a uma imagem com uma representação negativa da história colonial portuguesa, e outras um texto e imagem neutros.

Reforçamos os dados de contacto que pode utilizar caso deseje colocar uma dúvida, partilhar algum comentário, ou assinalar a sua intenção de receber informação sobre os principais resultados e conclusões do estudo: Carola Garelli (cgiaa1@iscte-iul.pt), Rita Guerra (ana_rita_guerra@iscte-iul.pt)

Se tiver interesse em aceder a mais informação sobre o tema do estudo, pode ainda consultar as seguintes fontes:

<https://www.sciencedirect.com/science/article/abs/pii/S0147176716302644>

<https://www.sciencedirect.com/science/article/abs/pii/S0147176717303887>

<https://library.oapen.org/bitstream/handle/20.500.12657/31665/1/626356.pdf#page=169>

Uma vez mais, obrigado pela sua participação.

Annex C – Neutral Condition

“O Lago das Ninféias, Harmonia Verde”, Claude Monet (1899). The National Gallery, Londres.

Giverny, França. Na opinião de Monet, a sua maior obra de arte, não era um quadro, mas sim os belos jardins que o pintor cultivou na sua residência em Giverny. Na obra “O Lago das Ninféias, Harmonia Verde”, a ponte, projetada por Monet, mostra a influência da arte japonesa no seu trabalho. Um raio de luz sobre a ponte ilumina o lado direito em verde pálido, contrastando com o verde mais escuro que predomina na peça. A parte inferior das ninféias é vermelho escuro, a mesma cor que Monet usou para assinar o quadro.

“Torre inclinada de Pisa”, Bonanno Pisano Diotisalvi (1174). Itália.

Foram necessárias 3 fases e 177 anos para construir a Torre de Pisa. 1173-1178: O arquiteto Bonanno Pisano iniciou a construção, mas com a edificação do terceiro andar a torre inclinou aproximadamente 5 cm. 1278: 100 anos depois, Giovanni di Simone retomou a construção da torre, tentando compensar a inclinação. Construiu 4 andares, mas a inclinação não melhorou. 1835: O arquiteto Alessandro Gherardesca realizou a primeira restauração, removendo o terreno lamacento e substituindo-o por uma base de mármore. Isto provocou uma nova inclinação e, em 1918 o desvio atingiu os 5,10 metros. Até 1990, a inclinação da torre continuou a aumentar entre 1 e 1,2 mm. por ano.

Annex D – No Description Condition

“Fundação da Cidade de São Paulo”, Oscar Pereira da Silva (1909). Museu do Ipiranga, São Paulo.

“Padrão dos Descobrimentos”, Cottinelli Telmo e Leopoldo De Almeida (1940 primeira versão, 1960 segunda versão). Lisboa.

Annex E – Critical Condition

“*Fundação da Cidade de São Paulo*”, Oscar Pereira da Silva (1909). Museu do Ipiranga, São Paulo.

25 de Janeiro 1554. Missionários jesuítas fixaram-se num planalto, Piratininga, e fundaram um colégio destinado à conversão forçada das populações indígenas ao cristianismo. Deram-lhe o nome de S. Paulo, por ser o dia dedicado ao apóstolo com esse nome.

Não obstante a narrativa comum acerca do bom acolhimento dado pelos líderes locais à presença portuguesa e à sua abertura à conversão ao catolicismo, é importante reconhecer que nem sempre foi o caso. A colonização envolveu frequentemente relações desiguais de poder, e a conversão ao cristianismo ocorreu muitas vezes sob coerção.

A miscigenação não foi uma escolha livre, refletindo a dominação dos portugueses e a exploração das populações indígenas. Apesar da fundação da cidade de São Paulo ter sido descrita como pacífica e consensual, é essencial reconhecer as complexidades e tensões envolvidas no processo de colonização e conversão religiosa na região.

“*Padrão dos Descobrimentos*”, Cottinelli Telmo e Leopoldo De Almeida (1940 primeira versão, 1960 segunda versão). Lisboa.

A obra representa uma caravela que se faz ao mar, levando na proa o Infante D. Henrique. No lado esquerdo lê-se: *Ao Infante D. Henrique e aos Portugueses que descobriram os caminhos do mar*. As chamadas "descobertas" não se deram de forma pacífica.

Os povos dos territórios colonizados foram subjugados e considerados inferiores pelos colonizadores. Não houve "descobrimento", dado que os locais já estavam habitados, sendo mais correto referir-se à “chegada dos colonizadores”.

É ao Infante D. Henrique que se deve o início do reconhecimento da costa ocidental de África e, assim, o começo do comércio escravagista transatlântico, que perdurou por séculos. O Infante nunca se contentou com as terras colonizadas e escravizadas e ordenou até à morte, que as caravelas continuassem a ir mais além – *usque ad indos* (até à Índia).

Annex F – Non-Critical Condition

“*Fundação da Cidade de São Paulo*”, Oscar Pereira da Silva (1909). Museu do Ipiranga, São Paulo.

25 de Janeiro 1554. Missionários jesuítas fixaram-se num planalto, Piratininga, e fundaram um colégio destinado à evangelização das populações indígenas. Deram-lhe o nome de S. Paulo, por ser o dia dedicado ao apóstolo com esse nome.

A escolha do local prendeu-se com as condições naturais da região, o bom acolhimento dado pelos líderes locais à presença portuguesa e pela sua abertura à conversão ao catolicismo. A fundação da cidade de São Paulo foi pacífica e consensual, decorrente do desejo dos missionários exercerem as suas atividades de forma independente e afastados da influência das autoridades e dos colonos portugueses.

“*Padrão dos Descobrimentos*”, Cottinelli Telmo e Leopoldo De Almeida (1940 primeira versão, 1960 segunda versão). Lisboa.

1940: O Padrão dos Descobrimentos foi erguido para a Exposição do Mundo Português

1960: Neste ano, foi reconstruído em betão

1985: E por fim, inaugurado como o novo Centro Cultural das Descobertas.

A obra representa uma caravela que se faz ao mar, levando na proa o Infante D.

Henrique e alguns dos protagonistas da expansão ultramarina e da cultura da época.

No lado esquerdo lê-se: *Ao Infante D. Henrique e aos Portugueses que descobriram os caminhos do mar*. As iniciativas que levaram à descoberta da Madeira, dos Açores e de Cabo Verde devem-se ao Infante D. Henrique, assim como as primeiras explorações da costa ocidental de África. O Infante nunca se contentou com as terras achadas e ordenou até à morte, que as caravelas continuassem a ir mais além – *usque ad indos* (até à Índia).

Annex G – Demographics

1) Qual é a sua idade (por favor use números para representar anos)?

2) Qual é o nível de educação mais elevado que completou?

- ☐ Ensino Básico (até ao 9º ano)
- ☐ Ensino Secundário (10º ao 12º ano)
- ☐ Bacharelato
- ☐ Licenciatura
- ☐ Pós-graduação/ Grau Avançado (Mestrado, Doutoramento, Pós-Doutoramento)
- ☐ Não sei

3) Qual a sua situação laboral actual?

- ☐ Estudante
- ☐ Desempregado/a
- ☐ Empregado/a
- ☐ Reformado/a
- ☐ Outra

4) Género

- ☐ Mulher
- ☐ Homem
- ☐ Identifico o meu género como (por favor especifique):

- ☐ Prefiro não responder

5) Tem nacionalidade portuguesa?

- ☐ Sim
- ☐ Não (Por favor, indique a sua nacionalidade)

6) Nasceu em Portugal?

- ☐ Sim
- ☐ Não (Por favor, indique o país onde nasceu)

7) Se não nasceu em Portugal, há quanto tempo vive em Portugal (por favor use números para representar anos)?

8) Qual das seguintes descrições se aproxima mais do que sente relativamente ao rendimento actual do seu agregado?

- ☐ O rendimento actual permite viver confortavelmente
- ☐ O rendimento actual dá para viver
- ☐ É difícil viver com o rendimento actual
- ☐ É muito difícil viver com o rendimento actual

9) Em política é costume falar-se de esquerda e direita.

Como é se posicionaria nesta escala, em que 1 representa a posição mais à esquerda e 7 a posição mais à direita?

	Esquerda				Direita			
	1	2	3	4	5	6	7	
Posiciono-me mais à... ()								

Annex H – Luso-Tropicalism

Indique em que medida concorda com cada uma das seguintes afirmações

	Discordo Totalmente (1)	Discordo (2)	Discordo em parte (3)	Nem concordo nem discordo (4)	Concordo em parte (5)	Concordo (6)	Concordo totalmente (7)
Comparando com os outros países europeus, pode dizer-se que em Portugal existe menos racismo.	☐	☐	☐	☐	☐	☐	☐
A história colonial portuguesa caracterizou-se pela integração cultural com os povos colonizados.	☐	☐	☐	☐	☐	☐	☐
As tensões e conflitos entre os portugueses e as pessoas de outras origens são pequenas comparadas com as de outros países.	☐	☐	☐	☐	☐	☐	☐
A história colonial portuguesa caracterizou-se pela mestiçagem com os povos colonizados.	☐	☐	☐	☐	☐	☐	☐
A história colonial portuguesa foi mais pacífica e	☐	☐	☐	☐	☐	☐	☐

benevolente do
que a de outras
potências
coloniais.

De uma forma
geral, a
impressão que
os imigrantes
que vivem em
portugal têm dos
portugueses é
boa.

A colonização
portuguesa não
teve o carácter
opressivo que se
verificou no
caso de outras
nações.

○ ○ ○ ○ ○ ○ ○

○ ○ ○ ○ ○ ○ ○

Annex I – Collective Narcissism

Por favor, pense no seu grupo nacional e indique quanto concorda com as seguintes afirmações.

	Discord o fortemente (1)	Discord o (2)	Discord o em parte (3)	Nem Concor do Nem Discord o (4)	Concord o em parte (5)	Concord o (6)	Concord o fortemente(7)
Os <i>Portugueses</i> merecem um tratamento especial.	☐	☐	☐	☐	☐	☐	☐
Nunca estarei satisfeito/a até que os <i>Portugueses</i> re cebam o reconhecimen to que merecem.	☐	☐	☐	☐	☐	☐	☐
Fico realmente zangado/a quando os outros criticam os <i>Portugueses</i>	☐	☐	☐	☐	☐	☐	☐

Se os
Portugueses
tivessem
“uma voz
importante”
no mundo, o
mundo seria
um lugar
muito melhor.

☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

Poucas
pessoas
parecem
compreender
plenamente a
importância
dos
Portugueses

☐ ☐ ☐ ☐ ☐ ☐ ☐ ☐

Annex J – Ingroup Satisfaction

Indique em que medida concorda com cada uma das seguintes afirmações

	Discordo fortemente (1)	Discordo (2)	Discordo em parte (3)	Não concordo nem discordo (4)	Concordo em parte (5)	Concordo (6)	Concordo fortemente (7)
Estou satisfeito/a por ser português.	☐	☐	☐	☐	☐	☐	☐
Penso que os portugueses têm muito do que se orgulhar.	☐	☐	☐	☐	☐	☐	☐
É bom ser português/a.	☐	☐	☐	☐	☐	☐	☐
Ser português/a faz-me sentir bem	☐	☐	☐	☐	☐	☐	☐

Annex K – Collective Guilt

Indique em que medida concorda com cada uma das seguintes afirmações

	Discord o fortemente (1)	Discord o (2)	Discordo em parte (3)	Não concordo nem discordo o (4)	Concord o em parte (5)	Concord o (6)	Concord o fortemente (7)
Sinto culpa pelos actos negativos que o povo português teve para com outros grupos, durante o colonialismo.	☐	☐	☐	☐	☐	☐	☐
Sinto-me culpado/a pelas coisas negativas que o povo português fez aos povos das antigas colónias.	☐	☐	☐	☐	☐	☐	☐
Sinto-me culpado/a pelos atos cometidos pelos portugueses durante o período colonial.	☐	☐	☐	☐	☐	☐	☐
Devíamos sentir culpa pelo mal que os portugueses causaram a outros povos durante o colonialismo.	☐	☐	☐	☐	☐	☐	☐
Sinto arrependimento por algumas das coisas que o	☐	☐	☐	☐	☐	☐	☐

povo português
fez a outros
grupos durante o
colonialismo.

Sinto-me
arrependido/a
pelas acções
prejudiciais que
os portugueses
tiveram para
com outros
grupos durante o
colonialismo.

Facilmente
consigo sentir
culpa pelos
resultados
negativos que o
povo português
provocou
durante o
período
colonial.

○ ○ ○ ○ ○ ○ ○ ○

○ ○ ○ ○ ○ ○ ○ ○

Annex L – Historical Defensiveness

Utilize a seguinte escala para indicar o seu nível de concordância (ou desacordo) com os seguintes itens.

	Discordo fortemente (1)	Discordo (2)	Discordo em parte (3)	Não concordo nem discordo (4)	Concordo em parte (5)	Concordo (6)	Concordo fortemente (7)
Devemos antes resolver os problemas atuais do que lidar com ocorrências que aconteceram há décadas atrás.	☐	☐	☐	☐	☐	☐	☐
Como sociedade, devemos deixar o passado para trás e concentrar-nos no aqui e agora.	☐	☐	☐	☐	☐	☐	☐
É melhor falar de acontecimentos do presente do que de acontecimentos do passado.	☐	☐	☐	☐	☐	☐	☐
Devemos lidar com os problemas que existem hoje e não com acontecimentos do passado.	☐	☐	☐	☐	☐	☐	☐
Vale a pena, como sociedade, concentrarmos principalmente no presente.	☐	☐	☐	☐	☐	☐	☐

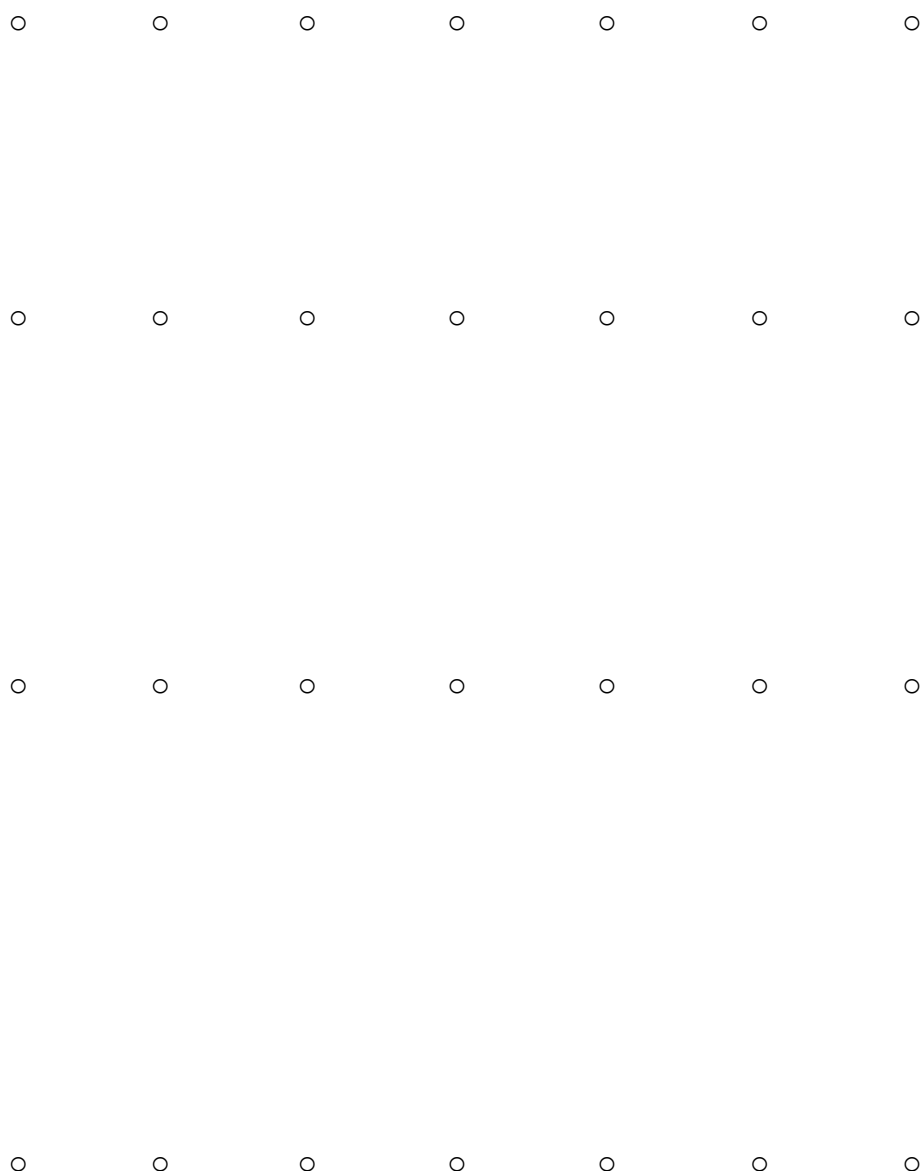
Para nós, como sociedade, o que conta é o presente, não o passado.

Como não se pode mudar o passado, nós, enquanto sociedade, devemos concentrar-nos no futuro.

É importante preservar a memória dos crimes históricos cometidos pelos Portugueses contra as antigas colónias.

É a nossa obrigação como portugueses garantir que os crimes históricos cometidos contra os povos das antigas colónias não serão esquecidos.

Apenas se cada geração estiver disposta a lidar com os crimes históricos cometidos pelos portugueses contra as antigas colónias, cada geração pode aprender com esses crimes.



É necessário um
envolvimento
continuo com os
crimes
cometidos pelos
portugueses
contra as suas
antigas colónias
para assegurar
que a injustiça
não continue do
lado da vítima.

☐ ☐ ☐ ☐ ☐ ☐ ☐

As pessoas das
antigas colónias
deveriam deixar
de se queixar
constantemente
do que Portugal
lhes fez em
tempos antigos.

☐ ☐ ☐ ☐ ☐ ☐ ☐

O povo
português não
deveria ter de
lidar tanto com
os crimes
históricos
cometidos
contra as antigas
colónias.

☐ ☐ ☐ ☐ ☐ ☐ ☐

Estou cansado/a
de ouvir
repetidamente
os crimes
históricos
cometidos por
Portugal contra
as suas antigas
colónias.

☐ ☐ ☐ ☐ ☐ ☐ ☐

Annex M – Moral Shame

Indique em que medida concorda com cada uma das seguintes afirmações

	Discord o fortemente (1)	Discord o (2)	Discordo em parte (3)	Não concordo nem discordo o (4)	Concord o em parte (5)	Concord o (6)	Concord o fortemente (7)
O nosso tratamento das pessoas durante os tempos coloniais faz-me sentir um pouco de vergonha sobre o que significa ser português/a	☐	☐	☐	☐	☐	☐	☐
Sinto vergonha de ser português/a pela forma como tratamos as pessoas durante o colonialismo	☐	☐	☐	☐	☐	☐	☐
Sinto vergonha porque as acções dos portugueses em relação aos povos colonizados durante os tempos coloniais foram imorais	☐	☐	☐	☐	☐	☐	☐

Annex N – Group Empathy

Indique em que medida concorda com cada uma das seguintes afirmações

	Discord o fortemente (1)	Discord o (2)	Discordo em parte (3)	Não concordo nem discordo o (4)	Concord o em parte (5)	Concord o (6)	Concord o fortemente (7)
Preocupo-me frequentemente com pessoas de diferentes origens étnico-raciais que são menos afortunadas do que eu.	☐	☐	☐	☐	☐	☐	☐
Os infortúnios de pessoas de diferentes origens étnico-raciais não costumam perturbar-me muito.	☐	☐	☐	☐	☐	☐	☐
Eu descrever-me-ia como uma pessoa bastante sensível em relação a pessoas de diferentes origens étnico-raciais.	☐	☐	☐	☐	☐	☐	☐
Quando vejo alguém ser tratado injustamente devido às suas origens étnico-raciais, não sinto muita pena dessa pessoa.	☐	☐	☐	☐	☐	☐	☐
Por norma, não tenho muita	☐	☐	☐	☐	☐	☐	☐

pena quando
pessoas de
diferentes
origens étnico-
raciais estão a
ter problemas.

Quando vejo
que alguém está
a ser vítima de
abuso devido à
sua origem
étnico-racial,
sinto-me um
pouco protetor
em relação a
essa pessoa.

Muitas vezes
fico bastante
sensibilizado/a
com as coisas
que vejo
acontecer às
pessoas devido
às suas origens
étnico-raciais.

☐ ☐ ☐ ☐ ☐ ☐ ☐

☐ ☐ ☐ ☐ ☐ ☐ ☐

Annex O – Manipulation Check

1) Indique que obras de arte que lhe foram apresentadas

2) Descreva brevemente o conteúdo do texto que acabou de ler.

3) No vídeo que viu, as obras de arte eram apresentadas de forma...

Negativa				Positiva		
1	2	3	4	5	6	7
Desfavorável				Favorável		
1	2	3	4	5	6	7